Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Domitor


Digitized by the Internet Archive
in 2013

http://archive.org/details/motionp09moti

APRIL 4, 1914

PRICE, TEN CENTS

The Motion Picture News

The fastest growing picture Journal

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

Kennedy and U. S. CLASH In Patents Suit

Page Nineteen

VOLUME IX

NUMBER 13


SAMSON
6 PARTS
FEATURING
J. WARREN KERRIGAN
SPECIAL FEATURE
UNIVERSAL

PATHÉ



THE GREATER LOVE

IN TWO PARTS

A FINE DRAMA IN THE GERMAN MASTERPIECE SERIES. A STORY REDOLENT OF THE SALTY AIR OF THE SEA AND MARKED WITH EXCEPTIONAL ACTING.

RELEASED THURSDAY APRIL 9TH

DETECTIVE KELLY

IN TWO PARTS

ONE OF THOSE THRILLING DETECTIVE STORIES THAT ALWAYS MAKES A HIT. OUR HERO GOES THROUGH MANY VICISSITUDES BEFORE HE LANDS HIS MAN.

RELEASED SATURDAY APRIL 11TH

INSIST UPON THESE FILMS AT YOUR EXCHANGE. IF YOU CAN'T GET THEM, WRITE US AND WE WILL HELP YOU.

PATHÉ FRÈRES, 1 CONGRESS ST., JERSEY CITY, N.J.

PHOTOPLAY GENERAL

THE FULFI

THE NIGHT

OF PETE

THE TREASURE OF

MASTERPIECES

L L M E N T

R I D E R S

RSHAM

ABDAR RAHMAN

FILM CO. [INC.]

IF IT'S A "CRITERION" IT'S A STANDARD FOR EXCELLENCE

COMING

A MASSIVE FIVE PART PRODUCTION OF

J. FENIMORE COOPER'S

The Last of the Mohicans

A Gigantic Production!

OF A WONDERFUL STORY BY A GREAT AUTHOR.

A Monumental Feature!

OF THE STRUGGLE BETWEEN THE NATIVES AND THE WHITE MEN OF COLONIAL DAYS.

A Gorgeous Spectacle!

MAGNIFICENT IN ITS SETTING OF GLORIOUS, NATURAL BACK-GROUNDS.

FORCEFUL — MAGNETIC — INSPIRING

CRITERION FEATURE FILM CO.

110 WEST 40th STREET :: :: NEW YORK

In writing to advertisers please mention "THE MOTION PICTURE NEWS"



"Our MUTUAL Girl" MEETS BLANCHE RING



No girl ever had a greater variety of experience than that busiest of all young people in New York,

"Our MUTUAL Girl"

In the eleventh issue of this incomparable picture series Margaret, who has been to see Blanche Ring in "When Claudia Smiles" at the Lyric Theatre, becomes so enthusiastic about this musical hit that she pleads with her Aunt for permission to go on the Stage herself. Of course, her Aunt refuses, much to the disappointment of

"Our MUTUAL Girl"

who, determined to have her own way at any cost, starts out to find a position. She applies to a well-known manager with such success that she is actually rehearsing with a ballet when her Aunt finds her. Then she has to go back home and is put to bed.

Remember that none of these things would have happened if Margaret hadn't had the good fortune to be introduced to

BLANCHE RING

who is shown on the Screen in two of the Best Scenes of her Production.

EASTER IS COMING SOON, and the part of this reel which is NOT devoted to Margaret's experience trying to "go on the stage," shows this young devotee of fashion at one of the most famous Fifth Avenue Millinery Shops. She has a number of hats sent to her Aunt's house and tries them all on—which is shown distinctly and in the utmost detail. These hats are certainly enough to make her the envy of half of the women in America.

Don't Forget That the Greatest Modern Historical Picture,

THE LIFE of GENERAL VILLA,

is Nearing Completion and is Going to Be the Most Important Feature of this Nature Ever Exhibited.

Also don't fail to remember this list of those Mutual brands which are sure to make your programme stronger than that of any of your competitors:

THANHOUSER	RELIANCE	KOMIC	APOLLO	MUTUAL WEEKLY
MAJESTIC	KAY BEE	DOMINO	KEYSTONE	and
AMERICAN	BRONCHO	PRINCESS	ROYAL	BEAUTY

Branches in 49 Cities **MUTUAL FILM CORPORATION** **NEW YORK**

POSTERS

ARE ANOTHER THING IN WHICH WE EXCEL

KAY-BEE DOMINO

KEYSTONE BRONCHO

MESSRS. KESSEL and BAUMANN are the originators of LITHOGRAPHS in the Motion Picture business and they personally supervise the artistic work and see that scenes are drawn up that tell the story so graphically that the exhibitor knows when he has our "Paper" in his lobby



That there is not a Five or Ten Cent Piece getting away from him



It is a recognized fact that a

KEYSTONE POSTER

outside a playhouse means 10 or 20 dollars extra on the day's receipts.



PHOTOS

This set of 8 x 10 photos of

KEYSTONE PLAYERS

can be had by sending 50 cents to the

PUBLICITY DEPT.



New York Motion Picture Corp.

Longacre Bldg., 42nd St. and B'way
NEW YORK

2 THE SUN, SUNDAY FEBRUARY 15, 1914.

UNITED STATES MOST DRUG AFFLICTED OF NATIONS

8 THE NEW YORK TIMES, SUNDAY, FEBRUARY 22, 191

GREAT LEGISLATIVE PLAN TO STAMP OUT COCAINE HABIT

The greatest Problem of the day, handled in a Superb Dramatic Six-Reeler

"DOPE"

without a single objectionable feature & WITH A GREAT BIG MORAL and SIX BROADWAY STARS





LAURA NELSON HALL



FEDERAL WAR ON DRUG SELLERS

Manager Held for Mailing Heroin.

'COKE' VICTIM CURED; LEADS POLICE RAID

Sallow Youth, Just Out of Hospital, Enters Station and Asks to Be Allowed to Help End the Traffic

SENSATIONAL HIT AT



HERMANN LIEB

WEBER'S THEATRE B'WAY N.Y.



WILLIAM H. TOOKER



GASTON MERVALE



CHRISTINE BLESSING

MRS. VANDERBILT STARTS CRUSADE AGAINST COCAINE

$1,000 OF OPIUM SEIZED IN RAID AS GIRL BUYS DRUG

Chinese Proprietor of Chop Suey Restaurant Is Arrested as a Dea

"DOPE" TRAFFIC APPALLING.

Carl E. Whitney Tells of Its Evils and the Legislative Cure

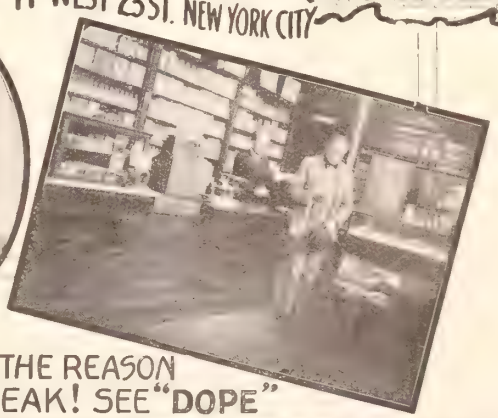
STATE RIGHTS GOING FAST! WIRE

DIRECT FROM BROADWAY FEATURES 71 WEST 23ST. NEW YORK CITY





ERNEST TRUEX



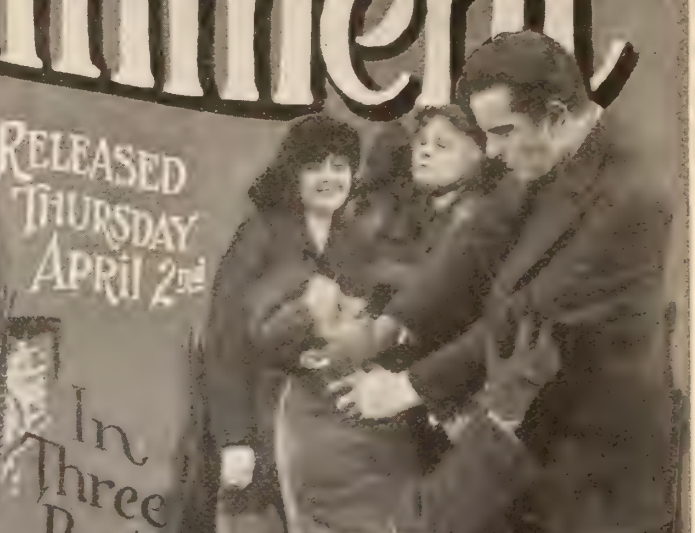
THESE CLIPPINGS ARE THE REASON FOR "DOPE"—SAVE THE WEAK! SEE "DOPE"

The Fulfillment



Released Thursday April 2nd

In Three Parts



A Heart Interest Dramatic Attraction That Rends The Very Soul

A Cinema Masterpiece





Book through General Film Co's Feature Department

Special Posters Now Ready





ESSANAY

NPCo

All communications to be addressed to the firm and not to individuals

Telephone 8264 / 8265 GERRARD

Telegrams ALBERTYPE LONDON



THE WALTURDAW Co. LTD

J. D. WALKER E. G. TURNER. (MANAGING DIRECTORS).

THE WORLDS BIOSCOPE OUTFITTERS

46, GERRARD ST, SHAFTESBURY AVENUE.

LONDON. W

DEPARTMENTS

Machines

Accessories

Films

Filmrenting

Locals and Topicals

BIRMINGHAM
192, Corporation Street.
'Phone—6123 Central.
Wires—"Albertype, Birmingham"

CARDIFF:
9, St. John's Square
'Phone—1060 Cardiff
Wires—"Walturdaw, Cardiff"

LH/FCG.

6th March, 1914.

Messrs. Nicholas Power Company,
90 Gold St.,
New York City.

Dear Sirs:-

We beg to give you the following particulars of the trial for Projectors to be used on long throws:- In July last year, the Finsbury Park Skating Rink, London, was opened as a picture house. This hall seats three thousand people, has a 180 ft. throw and a 34 ft picture. The Directors already had the Tottenham Skating Rink, 150 ft. throw, and the Clapton Skating Rink, 140 ft. throw, but desired to find a projector to give them better results than they were obtaining.

The trial was held at the Tottenham Rink, five or six makes taking part. The machines used were the best known American, English, French and German and in each case a projector was installed for a week running opposite the machine they were then using. After the preliminary trial two projectors were left, namely a Power's machine and the best known English make. The final trial between these two resulted in the selection of the Power's.

So pleased were the Directors with the results obtained at Finsbury Park that we have since installed Power's in the following theatres for this circuit alone:-

Tottenham Skating Rink,	150 ft.	2	machines.
Clapton Skating Rink,	140 ft.	"	"
Hampstead Picture) Playhouse)	140 ft.	"	"
Wolverhampton Picture) Playhouse)	160 ft.	"	"
Crouch End Hippodrome	140 ft.	"	"

and we have an order for a new Kilburn Palace now building (the largest existing cinema theatre in the British Isles) 240 ft. throw.

We have machines running on similar throws in other parts of the country, but we are particularly pleased with the results obtained on this circuit as the Directors had a certain prejudice against your machine owing to misunderstanding, and the repeat orders have been obtained more by the Power's machine itself than by the efforts of our Salesman.

Yours faithfully,

For the "Walturdaw" Co. Ltd.

Per Pro E. G. Turner.
L.H.

PLAYGOERS FILM COMPANY
DANIEL V. ARTHUR.
MANAGING DIRECTOR
LYRIC THEATRE, NEW YORK
213 WEST 42d ST.
Telephone—Bryant 874—875. Cable Address "Darthur."

Read what the Camera-Eye Experts said of the Masterpiece of Photo-Play Production

THE Great Diamond Robbery

WITH

WALLACE EDDINGER

and a Supporting Company of Broadway Favorites upon the Special Matinee Presentation at the American Theatre, Saturday morning last. - - - - - - - - -

Moving Picture World

"A stirring six-part melodrama enacted by a fine cast. It is a good story of the sort that will interest and thrill. The settings are such as we have a right to expect in a good or pretentious production. The situations in the play rouse the blood. It is a melodramatic triumph."

Morning Telegraph

"Daniel V. Arthur has engaged a company composed almost entirely of Broadway favorites for whom this is the first venture into the motion picture field. In picking Miss Gail Kane for the adventuress, Mr. Arthur has shown that his long experience in the 'legitimate' has given him a wizardly intuition as to the casting of a play. Wallace Eddinger as the detective-hero has a role very similar to that in 'Officer 666,' in which he made such a hit last year, and he plays it as well as anything he has ever done on the boards. The settings are deep, solidly built and beautifully tinted; in other words, they look like what they are meant to be and not merely pieces of stage scenery. When we see that the production was made under the art direction of Edward A. Morange, of 'Kismet' fame, we do not wonder at this, however. Considered from every angle, 'The Great Diamond Robbery' proved to be an unqualified photoplay triumph."

The New York Herald

" 'The Great Diamond Robbery' has a love story that reaches out for the heartstrings of even the man who has been out of the love business for a score of years. There is beauty of women and constant change of scenery. Every member of the cast if called upon could play his or her part in Broadway."

Motion Picture News

" 'The Great Diamond Robbery' is proof that the grand old successes of ten or twenty years ago can 'come back' and repeat their stage triumph on the screen of today. Didn't get a chance to draw a full breath between the first act and the finale. Gail Kane's portrayal makes Maria a veritable Vampire, comparable to 'The Woman Who Didn't Care,' in 'A Fool There Was.' Neither Beatrice Henderson nor Katherine Kaelred could have surpassed her."

This is positively the Best Acted, Best Picturized, Most Elaborately Staged and Grippingly Interesting Photo-Play That Has Ever Been Produced. - - - - - - -

Complete line of 5 color lithographic work, Heralds, Press Matter, Photos, etc.

Now Released - - - - ***States Rights Selling***

IN APRIL

LINA **CAVALIERI** AND LUCIEN **MURATORE**

The Most Beautiful Woman in the World — The Great French Tenor and Lyric Actor

In a magnificent 6-part production of **Manon Lescaut** Abbé Prévost's Classic of Love and Romance

IN MAY

AMERICA'S FOREMOST ACTOR **William Faversham** In a 6-Part Production

THE BANKER'S DAUGHTER

By BRONSON HOWARD

An incomparable motion picture production that will appeal to every man, woman and child

Produced in five reels with a strong cast of players, elaborate scenic effects, perfect photography

Sold on State Right Basis Only

Owing to a popular demand, we have included 8, 16 and 24 sheet lithographs in our assortment of attractive advertising matter

The sands of time can never dim this wonderful story

LIFE PHOTO FILM CORPORATION

102-104 West 101st Street NEW YORK CITY Telephone, Riverside 6532

Startling Facts from Pan-American Co.

Some Pan-American Facts

Although capitalized for but $50,000.00, the Pan-American Film Mfg. Co. is controlling pictures in this country and abroad, which foots up a value of over one million dollars, including cost of production and earning capacity.

"No Axes to Grind"

It is not the secret agent of any firm or group of manufacturers, and does not hold any financial interest in any of the pictures exploited, therefore all features will be offered on their just merits. Neither inflated values nor panicky sacrifices will prevail.

Successful Booking Methods Applied

The booking methods adopted by Klaw & Erlanger, Sam S. & Lee Shubert, the Northwestern, and all other first-class circuits, and which placed the theatrical business on its sound financial basis, is employed in routing in the first-class legitimate and high-grade motion picture theatres in all parts of the country.

Big Features on Percentage

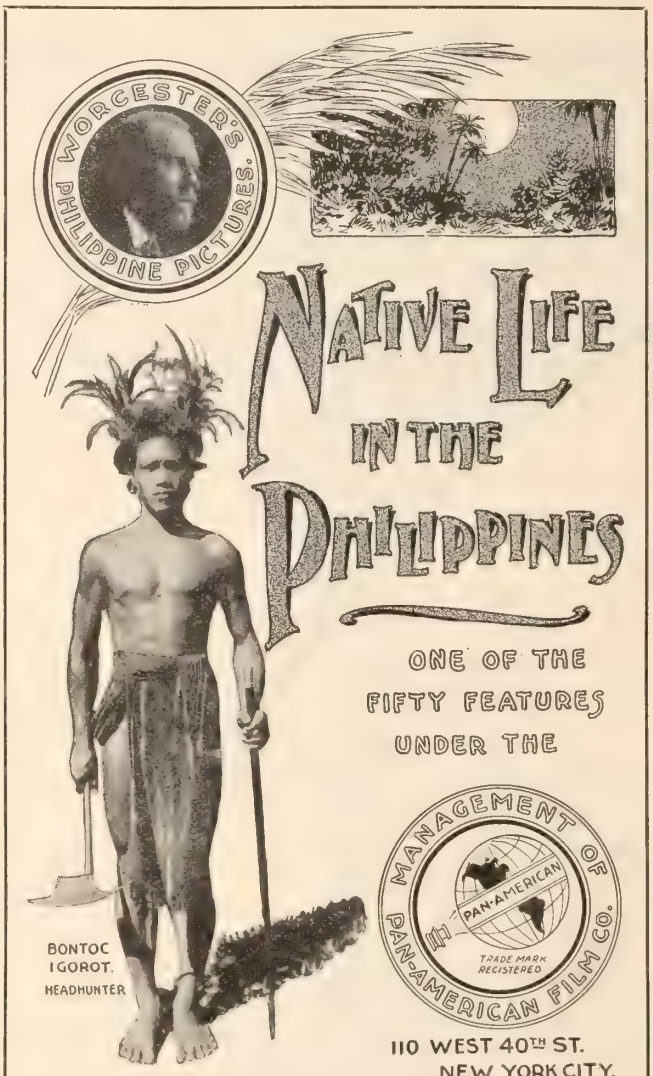
Multiple reel features headed by Stars of National reputation, reproductions of Famous plays and popular books, or events of great International, or Historic importance may be classed as "desirable" in the "legitimate" theatres, and if managed by showmen who know their business, will generally give far greater returns than could be secured upon flat rentals. There is enough open time to keep twenty prints in constant use, provided the subjects are strong enough cards to get the bookings. The Pan-American is equipped to promote strong features upon these lines, and then place them on flat rentals afterwards, when this advertising method will secure top rental prices.

Big Profits in Rentals

The last word in payments for feature pictures is from the exhibitor. If the manufacturer or importer secured this money, it would mean three and four times as great a profit. When the State right buyer comes in between he pays the lowest price possible, and rents at the top price obtainable. Anyone with enough money can buy a picture, but few know how to conduct the disposal on a safe and sane basis. Some overpromise and misrepresent, and the exhibitor loses confidence, and where about $2,500 has been paid in rentals for a feature in a good State by the exhibitors, possibly less than $1,000 has been received by the original owners. The Pan-American Co. is the direct connection between the owner and the exhibitor. The advantages it offers to both are considerable.

State Right Bargains

Some owners must receive quick returns for at least a portion of their product. They are in good financial standing, but need ready money. The curb operators and general dealers are kept in ignorance of these facts. We have the confidence of firms who will listen to an "inside" proposition, if they know it will mean quick business and secrecy, therefore buyers in any part of the country who can qualify will be placed in touch with special prices and sacrifice sales and all the details of screen examination, inspection of copyright, review of paper, etc., etc., can be entrusted to the Pan-American staff by parties who cannot make the trip to New York, and we can get any picture in the market that is for sale, and a great many that are not, and after the purchase is made, we are in position to exploit it in that portion of territory which the buyer cannot cover to advantage.



Standing Sponsor

If we endeavor to handle a poor picture, we lose money. If we are reasonably sure of booking any portion of the territory for a buyer who trusts to us, we have to use good judgment, or we will also be losers. We are prepared to guarantee the billing and otherwise assist in the financing of pictures that are worth while. Within the past month we have contracted to handle less than twenty pictures out of over twice that many inspected.

Salaried Men Not Wanted

It is an open secret, that out of the twenty-two offices already established in different parts of the country, not one representative is working upon a salary basis. They are not in the class of "salaried employees" but have dignified their dealings with us upon a partnership basis. If the heavy weekly expenses of executive offices, repair room, vault, stenographer, shipping clerk, and road men is not covered by their share of the business done, they lose money. These representatives, all of them, are men of experience, and recognize the advantages of connecting with us upon such a basis, and it is an absolute guarantee that pictures entrusted to our manipulation are going to get all the business possible, and in the quickest order.

Cutting Up Territory

Our 22 exchanges will soon number 34. It is necessary to supply ALL the feature houses on the lists, and this cannot be done where one firm has too great an area to cover.

Bonded and Guaranteed

Our knowledge of the standing of our various agents, and the splendid references furnished in each case, rendered bonding unnecessary but it is mutually agreed to in every case, to satisfy the skeptical owners of pictures who have had their confidence abused in the past by "irregular" returns. Furthermore, all bookings are reported daily, remittances are immediate, and all books open to inspection of our traveling auditors at all times.

Manufacturers Represented

Manufacturers and importers without established headquarters in New York may make reasonable arrangements with us for local representation, and we are ready to cover all departments of the business from the acceptance of the negative to the selling of State rights, or renting direct to the exhibitor, including reviews and advertisements in the trades papers, lithographing, printing, etc. Bonds in any amount furnished.

Pan-American Territory

Some of our contracts give us World's rights. A great many are for the Western Hemisphere, and others for United States and Canada only.
We are arranging for representation in the West Indies, Central and South America, and all U. S. possessions.

Miniature Theater

When the night and day demand is too great upon our "Ivy" projecting room we arrange for use of others of the fifteen machines in the same building, 110 West 40th St. Buyers and exhibitors of feature subjects may make arrangements with us at any time for screen examination.

Fifty Features Our "Slogan"

Fifty features—each one from three reels in length to a full evening's entertainment—constitute our supply, new ones being released to take the places of those who have covered the territory for first, second, and third runs.

PAN-AMERICAN FILM CO., 110 West 40th Street, New York City

STATE RIGHT BUYERS

Here's the Greatest Feature Film of the Age

FOUR WONDERFUL REELS OF MOVING PICTURES
Perfect Photography replete with Thrills, Throbs and Sobs.

TRUTHFULLY SHOWING CONVICT LIFE IN THE WORLD FAMOUS

Illinois State Penitentiary

JOLIET, ILLINOIS

Absolutely Authentic. *Obtained by Official Sanction*

Passed by National Board of Censors
Made by the Industrial Moving Picture Co., of Chicago
Produced under the personal direction of Warden Allen

NO FAKE——THE REAL THING——NO STAGING

1600 Convicts

Some of them THE MOST NOTORIOUS CHARACTERS in Criminal History

All photographed while actually serving sentence *within the grim prison walls*

EVERY DETAIL OF PRISON LIFE VIVIDLY DEPICTED IN MOTION

The Bertillon Measuring System ——— The Dismal Punishment Cells

1600 CONVICTS { AT CHAPEL, AT WORK, AT PLAY, AT MEALS } 1600 CONVICTS

See the honor men, their faces illuminated with the dawn of hope
See the striped ball and chain violators of prison discipline paying the penalty

A GREAT PICTURE WITH A STUNNING LINE OF PAPER AND HERALDS
State Rights Selling RIGHT NOW at Right Prices

Illinois sold for enormous sum—All other States open—Write, Wire or call quick

ABO FEATURE FILM COMPANY, 229-231 West Erie Street CHICAGO, ILLS.
W. S. BASTAR, *General Manager*

SCREEN INSPECTION CORDIALLY INVITED

You Can Shut Your Eyes and Pick Out a Strong Feature

IF we weren't so sure of our ground we wouldn't be urging exhibitors to see our features before they book them. Unfortunately we cannot lug our reels around the country and show them to exhibitors in the remote sections of our territory. But exhibitors in or near New York are invited to see our latest releases at the Academy of Music, Fourteenth St. and Irving Place at 10:30 a.m. Wednesdays and Fridays of each week. And they can visit our headquarters at 130 West Forty-sixth St. any day and see as many features as they desire. We have built two beautiful little theatres on the premises for special exhibitors' performances.

Now Ready For Booking

An Aggregate of Thirty-Six Stupendous Features

"Wives," in Three Parts.
"The Lotus Dancer," in Four Parts.
"Ben Bolt," in Three Parts.
"By Whose Hand," in Three Parts.
"Princess Elena's Prisoner," in Four Parts.
"Fortune Hunters," in Four Parts.
"Vengeance Bequeathed," in Three Parts.
"Fangs of Hate," in Three Parts.
"For a Queen's Honor," in Three Parts.
"Shadows of the Moulin Rouge," in Four Parts.
"The Society Detective," in Four Parts.
"The Devil Within," in Three Parts.
"In the Stretch,' in Four Parts.
"Secret of Adrianople," in Three Parts.
"Hook and Hand," in Four Parts.
"Madam Satan," in Three Parts.
"A Paradise Lost," in Four Parts.
"Beneath the Czar," in Four Parts.
"Lion Tamer's Revenge," in Three Parts.
"Governor's Ghost," in Four Parts.
"The Dream Woman," in Four Parts.
"Daughter of Eve," in Three Parts.
"The Treasure of Buddha," in Three Parts.
"Acquitted," in Four Parts.
"Mystery of 13 Hill Street," in Three Parts.
"The Monster and the Girl," in Four Parts.
"Pierrot's Love," in Three Parts.
"Humanity," in Three Parts.
"The Criminal Path," in Four Parts.
"The Engine of Death," in Four Parts.
"The Desert Sting," in Three Parts.
"A Gambler's Penalty," in Three Parts.
"The Hour of Temptation," in Three Parts.
"Fighting Death," in Four Parts.
"The Actor," in Three Parts.
"The Ghost of the White Lady," in Three Parts.

Auxiliary Exchanges In Buffalo and Boston

We are establishing exchanges in Boston for the convenience of New England exhibitors and in Buffalo for the upper part of New York State. We are proceeding as rapidly as good judgment permits, but—

In the meantime a great many ambitious, well-meaning exhibitors in New York City and State, Northern New Jersey and New England, are wasting valuable time struggling with doubt and suspicion. As a matter of fact anyone of them can shut his eyes, put his finger on any feature listed above, and secure a high class money-drawing attraction.

Box Office Attraction Film Rental Company

PRESENTING WILLIAM FOX FEATURES

130 West Forty-sixth Street, New York City

WILLIAM FOX, President

Telephone Bryant 7340

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

Daniel Frohman
Presents

the Distinguished American Actor,

William Farnum

in the famous tale of a strong man's temptation, transgression, and regeneration.

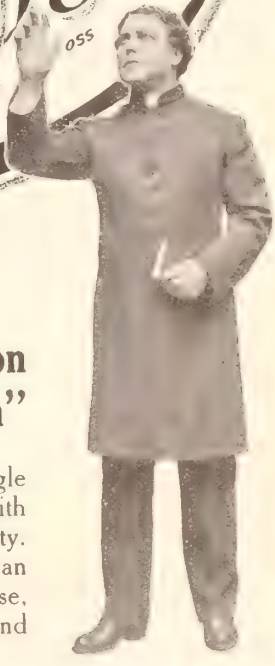
"The Redemption of David Corson"

By Chas. Frederic Goss

Published by the Bobbs-Merrill Co.



In the dregs.



The light eternal.

"The Redemption of David Corson"

the noted story of a strong man's struggle with himself, provides William Farnum with a role superbly suited to his individuality. He descends into the depths, and after an agonizing period of anguish and remorse, he emerges from the shadow of shame and sin, and achieves his regeneration.

In Four Reels—Released April 10th

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

Extraordinary Announcement To Motion Picture Exhibitors

"The Adventures of Kathlyn" will be followed by "The Million Dollar Mystery." Most stupendous feat in motion picture drama, produced by

The Thanhouser Film Corporation

New Rochelle, N. Y.

HAROLD McGRATH, the Author

Story wonderfully illustrated, will run in 200 leading newspapers in the United States, among them the Chicago Tribune, creator of Kathlyn.

WEEKLY RELEASES

"Kathlyn" ends June 28—"The Million Dollar Mystery" starts June 21st. Get busy! First come, first served.



Thanhouser Film Corporation

New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd.
100 Charing Cross Road, London, W.C., England

The
Motion Picture News
MOVING PICTURE NEWS Established 1908
EXHIBITORS' TIMES Established 1913
Volume IX April 4, 1914 Number 13

J. J. Kennedy and U. S. Clash in Patents Suit

General Film Head and Government Attorney Engage in Battle Royal of Wits at Hearing in the Motion Picture Litigation—Important Extracts from the Cross-Examination

THE present series of hearings before a referee at the Manhattan Hotel, New York City, in the suit of the United States against the Motion Picture Patents Company and the General Film Company reached their natural climax on Friday, March 20, when Jeremiah J. Kennedy, president of the General Film Company, was cross-examined during the better part of two sessions by Special Deputy United States Attorney-General Edward P. Grosvenor.

The cross-examination soon resolved itself into a spirited battle of wits between the General Film chief and the Government lawyer. The fight was made, as has been anticipated, over the frank and unequivocal explanation Mr. Kennedy had given of the formation of the Patents Company and the General Film, of its purposes and its operations.

Mr. Kennedy not only defended his own statements with spirit, but adhered to them stoutly and for the most part consistently throughout the session. To the fusillade of questions shot at him by Mr. Grosvenor, he returned clear and careful answers, conceding facts with readiness, but not yielding an inch of debatable ground.

THE legal batteries of the Government were trained in particular upon these declarations of Mr. Kennedy:

1. That the relations between the Motion Picture Patents Company and the General Film Company were solely the relations between licensor and licensee.

2. That the General Film Company was not organized for the purposes of acquiring control of all the licensed rental exchanges in the United States, and at no time had any such intention.

3. That had such been the desire of the General Film Company, its organization was not such as would permit it to handle the entire exchange business of the country.

4. That the General Film Company did not take the initiative in the purchase of such exchanges as it did acquire, but was approached with offers and even pleas by the exchange owners.

5. That the General Film Company was formed as an experiment, to furnish a remedy for the evils that then existed in connection with the distribution of films, and that it is still essentially an experiment.

6. That the General Film Company always had more exchange property offered to it than it was fitted to handle.

The most earnest debate between Attorney Grosvenor and Mr. Kennedy centered around the question of the General Film Company's intentions regarding the exchanges of the country.

After some questioning regarding the composition of the General Film Board of Directors, Mr. Grosvenor began:

"Q. On page 3407 of the printed record, on your direct examination, you testified: 'Q. At the time of the organization of the General Film Company, was it your intention, or was it the intention of your associates, so far as you know, to acquire all the rental exchanges throughout the United States?' 'A. It was not, and the growth of the business was something that we were entirely unprepared for.' Have you anything you wish to add to that answer? Mr. Kennedy: Nothing whatever.

"Q. Let me ask you this question: At the time of the organization of the General Film Company, was it your intention, or was it the intention of your associates, so far as you know, to acquire all the licensed rental exchanges throughout the United States? Mr. Kennedy: It was not.

"Q. What was the purpose of making up the estimate which was made up before the General Film Company started in business, of the value of the business of all the licensed rental exchanges? A. I had nothing to do with the making up of any estimate except an estimate that was made very quickly for the purpose of aiding Mr. John Collier some time previously in preparing a chart to show the magnitude of the motion picture business in this country, and its importance as a factor in modern life, as he put it. More particularly, in connection with a meeting of the Playgrounds Association, which was to be held some months subsequently, and which it was expected would be attended by 1,800 delegates, who were very desirous of considering the motion picture as a new factor to be reckoned with and utilized.

"Q. I direct your attention to Petitioner's Exhibit 78, printed in Volume 1 of the record, page 251, being a letter addressed by you to Mr. William Pelzer, dated January 23, 1912, in which you say: 'Some time before the General Film Company was organized an estimate of the value of the business of exchanges leasing licensed motion pictures was made by men familiar with the manufacture of motion pictures, and also the business of exchanges. According to this estimate the value of said business was $3,468,847.' Did you make up that estimate? A. Mr. Collier and I made it up together at my office.

"Q. When was this made up? A. To the best of my recollection, it was about August or September, 1909."

AFTER some minor questions bearing on the details of this estimate, Mr. Grosvernor went on:

"Q. Exhibit 80, of the minutes of the meeting of the Board of Directors, held October 11, 1910, being in the record,

Volume 1, page 266, at which according to the minutes, the following were present: Messrs. Kennedy, Berst, Dyer, Kleine, Long, Lubin, Selig, Smith, Spoor and Pelzer, secretary—state that you made a report, and so forth. Have you read these minutes recently? A. No.

"Q. These minutes refer to a report having been made by you on behalf of the Executive Committee, that the company had purchased thirty-nine exchanges. Was that report in writing? A. No. Verbal report.

"Q. How long had the General Film Company been in business on October 11, 1910? A. Since June 6, 1910.

"Q. It had been in business, then, four months and five days? A. Approximately, yes.

"Q. When did the company form the intent to buy thirty-nine exchanges in four months? The Witness: It never formed such an intention.

"Q. On direct examination you testified that the company never intended to get all the licensed exchanges. What made you start out to buy the exchanges so quickly? A. They were practically forced upon—we were practically forced to do so by the attitude of a number of our Directors, and by the fact that we were urgently solicited by would-be sellers to purchase.

"Q. The Patents Company cancelled a number of licenses in April, May, June and July, 1910, did it not? A. I know of only two that were cancelled, and I have knowledge concerning the reasons. The two I refer to are the Imperial Film Exchange and Miles Brothers.

"Q. I direct your attention to Exhibit 61, Volume 1, page 189, which states that the following licenses were cancelled: Miles Brothers, Boston, Massachusetts, April 22, 1910; Miles Brothers, New York, New York, April 22, 1910; Miles Brothers, San Francisco, California, June 22, 1910; Kay Tee Film Exchange, Los Angeles, California, June 13, 1910; O. T. Crawford Film Exchange Company, St. Louis, Missouri, July 19, 1910; H. & H. Film Service, Chicago, Illinois, October 11, 1910. Does that refresh your recollection as to the number of exchanges whose licenses were cancelled in the period between April and October, 1910? A. Well, I was referring to the cancellations concerning which I had very definite knowledge or complete knowledge.

"Q. Returning to these minutes, Exhibit 80, page 266, the minutes read, folio 4: 'Total payments authorized for all exchanges in entire country; stock, $988,800; cash, $2,480,000.' What authorization does that paragraph in the minutes refer to- A. It does not refer to any authorization by the Board. Those minutes are incomplete. I remember when they were read for approval. It said only part of what took place.

"Q. Were these figures named in the minutes all read by you to the Directors present? A. They were. But that is not the same——

"Q. (Interrupting): The statement is also made, 'Payments authorized for exchanges owned October 10th, stock, $591,400; cash, $1,483,200.' When were those payments authorized? A. Such payments were never authorized by the Board formally, or even informally, for that matter.

"Q. Who did authorize them? A. A number of the Directors, in settling a method of computing the relative value of the property—the value of the property of Mr. Kleine as compared to other properties, agreed to a basis of computation which they would not object to, and would not criticize if carried out in any transactions that might arise later, and in that way, I used the conversation and statements referred to as a basis for comparison as shown there. I have got to tell you the whole story, and then it will be perfectly clear.

"Q. In any event, Mr. Kennedy, you had, at the time this meeting was held, paid $591,400 in stock, and in cash $113,600? A. On the prices paid on a reel basis as compared with the prices paid to Mr. George Kleine, also computed on a reel basis, which is not exact.

"Q. Mr. Kleine's exchanges were acquired by the General Film Company at the time it started in business, June 6, 1910? A. They were acquired on May 27 or May 28, 1910, at a meeting of the Board of Directors.

"Q. They were the first exchanges, or among the first exchanges acquired? A. They were.

"Q. And in the purchase of those exchanges, you adopted a standard or a method for determining the value of the exchange? A. We did not.

"Q. Well, what was this basis which you have just testified to? A. It was a basis used in making comparisons between property acquired and property not acquired in connection with Mr. Kleine's stipulation that if any property should be purchased later at a relatively higher price than was paid to him for similar property, such higher price should apply to the property that he sold. That forced the adoption, as I have stated before, of a basis of averaging prices according to the reels, regardless of the volume of business, the territory, or any other important factors in connection with such property. But that did not have anything to do whatever with the prices paid for such property as was purchased. In each case a separate estimate was made of the property offered for sale. Its value to the General Film Company was determined. All the factors relating—or affecting such value, were carefully considered, and in that way the purchase price was arrived at.

"Q. When you bought Kleine's exchanges, you adopted some method of determining the value of his exchanges? A. There was no method adopted then or at any other time, except to fix a value upon such property, the same as a real estate expert fixes a value upon a building by examining it and considering its location, its possible earning power, future development, and the various other factors which have to do with values.

"Q. At the time you had this conversation with Kleine, you and he and other Directors all knew that the General Film Company was going to acquire other exchanges besides those acquired at the time the General Film Company started in business? A. We did not know anything of the kind.

"Q. What was the purpose, then, of this conversation with Kleine, respecting this acquisition of other exchanges? A. It was a condition which should apply in the event of any additional similar property being purchased at a later time.

"Q. Didn't you expect, at the time you had this conversation with Kleine, to acquire other exchanges? A. I don't know what I expected. There was no such purpose. I do not know that I had any expectations.

"Q. You want the record to stand that you did or did not intend, at the time the General Film Company acquired the Kleine exchanges, to acquire other exchanges? A. I was about to add that that was not my intention, and I do not know of its being the intention of any other Director of the General Film Company.

"Q. In other words, you had an open mind on the subject? A. Entirely open mind, and the idea was that if this method did not afford relief for the business and the evils in the business, that some other method would have to be found, some other form of relief for the exhibitor and the producer, particularly, and the honest exchange.

"Q. Why in the minutes of October 11, 1910, do you refer to the cost or estimate of acquiring all the exchanges in the entire country, if it was not your intention at that time to acquire them all? A. To show the rapidity with which we were called upon or requested to purchase exchange property, and to show the magnitude of our obligations in the event of the Board of Directors insisting upon the company's purchasing the properties of exchanges that were offered to us, so as to show no favoritism. I was opposed to the purchase of so much property so rapidly. To put the burden of responsibility entirely on the Board of Directors.

"Q. Referring to the meetings of the Board of Directors of March 13, 1911, being Petitioner's Exhibit 84, printed in the record, Volume 1, page 281 and following, that exhibit gives a list of the licensed exchanges not purchased at that time by the company. Please examine that list. A. (Witness examines list.) I have examined it.

"Q. The minutes state, page 282: 'The following statement of licensed exchanges in the United States was submitted for the information of the Board.' Was that statement submitted by you? A. Every statement submitted was submitted by me.

"Q. Then that statement was submitted by you? A. Yes. If the statement was submitted. I have no recollection of it, of course.

"Q. That statement shows: 'Total number of licensed exchanges when General Film Company commenced business, June 6, 1910, sixty-nine; number of exchange licenses cancelled since June 6, 1910, eleven.' Does the latter statement refresh your recollection as to the licenses of exchanges having been cancelled in the period of time that the General Film Company was acquiring these exchanges? A. I have no recollection to be refreshed. That informa-

(*Continued on page* 55)

"COMPETITION UNFAIR," DECLARES I. M. P. A.

International Board of Directors Goes on Record as Protesting Against the Operation of Motion Picture Theatres by Manufacturers and Exchanges at Meeting in Cleveland—Other Important Resolutions Adopted Unanimously

Cleveland, March 23.

THREE important resolutions, from the exhibitors' standpoint, were unanimously adopted by the Board of Directors of the International Motion Picture Association at their two-days' meeting in the Hollenden Hotel, Cleveland, Ohio, on March 18 and 19.

The work of the present National Board of Censorship was endorsed, and all exhibitors were exhorted to give the board their fullest support.

An immediate understanding on the multiple reel, or feature question was urged, and it was resolved to submit the issue to the June convention in New York City for final action.

A strong protest was made against the operation of motion picture theatres by manufacturers and exchanges in direct competition with the exhibitors of any locality. This matter, too, will be referred to the National Convention in June.

The text of the last of these resolutions is here given in full. It is the most recent issue to arise in the motion picture field and one which is likely to assume an increasing importance in the near future.

The resolution reads:

"WHEREAS it has come to our attention that throughout the United States the film manufacturers, the film exchange men and others directly and indirectly connected with the manufacture and rental of film to the exhibitors are going into the business of exhibiting films in direct competition with the exhibitors of the country who are their customers, therefore, be it

"Resolved, That we unanimously protest against the film manufacturing and rental interests acquiring theatres for the purpose of exhibiting films, and be it

"Further Resolved, That this matter be immediately brought to the attention of the exhibitors of the country, organized or unorganized, and be it

"Further Resolved, That the matter be brought to the attention of the National Convention with the recommendation that some positive action be taken in the matter to protect the exhibitors of the country from being put out of business by the interests whom they have patronized and enriched in the past, and be it

Further Resolved, That these resolutions be given the widest publicity in the trade journals of the country."

THE matter of multiple reels was brought up by Mr. Bullock, of Cleveland, and the result was this resolution:

"Is the multiple reel a benefit or a detriment to the business of the five and ten-cent moving picture theatre, and are the regular exchanges releasing too many or not, for daily service?

"Resolved, That the subject be recommended for discussion by all organized bodies of exhibitors in the United States, and said subject be submitted to the convention at New York in June for final action, and be it

"Further Resolved, That the trade publications be requested to give wide publicity to this topic in order to find out, if possible, a proper solution of the multiple reel problem."

CONSIDERABLE interest was manifested by all present in the coming convention and exposition, to be held in New York at the Grand Central Palace, June 8 to the 13, and everyone present gave assurances that they would attend. Among other things it was decided that this convention in New York, instead of being confined to elective delegates from the State organizations affiliated with the International Motion Picture Association, shall be open to all bona fide exhibitors of the United States, all of whom will be given a voice and vote in all matters coming before the convention.

A program is being arranged to make every session of the convention of the utmost value to the exhibitors who attended.

AFTER considerable discussion on the censorship question, the following resolutions were adopted:

"Resolved, That we endorse the work of the National Board of Censorship, engaged under the jurisdiction of the People's Institute of New York City.

"Further Resolved, That we recommend to all Exhibitors' Associations that they urge their members and unattached exhibitors to refuse to exhibit any picture unless it has been approved by the National Board of Censorship.

"Further Resolved, That in order to enable the individual exhibitor to keep informed as to what eliminations are ordered by the aforesaid board, we recommend that each exhibitor be placed upon the weekly mailing list for the National Board of Censorship Weekly Bulletins."

IT was decided as one of the features of the convention to have an entire day set aside as a "Trade Day" when the leading film manufacturers, exchangemen, feature men, supply dealers, etc., would be invited to the convention for a general conference and discussion of trade conditions.

On Thursday evening a meeting was held in the Crystal Hall of the hotel, at which Frederick C. Howe, of the People's Institute and chairman of the National Board of Censorship, gave a lengthy address explaining in detail the workings of the Censorship Board and afterwards answered questions put to him by the exhibitors and others present.

After an informal meeting of the board on Wednesday morning, they were entertained at a luncheon by the Cleveland exhibitors, which was attended by many city officials and exhibitors from Cleveland and other cities of Northern Ohio. Fully 150 were seated at the tables.

AFTER luncheon speeches were made by Mr. Benish, Commissioner of Public Safety, who represented Mayor Baker; President Phillips and Secretary Rosenthal, of the International Motion Picture Association; Samuel E. Morris, president of the Cleveland Exhibitors' Association; Ed. Kohl, national vice-president of the Motion Picture Exhibitors League; Mr. McGowan, president of Cleveland Local, No. 1, of the M. P. E. L.; Wm. J. Sweeney, treasurer of the International Association; Samuel J. Lustig, secretary of the Cleveland Exhibitors' Association; Samuel H. Trigger, of New York; Mr. Becker, of Cleveland; Samuel J. Bullock, of Cleveland; Mr. Herrington, of Pittsburgh; Mr. Victor, of McKeesport; Mr. Sachter, of Sheffield, Pa., and several others.

LETTERS were received from Judge A. P. Tugwell, of California, vice-president of the International Association; Thos. Furniss, of Duluth, Minn.; Otto N. Raths, of Minneapolis; F. J. Rembusch, of Indiana, and Dr. J. M. Rhoades, of Indiana, and a telegram from Ernest H. Horstmann, president of the Massachusetts Association, all expressing their allegiance and best wishes for success. Business and personal matters made it impossible for them to be present.

Wednesday afternoon and all day Thursday were devoted to a discussion of conditions affecting the trade.

Universal City Will Move

New Site, Ten Miles from Los Angeles, Chosen for Unique Film Community—Company Will Have Its Own Railroad

UNIVERSAL CITY is to be moved. The only incorporated moving picture city in the world will pile its effects into the moving vans in a few weeks and find a new locale.

This information came from President Carl Laemmle, of the Universal Film Manufacturing Company, upon his return to New York from the Pacific Coast last week. Mr. Laemmle said that the determination to move had been crystallizing ever since his last visit to the coast.

"The remote location of the old site," remarked Mr. Laemmle, "and the difficulties of transportation involved, especially in time of flood, made it imperative that we find a more desirable location for Universal City. For several months we have been negotiating to that end, and one of the principal objects of my trip was to get this matter settled.

"On March 7, terms were finally arranged whereby the Universal comes into possession of a 750-acre ranch in the San Fernando Valley which, for accessible location and variety of natural advantages, is without a rival in America. It is our intention to spend half a million dollars immediately upon this tract, and make it the greatest moving picture community in the world."

The new site of Universal City is located about ten miles from the heart of Los Angeles on El Camino Real (the King's Highway of the old mission days), half way between the missions of San Gabriel and San Fernando, on the electric line that runs from Los Angeles to Van Nuys, making it accessible at all times.

The tract runs through to the Los Angeles River, upon which stream it has a mile frontage, finely fringed with trees and shrubbery, making an excellent background for pictures. The riverbed is filled with sand, gravel and stone, affording an abundance of cheap building materials.

It is the intention of the Universal to construct all of its buildings from reinforced concrete, rendering them strictly fireproof. The intervening mile from the Boulevard to the river will be covered by a railway that is being especially constructed with complete equipment of passenger and freight cars to haul building material and passengers. Incidentally, it will enable the company to make realistic pictures of railroad life without stirring off its own property.

The ranch is only three and one-half miles from the present Hollywood studios of the Universal, and is famous historical ground. Here, in 1846, General Fremont in his campaign against the Mexicans, made a strong entrenchment to protect his command from a flank attack by the enemy in the San Fernando Valley. A hill in the center of the ranch was the scene of a bit of strategy on Fremont's part that enabled him to win Southern California for the U. S.

Mr. Laemmle is highly pleased with the acquisition of the property, as its possession will give all the facilities required for the production of film subjects of any scope.



BARRY O'NEIL AND THE LUBIN DOGS AT LAKE SARANAC TAKING PICTURES FOR EUGENE WALTERS' "THE WOLF"

NOLAN GANE



A star at thirteen, he is now one of the Thanhouser juvenile leads. His first appearance with that company is in "Cardinal Richelieu's Ward," as Francois.

SCENARIO COPYRIGHT LAW IN VIEW

Congressman Frank B. Willis, of Ohio, last Friday notified Congress that he had in preparation a measure to secure copyright protection to motion picture manuscripts and that he would introduce his bill within a few days. William Lord Wright, the photoplaywright and special writer, conferred with Congressman Willis recently, and the legislation begins as a result.

There is no intention to interfere with motion picture legislation in any way, it is said, but to secure protection to photoplay authors and endeavor to check all crys of "plot stealing" that are prevalent, but not merited. It is believed the manufacturers will not object to this bill, for it relieves them of much responsibility.

TWENTY-FIVE PER CENT FILM IMPORT TAX IN AUSTRALIA

Motion picture films that are imported into Australia must now pay a tax of 25 per cent of their value. Formerly the customs authorities there regarded them as photographic articles.

Now they are considered printed matter, and as such must pay the 25 per cent tax under the tariff laws of the Australian Commonwealth.

Plagiarism Question Stirs Paris

By Our Paris Correspondent

Decision Favoring Paul Hervieu, the Dramatist, Against the Gaumont Company Rouses Wide Discussion Against the Court in Ruling Reviewed—Defendant at Once Files an Appeal

PARIS, March 15.

ALL the talk in cinematographic circles in Paris is over the victory of Paul Hervieu, the dramatist, in his suit against the Gaumont Company (Societe des Establissements Gaumont), the judgment in which was handed down on March 4, by the Tribunal Civil of the Seine.

The Gaumont Company has taken an appeal, as a matter of course, and so M. Hervieu will not enjoy the fruits of his victory at once, if indeed, he ever does.

The unusual interest manifested in the suit for damages and its outcome is due, not so much to the prominence of the parties involved, as to the fact that the Dramatists' Association has been clamoring for new and strict laws protecting their works against what they term "piracy" by the motion picture producers.

Whether the suit was meant to be a test case or not, it has, in effect, become one, for the court took occasion to give at length its views upon what constituted plagiarism in a cinematographic version of a drama or a book.

The play in question was "The Enigma" ("L'Enigme") and was produced at the Comedie Francaise. Some time after its production, the Gaumont firm put out a photoplay entitled "Which?" ("Laquelle?"). Hervieu brought an action, declaring the film was an unauthorized screen reproduction of his drama, demanded 5,000 francs ($1,000) damages from the Societe Gaumont, and the destruction of the film.

THE Civil Tribunal of the Seine found a verdict in favor of the playwright. During the trial of the suit, the Societe Des Auteurs Dramatiques, or the Dramatists' Association, carried on a propaganda in favor of severer statutes against the motion picture companies, while the trade journals entered the arena with impassioned articles, upbraiding the playwrights for their narrow and timid attitude and accusing them of being panic-stricken, in behalf of the legitimate theatre, at the popularity of the cinemas.

Hervieu won his case in toto. The court ordered the payment of $1,000 damages to him, and the destruction of the film in his presence within fifteen days, on pain of $100 additional fine for each day of delay. The appeal, of course, automatically stays the operation of this verdict.

The important feature of the case, however, in the opinion of the court as to what constitutes plagiarism on the screen. The digest of the opinion, as given in "Le Cinema," the Paris weekly, is so succinct and lucid as to deserve reproduction here for the benefit of THE MOTION PICTURE NEWS readers:

"The fundamental ideas in a play, a novel or a photoplay cannot be unlawfully appropriated. They constitute the 'common fund,' as it were, from which everyone is privileged to draw ad libitum.

"It is not plagiarism to treat a theme in a new manner, for the different developments of the same theme, the different combinations of episodes and the diverse settings that may be given it, can have no connection with each other.

"WHEN the similarity arises from the fact that the fundamental idea is taken from the 'common fund' above referred to, and the individual originality of the work in question is not used in the cinematographic version, there is no plagiarism.

"The proprietary rights of an author in a novel or a play consist of the form which he gives his subject to make it an individual work by the treatment of his characters and the arrangement of events, by the harmony of its various parts and by the methods through which he counts upon arousing the interest of his readers or his audience, and awakening in them different emotions.

"When these elements of the literary or dramatic work are found in a photoplay similar in theme, such a photoplay may be regarded as guilty of plagiarism.

"It is, therefore, failure to recognize an author's rights if the maker of a film reproduces the scenes of the original work in a series of pictures having the same point of departure, bringing the same persons together in the same situations, evolving these according to the same conceptions and leading them along the same lines to the final denouement, after having given the work an atmosphere which conveys the same impressions as that to which the literary original owes its individuality."

THE argument put forward by the defendant company was that the various scenes of the photoplay were drawn from current life, which should be regarded as common property, and not subject to the proprietorship of any individual.

To this the court replied:

"We find that what is indisputably true of isolated incidents taken from the life around us does not apply to such scenes when they are combined for the purpose of making a work that is homogeneous and individual, which, by a special, systematic and interesting grouping of persons, events and ideas, makes of these fragments, uninteresting when they are taken separately, a work that appeals because of the form the writer gives it, the harmony of its component parts, and the skill and design with which it is conceived, to arouse interest and awaken sentiments and emotions."

The verdict against the film producing company was then pronounced by the court.

THE problem of classifying motion picture dramas, whether to treat them as books or as theatrical productions, has been one that has puzzled the French courts for five years.

The Court of Paris, early in 1909, declined to regard a photoplay as a dramatic work. About the same time, the Civil Tribunal of the Seine and the Court of Paris both gravely considered the question, "Is a cinematographic film to be considered an illustrated edition of a dramatic work?"

The question was decided in the negative.

In November, 1909, some months after the earlier decision, the Court of Paris laid down the principle that the making of a film was equivalent to the publication, in book form, of a drama, and that its projection was equivalent to a production on the stage.

Less than three years later, in decisions rendered in December, 1911, and July, 1912, the Civil Tribunal of the Seine formally declared that the projection of a motion picture film was tantamount to a dramatic production, recognizing that the same illusions as were produced by a stage play were created by the film-drama, the only point of similarity lacking being the dialogue.

It is significant that both courts held, in cases decided during 1911 and 1912, that in their opinion, motion picture productions of plays accrued the same sort of benefit to the author as did the theatrical representations.

But the French playwrights have neglected to take this judicial reassurance seriously, and are still clamoring for the protection of their rights and supremacy of the theatre over what they regard as the unjust invasion of the cinema into their domain.

"Reel Fellows" Now Fifty Strong

Month's Growth Astonishes Founders—Charter Closed and Officers Elected at Meeting of March 18

WHILE the permanent organization of the Reel Fellows Club of Chicago is not more than ten days old, a membership of more than fifty is already assured. A little over a month ago, at the solicitation of the secretary, eleven Reel Fellows gathered at the Union Restaurant for the purpose of building a club in Chicago such as now exists in New York and Los Angeles. At that time it was not expected that organization work would go ahead as rapidly as it has. At the second meeting the number was practically doubled and everyone was eager to complete the organization.

The news of this social body has spread rapidly in the film circles of the Windy City and a steady stream of applications are pouring into the secretary's office.

The charter was closed at the meeting held March 18 and was completed with the members present. George Kleine, W. N. Selig, George K. Spoor, and S. S. Hutchinson were also elected to charter membership. This gives the new organization twenty-two charter members.

While all the members have constituted themselves a committee on membership, their work is being made easy because of the eagerness of the many interested in motion pictures in Chicago to join this club. Its need has been felt for a long time, and its possibility has been discussed when any number of film people gathered at one place.

The attempt which produced the present results seemed to have been the proper method. The original idea was to hold a dinner once a month, which it was thought might grow into a club. Things proceeded more rapidly than was anticipated, and Chicago now has its social organization the same as other film centers.

WHILE the organization will continue for the time being as a dining club, it is expected that the time is not far distant when club rooms will be secured and the Reel Fellows' Club, of Chicago, will be launched on a large scale. In fact plans are now under way that will make this possible.

By-laws were drawn up by the committee appointed for that purpose, consisting of Warren Patrick, Charles Nixon, and L. A. Boening. These by-laws were read, discussed, amended and adopted.

They provide that every application must be signed by three members, and that these applications must be sent to the secretary, whose offices will be the headquarters of the club until such time as the club maintains its own quarters. The secretary's office is at 604 Schiller Building.

The initiation fee was fixed at ten dollars and the yearly dues at two dollars and a half. This is to take care of the expenses that will come up in conducting affairs. The monthly dinners will continue to be an individual expense. It was decided that the next dinner be held on April 15 at a place to be decided on by the executive committee.

This meeting was a splendid success from the point of enthusiasm and good fellowship. A great interest was evinced by all present and predictions were for a big and healthy success.

THE officers elected were R. R. Nehls, president; Oscar Eagle, vice-president; C. J. VerHalen, secretary, and L. A. Boenig, treasurer. The board of governors consists of Warren A. Patrick, chairman; Charles Nixon, W. R. Rothacker, D. A. Meaney, and Omer F. Doud. All officers and governors were unanimously elected.

Among those present, including the charter members, were: Charles Nixon, Oscar Eagle, and Harold Vosburgh, of the Selig Polyscope Company; O. F. Sparr, Enterprise Optical Company; L. A. Boening, American Cinematograph Company; Tom Quill, Coes Lithographing Company; Walter Early, "Morning Telegraph"; Don Meaney, Essanay Film Manufacturing Company; Frank Hough, Kleine Optical Company; Omer F. Doud, George Kleine Attractions; R. R. Nehls, American Film Manufacturing Company; W. R. Rothacker and N. Sawyer, Industrial Moving Picture Company; John Rock, Vitagraph Company; I. Eisner, Mutual Film Corporation; Charles Andress, Billboard; Warren A. Patrick, "Clipper," and C. J. VerHalen, Motion Picture News.

SIX LEAGUE CONVENTIONS COMING

The following is the list of the dates of conventions which will be held in the near future by the Motion Picture Exhibitors' League of America: Green Bay, Wis., April 7-8; Lexington, Ky., at the Phœnix Hotel, April 21-22; Springfield, Ill., at the St. Nicholas Hotel, April 28-29; Rochester, N. Y., on May 5; Charlotte, N. C., May 18-19; and Birmingham, Ala., May 23.

LUBIN'S LATEST RECRUIT A VETERAN

The union between the dramatic stage and the cinematograph studio is becoming closer every day. The ablest stage players are finding wider scope on the screen for their talents than they have behind the footlights. An instance of this condition is found in William H. Turner, who is the latest addition to the powerful Lubin organization. For sixteen years Mr. Turner played under the Frohman management, scoring in the Frohman successes, "Held by the Enemy," "The Fatal Card," "The Prisoner of Zenda," "Sowing the Wind," "Because She Loved Him So." "The Girl from Maxim's," etc.



WILLIAM H. TURNER
As "David Harum" and in a score of other roles he is known far and wide.

In addition to his wide experience as a leading character actor, Mr. Turner is one of the few picture players who have starred in the spoken drama. Mr. Turner headed his own company in "David Harum," "Father and the Boys," and "The Governor and the Boss." He brings to the screen all the artistry of a man who has proven himself in hundreds of roles a master of character portrayal.

Mr. Turner, while one of the latest recruits to the silent drama, was also one of the first. Seven years ago when there were fewer actors on the screen he accepted a short summer engagement. Consequently when Mr. Lubin assigned him a few months ago to the direction of Joseph Smiley he had not the usual difficulty of adapting his technique to the demands of the camera. Mr. Turner's vigorous, finished acting will shortly be seen in coming Lubin releases, "The Root of All Evil," "The House of Darkness," "The Better Man," "The Trunk Mystery," etc.

Ask Congress for Censor Board

Clergymen and Civic Bodies Urge Federal Film Commission - Bills Provide for $3 fee per 1,000 Feet and Barring of Uncensored Films from Inter-State Commerce—Fines and Penalties

TWO Federal Motion Picture Censorship bills, creating a commission with nation-wide jurisdiction, exacting a censorship fee for every reel, prohibiting uncensored reels from shipment in interstate commerce, and fixing fines and prison penalties for violation of its provisions, are now before Congress.

Various clergymen and many civic bodies are urging their passage upon the Senate and House Committees which have the bills before their respective bodies under consideration. Congressman Hughes introduced the House bill. Senator Hoke Smith, of Georgia, is the author of the Senate measure. They are substantially the same.

The film manufacturers are generally non-committal in their attitude toward the new bill. Superintendent Marvin, of the Motion Picture Patents Company, and Assistant Manager Rogers, of the Mutual Film Corporation, will say nothing for or against the measure at present.

Those who have commented upon the establishment of a federally controlled censorship board, however, declare they would welcome such a commission if it would do away with the thousand and one petty censorship boards that exist in every state, city and town of the Union.

But there is no hope held out in this bill, they say, that a Federal board will automatically put a stop to the indiscriminate war on films carried on all over the country. To their way of thinking it will mean but one more set of censors let loose upon the manufacturers' productions.

THE Senate bill is the first comprehensive attempt on the part of the Federal Government to take cognizance of the motion picture from the censorship standpoint and as an article of interstate commerce, in new legislation.

Its provisions are:

A commission of five members, each holding office for a term of six years, and appointed by the President. Not more than three are to be of the same political party. The arrangement will be such that the terms of two members will expire every two years.

The salary of the chairman will be $3,500 a year, and that of each committeeman, $3,000. The commission will be controlled by the Commissioner of Education.

Each motion picture film, before being exhibited publicly, must be submitted to the committee for approval and receive a certificate describing its character, number of lineal feet, and date of approval.

A fee of $3 for each one thousand feet of film will be charged.

The commission is empowered to exclude from interstate commerce any films that are not censored and approved by its members.

Any alteration in the film after approval will result in the forfeiture of the license, and violations are punishable by a fine not exceding $500, or a year's imprisonment, or both.

Pictures that depict prize-fights or bull-fights, or any other matter tending to incite youth of adults to crime or to corrupt public morals are prohibited.

THE Rev. Wilbur F. Crafts, head of what is known as the "Christian lobby," appeared to urge favorable action on the Hughes bill providing for the creation of a Federal motion picture commission which is charged with the duty of passing on all films exhibited in public.

Mr. Crafts was accompanied before the House committee by the Rev. Henry H. Pringle, assistant superintendent of the Reform Bureau, and the Rev. William Chase, president of the New York State Civic League. A letter written by Samuel Trigger, of the New York Association of Moving Picture Exhibitors, endorsing Federal censorship as proposed, was read to the committee.

Mr. Crafts pointed out that Congress had imposed a censorship on motion pictures when it passed a law some time after the Jeffries-Johnson fight at Reno, prohibiting the transportation of prize films in interstate commerce. He also recalled that in the new tariff law the Secretary of the Treasury is empowered to prohibit the importation of objectionable motion pictures.

"A nationwide demand for more censorship," said Mr. Crafts, "is seen in the fact that Ohio, Pennsylvania, Kansas and California have official State censor boards for motion pictures, and San Francisco and some other cities have official local censors. Manifestly it is fairer to motion picture makers and exhibitors, whose films go all over the country, to have one adequate censorship.

"It is also more satisfactory to those seeking to guard moral interests. Motion picture promoters and advocates of censorship laws both approve the establishment of an official national board.

"The unofficial national board of censorship of motion pictures in New York City has no power to compel submission of films for censorship, and therefore does not have opportunity to censor all films

"This censorship board is to add nothing to the burden of government. The motion picture men, so far as we have consulted them, are entirely willing to pay a tax for the examination and certification of their films that will cover all reasonable expenses of the commission."

JOHN COLLIER, general secretary of the National Board of Censorship, said he could not speak for that organization, but personally he doubted whether the proposed Federal commission would improve the situation. He said the big producers now accept the censorship of the National Board because they find it to their financial advantage to do so.

The National Board of Censorship is a purely voluntary organization, but its approval of a picture film is an asset in the business and managers are quick to use it where they come into competition. Audiences have become so familiar with the O. K. of the National Board that managers believe it is taken as a matter of course that all pictures shown have been approved. This is the fact in all the regular houses.

If the approval sign is thrown on the canvas once during a performance, the audience may be assured that every picture has been approved, because it is a condition of censorship that all or none must be approved, and the manufacturers who ask for the censorship agree to destroy films not approved.

The official stamp of approval is not the O. K. sign thrown on the screen. It is the weekly bulletin which is sent out to 300 cities and in which are named all the approved films. The police get this bulletin and as long as managers produce only the films named there they are not concerned about letting their audiences know after every picture that it has been approved.

Mr. Collier said he couldn't see how a commission of five would be able to censor all the films that are sent across State lines. There are 150 members of the National Board of Censorship, and while they serve without pay each member gives at least a day a week to censoring.

THANHOUSER SECRET IS OUT

The secret is out! Thanhouser is to produce a genuine thriller, which will have weekly releases in two reels, beginning June 21.

Harold MacGrath and Lloyd Lonergan are about to join efforts to make "The Million Dollar Mystery" to this end.

This story will follow "The Adventures of Kathlyn," in the Chicago "Tribune," and about 200 other daily newspapers throughout the country.

"Florence Gray," whose mysterious disappearance was reported recently in the New York and Chicago papers, will be played by Flo La Badie. Marguerite Snow, veteran of the Thanhouser leading women, will play the "heavy" lead, that of a titled adventuress. James Cruze will portray a newspaper reporter. Sidney Bracy will play the part of an old faithful family servant, and other roles will be taken by Thanhouser veterans.

FIRST STERLING COMEDY

The first Ford Sterling comedy, built around the Vanderbilt and Grand Prix automobile races, is now in course of production at the Universal Hollywood studios. This company claims it will be one of the funniest auto comedies ever put out.

Mr. Sterling's camera man was fortunate enough to get the details of the accident that befell Marquis, when driving his "Sunbeam" car. The accident, a sensational one, will be used in conjunction with the story.

That Consolidated House Warming

Managers, Exchange Men and Exhibitors Came Out in Force to Enjoy the Oldknow-Depinet Hospitality, and All Voted It Was a Real Eye-opener

WITH a reception and a dance, the Consolidated Film and Supply Company, of Dallas, Texas, gave a housewarming to their friends and competitors alike that was an eye-opener to the Southwest, and food for thought for exchange men all over the country. This was on Saturday, March 7, but Dallas isn't through talking about the affair yet, nor are any of those who were present to share Ned Depinet's hospitality.

In the suite on the second floor of 1900 Commerce street, opposite the Majestic Theatre, William Oldknow, the general manager of the company; J. B. Kelly, its general representative, and Ned Depinet received the guests Cut flowers and palms set off the solid mahogany furnishings of the offices in an attractive manner.



ALL OF THEM ARE FRIENDS OF THE CONSOLIDATED

A five-piece orchestra dispensed music while the delighted visitors strolled through the rooms and partook of the refreshments generously provided by their hosts. Practically every exhibitor in the city accepted the Consolidated's invitation, and a great many from the surrounding towns came in.

Just to mention a few of those who were present: C. E. Ezell, manager of the General Film company; C. T. Touchon, manager of the Mutual Film Corporation; H. T. Peebles, manager of Warner's Features; Albert Russell, manager of the Southern Feature Film Program Association; J. F. Whyte, of the Dallas Seating Company; H. W. Leuthstrom, of the Texas Seating Company; O. F. Wittle and D. L. Wittle, of the Western Automatic Music Company; J. Phillips, of the Eclectic Film Company; F. M. Sanford, of the World's Special Film Company; E. T. Peter, of the Texas Feature Film Company; R. D. Thrash, of the R. D. Thrash Film Company.

Such prominent exhibitors as E. H. Hulsey, of the Queen Theatre Circuit; G. K. Jorgensen, of the Texas Crystal Theatre Circuit, and Roy F. Dalton, of the Dalton Circuit, were guests.



"THIS IS MY BRAT, I TELLS YE!"
Mary Pickford in "Tess of the Storm Country" (Famous Players—Released March 20)

Is the "Nickel Show" Passing?

This and Other Burning Questions in the Motion Picture Field, Are Answered by George H. Wiley, National Secretary of the Exhibitors' League

EXHIBITORS! Here are some real words of wisdom from one of your own people. Though addressed to the ambitious who are on the point of entering the exhibiting field, they come home with equal force to the man already in it.

Not for many moons has such pertinent advice, such a far-reaching analysis of the exhibitor's problems and prospects been given as George W. Wiley, national secretary of the Exhibitors' League, here puts into unmistakable language.

More significant than anything, perhaps, is his prediction that the "nickel show" is soon to disappear.

"In the next few years," says Mr. Wiley, "I predict that the big houses showing pictures will play to a scale of 10 and 20 cents."

That may be remembered as an example of Mr. Wiley's sound optimism, if the fortune-seekers are dismayed because he does not consider every theatre a gold-mine and the exhibitor's field a "Valley of Diamonds."

Paste These In Your Hat

"Don't think that the business is a gamble. It's not. It's a legitimate enterprise."

"Don't get the impression that it is easy to make 100 per cent on an investment."

"Remember that there are 16,000 picture houses in the United States."

"Study conditions and discuss them with experienced friends. Be sure they are real friends."

"Don't try to fool the public. It knows what it wants and its demands are greater every day."

"When you think of the men who have become rich, don't forget the fellows who have sunk their savings without results."

"In my opinion the nickel show is soon to disappear."

"MY advice," so Mr. Wiley begins, "to a prospective owner at this time is: Do not spend your money until you are fully informed about the business and have had actual figures placed before you.

"It is a cold business proposition now, and nobody is snatching a fortune out of the air. The money must be made legitimately and a proportionate outlay must be made before returns can be expected.

"The day is passing in the large cities when a crude theatre opened in an ordinary store-room, will prove a money-maker. The neighborhood theatres now vie in size and accommodations with the houses playing $2 attractions and the patrons are given so much for their money that the man who owns a show in a small room, can not compete.

"While I say that the business is still in its infancy, I must admit that great and wonderful progress has been made in the last twelve months. Improvements in photography have been marked and scientific methods have been applied in the showing of the pictures on the screens.

"Most of us can remember when it was worth half an hour's eyesight to sit through a reel of film. These defects have all been remedied and there is as much art in the motion picture studio to-day as in the artist's or the sculptor's workshop.

"The improvement in the subjects of the films in the last year also has been marked. Classic drama and the stories told in the standard books of the entire world have been turned into film subjects. The best actors, both abroad and in America, have appeared in these dramas and as we all know, the current successes in New York are now being put on the screens with the regular casts and in a manner which should appeal to any man or woman.

"IN my opinion, the 'nickel show' is soon to disappear. The man who spends a quarter of a million dollars to build a theatre and pays to have the big feature films shown in his house, can not afford to charge his patrons only five cents.

"In the next few years, I predict that the big houses showing pictures will play to a scale of 10 and 20 cents and the patrons of the 'movies' will gladly pay these amounts to enjoy the luxuries of the fine theatres and see the excellent pictures. In St. Louis a new theatre has just been completed at a cost of $250,000 and the management is charging 10 and 20 cents. The business is phenomenal.

"The owner of the motion picture house knows that the public demands a great deal more these days than it did a few years ago.

"He can not give his patrons poor pictures and expect to have them return the next night. So this is another factor that must be considered and considered deeply."

According to Mr. Wiley, there are approximately 16,000 motion picture theatres in this country. The membership lists of the Exhibitors' League carries about 3,000 names. Mr. Wiley owns a string of successful houses in Kanas City, Mo.

"I RAN into Smith one day after his new 'find' had been with him for two or three months.

"'How is your musical scheme getting along?' I asked him.

"'Immense!' was his reply. 'Some of my patrons were surprised at first at the amount of music I gave them, but they very soon came to understand it, and then to look for it.

"'And say! I've got a gem in that kid organist I dug up. Between him and the pictures, we have very few dry houses when there's a pathetic piece on the screen. I've gotten so now that I go into the back of the house during a sad scene and count the sobs I can hear with as much pleasure as I count the coins in the box-office. And, to tell the truth, I get things in my throat and eyes every little while, listening to that fellow. He certainly can play the heart out of your breast.

"'I don't worry any more about the music. It's up to him entirely. He can put things across I never thought you could get a music picture audience to listen to, yes, and get a hand on them, too. You can't imagine what a difference it makes in the pictures Why, films I'd had the operator run off for me, just to get the drift of them, I scarcely recognized when I watched them to the tune of his music.

"'I'm for that sort of thing strong, and so are my people. I wonder why more fellows in the business don't try it?'"

"And so do I."

FILMS TO BOOM ST. LOUIS

St. Louis is the latest city in the United States to adopt motion pictures as a means of awakening civic pride and advertising the advantages of the city far and wide.

With this end in view, a series of films showing the principal streets, business centers and industries of St Louis, the site of the pageant, historic buildings and spots will be shown at the Coliseum, St. Louis, during what is to be known as "Know St. Louis Week," early in April.

Frank R. Robinson, manager of the Coliseum, is the prime mover in the affair. After the Coliseum exhibition, he will send the pictures to the principal cities of the country on a "boosting St. Louis" campaign

Making a "Dead One" Pay

How Many Lives Has a Theatre?—Here's One That "Died" Five Times, but the Right Man Performed the Commercial Miracle of Restoring It to Life for Good—This Is How He Did It

FIVE unsuccessful attempts had been made to make a paying proposition out of the Star Theatre, a motion picture house in a thriving Michigan city of twenty thousand inhabitants. Each succeeding failure had been more disastrous than the previous one and the owner, after it had been closed the fifth time, gave up all hope of ever renting it again for theatrical purposes.

The cause of the theatre's repeated failures was conceded to be its bad location. It was four blocks from the business center of the city, where the other theatres were. And, as in all cities of its size, the night crowds never strayed far from the beaten paths of the business district.

Charles Smith, assistant manager and ticket taker at one of the centrally located theatres, had long cherished a desire to become manager of the Star, but his limited capital had always proved an obstacle. Finally, after the house had been closed down for several months, he determined to become its manager.

Within an hour after he had reached his determination, he was at the office of J. H. Jones, owner of the building.

"YOUR theatre building is vacant and is liable to be for some time," argued Mr. Smith. "Now, if you will give me two months' free rent I am confident I can make the Star a paying proposition. It will take two months to try my experiment, and all the cash I can raise, but I am willing to take the chance."

Before he had left Mr. Jones' office a two months' free rent contract for the Star Theatre had been executed. Then he started out to make good.

His first move was to have the building renovated and redecorated and a new front put in. Two flaming arcs were installed over the entrance and a large electrical light sign, the shape of a star, was suspended over the sidewalk.

The theatre's location had one distinct advantage. It was on the main street between the business district and the city's largest manufacturing industry, where more than three thousand persons were employed. More than half of them passed the Star four times daily.

AFTER his grand opening, which he advertised extensively in the newspapers and by hand bills, he began experimenting with some novel advertising stunts. Through it all he kept hammering away on one thing, the high-class pictures he was running.

At noon, when the factory operatives were leisurely returning to their work, he had his ushers distribute attractive programs, on the bottom of which was printed: "When they are at the Star they are high class."

Attractive posters were used in the lobby and in the evening, when the operatives were passing the theatre on their way home, the flaming arcs were always lit so as to attract attention to his lobby display.

To draw patronage from other sources than the factory, he secured several poster stands in the business district—two in front of real estate offices and two in front of restaurants. For this privilege he gave the four places free slide service. On the poster frames was painted: "When they are at the Star, they are high class."

BEFORE six weeks had elapsed Mr. Smith had built up a good regular patronage, which was constantly increasing. When his two months' contract expired he signed a new one which was for three years and called for a yearly rental of $900.

"How did you make it pay?" asked Mr. Jones of his tenant when the three-year lease was signed.

"I worked those flaming red arcs overtime; took advantage of the factory crowds which passed the theatre, and used four good poster stands," was the reply. "Of course I made good my slogan: 'When they are at the Star, they are high class.'"

News and Notes from Washington

Washington, D. C., Mar. 25, 1914.

THE very newest theatre here is known as the Crandall, erected by the Crandall Amusement Company. It is located in the heart of the down-town district, attractive in exterior decorations and brilliant with lights. It has a seating capacity of 500, is excellently ventilated, and spacious and commodious for patrons. This is under the management of M. E. Crandall, who with his ushers, has added to the dignity of the house by wearing tuxedo suits. Features form the main part of the daily program with an admission of ten cents. The interior decorations are tasty, and the theatre has the distinction of having a gold screen which makes the pictures exceptionally clear.

The Maryland has made some improvements in the form of a closed-in lobby, which adds considerably to the attractiveness of the theatre as well as the comfort of the patrons. Manager Johnson is among the progressives, who is ever ready to do something to single out his house among its neighbors.

"The Adventures of Kathlyn," which is being filmed by the Selig Company and is running serially in one of the local papers, is making quite a hit in the picture houses. With the story in the Evening Star, the screen pictures and the bold heralds, everyone in Washington is aware that Kathlyn is having adventures.

The Casino has re-opened its doors under the management of Harry Gladman. This attractive theatre is in the residential section and is offering an excellent program of Universal films.

The chain of Brylawski houses are ever keeping pace with the times by offering the pick from the General Film Company's program when the releases arrive here. The picture news service forms an attractive lobby display in the down-town theatres.

PICTURES IN JAPAN

Motion pictures are being used as a means of education in Japan, especially in the lower grades. Powers Cameragraph No. 6A projection machine is being used extensively throughout that country. A recent shipment was to the Y. M. C. A. at Nagasaki. Shipments of this same type of machine to Hong Kong, China and to Honolulu, Hawaii, are also reported by the Nicholas Power Company.

ACTRESS FORMER PUPIL

In Vivian Rich, of the American Film Manufacturing Company, Winifred Beckingsale, instructor in a Canadian high school, has found a former pupil. Recently Miss Beckingsale visited Santa Barbara and met Miss Rich in the studios of the company by whom she is employed. As a pupil Miss Rich had made an indelible impression upon her former instructor because of her record as having always been at the head of the class.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of The Motion Picture News.—*Editor.*

Address "Patent Editor," Motion Picture News, New York City.

Latest
PATENTS AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,093,413. Apparatus for Producing Time Recorders, etc. S. G. Rhodes.

1,090,509. Machine. A. Wild.

1,090,622. Picture Projecting Device. C. F. Jenkins.

1,090,679. Apparatus for the Production of Films. B. Borzykovski.

1,090,741. Illusory Theatrical Device. H. J. Moorhouse.

1,090,785. Artificial Lighting Means. Herbert E. Ives.

International Bureau, Berne, Switzerland, Trade-Marks

15,292. The words "Italica Ars Roma," combined with a drawing, showing a picture of a woman in a frame and strips of film below, between the wires of a lyre, for films, etc., by Societa in Accomandita "Italica Ars."

15,295 and 15,296. "Nordisk" as a drawing a white Bear on top of the Globe, the word "Habana" being marked on the said globe, for films and cinematographic apparatus, by Santos y Artigas, Habana, Cuba.

German Patents

902. Cinematograph with Single Plates. Quasapic Company, New York.

271,614. Cinematograph. Max Hansen.

271,615. Printing Machine. Revolute Machine Company, New York.

269,726. Motion Picture Apparatus. Henry William Joy and Charles Urban.

269,727. Film. Charles Dupuis (addition to Patent 252,687).

The German Patents 223,954 and 224,365, it is announced, no more belong to their former owner. The two mentioned patents were hitherto the property of the National Waterproof Film Company, Chicago, Ill.

French Patents

465,786. Color Projection. L. Boudreaux and L. Semat.

465,821. Light and Screens. Cinéma-Exploitation.

18,326/454,129. Incandescent Lamp. A. Lenud.

465,756. Motion Picture Apparatus. O. Gercacsevics.

465,769. Tripods. A. H. Dupeyron.

French Trade-Marks

22,892. "Bills Photo Co.," for Pictures. P. M. Hargous.

22,971. "Broadway Films" Films. The Vitagraph Co., Ltd., London.

22,972. "Broadway Features" Films. The Vitagraph Co., Ltd., London.

22,973. "Broadway Star Features" Films. The Vitagraph Co., London.

The three above trade-marks belonging to the London branch of the Vitagraph Company are all combined with a big "V."

Austrian Patents

The Austrian patent, No. 46,546 for films by Dr. E. Brandenberger, is now public property, the last annuity due in Austria remaining unpaid.

The Société Française des Films and Cinematographes "Eclair" in Paris has just obtained the Austrian patent for a stencil-cutting machine intended for film coloring.

The Heubner-Bleistein Patents Company, of Buffalo, has recently obtained a patent in Austria for a camera for color photography? The patent in question bears the number, 64,091.

Editor's Chat

Have you ever thought of the utility of a page devoted to patents in a professional paper? Perhaps only when you looked desperately for something which you could not find, and probably you will think of it again only when something arouses your interest.

Why be ignorant of what is being done in the trade and have to take action against infringers or be sued for infringement? Why use a machine without knowing the reason which causes you to prefer it to another? Why say, I wish it was made, when it already exists, or why not make it or have it made if you can be sure that it has not been made?

We receive letters every day asking if we know:

Who makes — —— ?

Is there a patent for the idea of ————?

Does the ——— factory also make ———— , etc., etc.?

Why should you not watch the "Inventions" page every week and thus be fully informed about the latest events in the patent and trade-mark world, instead of running after this information when it is too late or too expensive to get it?

In order to demonstrate that something may be overlooked by not reading closely all that appears on this page, several of the patents mentioned in last week's issue are repeated here with explanatory notes as illustrations.

1,089,594 covers the "Utocolor" process for rapid photographic color paper.

1,089,646, a very interesting camera, which has been patented by C. F. Jenkins, the inventor of the Phantoscope and other machines.

1,089,762 is one of a series of patents which cover a new machine having, to a certain extent, common points with several machines of other known makes and also various other features of great interest. The invention is not only on paper, but in machines which are sold in all European countries.

1,089,910 covers a plastic material. The average person has little interest in most plastic materials. He is

apt to pass them over without waste of time. But in this particular case nearly everyone in the film industry is interested for this "plastic material" is nothing else than the material known as Pathé's non-inflammable film.

1,089,917 covers an apparatus for reading reversed images and belongs to the Eastman Kodak Company. Do you think that the Eastman Company have nothing else to do than to reverse images for the simple pleasure of building machines enabling them to read such reversed images? Read the patent and you will be convinced that something more useful can be done with the new idea.

Trade Notes

[As a result of a description of a new home projection machine, published in THE MOTION PICTURE NEWS of March 21, which Mr. Schoenbaum had been invited by the manufacturers to inspect, the following letter was received from the Phantoscope Manufacturing Company, of Washington, D. C. Mr. Schoenbaum's reply is also given below.—Editor.]

March 16, 1914.

Mr. H. M. Schoenbaum,
220 West Forty-second Street,
New York City.

Dear Mr. Schoenbaum:

My attention has been called to your description of the Cosmograph which appeared in the last issue of THE MOTION PICTURE NEWS, and I suppose I should be highly pleased, because imitation is said to be the highest form of compliment. I refer particularly to that part of your description which explains that the rheostat is inclosed in the lamp house, which feature the Patent Office has decided is original with me, as you will see by the copy of the patent which I am mailing you.

I trust that you will give this notice of infringement as prominent publicity as you have given the description of this infringing device, and beg to thank you for such courtesy.

Yours very truly,
(Signed) C. FRANCIS JENKINS,
For the Phantoscope Mfg. Co.

[Enclosure]

Claim 1. In apparatus of the class described, the combination with an electric light, a projecting lens, a rheostat in series with the light, and a casing inclosing the light, lens and rheostat, the parts being arranged to permit cooling air to pass freely into the casing upward through the interior chamber and out of the casing.

Claim 2. In apparatus of the class described, the combination with the casing or box, or a rear electric light, a front projecting lens, and an intermediate rheostat in series with the light, all inclosed by the casing, said casing having apertures to permit cooling air to pass freely through the rear end of the box and to allow the escape of cooling air entering around the lens.

[Editor's Note—These two claims of Mr. Jenkins' are included under patent, No. 1,090,622. Picture-Projecting Device. Charles Francis Jenkins, Washington, D. C. Filed March 20, 1913, Serial No. 755,750. This was published in the Official Gazette of Tuesday, March 17, 1914.]

[Mr. Schoenbaum's reply to Mr. Jenkins' letter was as follows.]

New York, March 23, 1914.

Mr. C. Francis Jenkins,
Phantoscope Manufacturing Co.,
Washington Loan and Trust Bldg.,
Washington, D. C.

Dear Mr. Jenkins:

I duly received your letter of the 16th instant regarding the "Cosmograph," and beg to reply that our description of the machine in question was not in reference to a patent of any kind, while I am aware that the manufacturers applied for patents here and in Canada.

The machine we saw and described could not at that time be considered as infringing your patent because same was unknown to the public until Tuesday last, when it appeared in the Official Gazette. We shall, nevertheless, publish your letter and the present reply in our next issue.

I should add that it was our intention to cite your first claim even before we heard from you on the subject.

Very truly yours,
(Signed) M. H. SCHOENBAUM.

Five Pictures in One

The recent German patent No. 269,869 and the photographs seen lately in several places in New York City and elsewhere render the question of multiple photography interesting to all, so below is given an extract which proves that what is new in 1914 was known already 250 years ago.

The following is a translation of Baptista Porta's description of a device by which the result is attained:

"A speculum is constructed, called polyphonton, i.e., which shows many objects, for by opening and shutting it, it exhibits twenty and more images of the finger alone.

"You will prepare it in the following manner: Let two rectangular specula of brass or crystal be erected upon the same base, and let their length be one and a half times their width, or in any other proportion; and let two of their sides be placed together, so that they may be opened and shut like a book, and the angles varied. By presenting your face, you will see in both specula more faces the more they are shut, and the less that the angle is; but they will be diminished by opening it, and you will see fewer as you observe with a more obtuse angle. If you exhibit your finger, you will see only fingers, the right fingers being seen on the right side, and the left on the left side, which is contrary to what happens in looking-glasses, and this arises from the mutual reflection and repulsion which produce a change of the images."

Censorship in Austria

In Austria, as in Germany, there is a censorship board in each state of the Empire—at Vienna for lower Austria, at Prague for Bohemia, at Lemberg for Galicia, Budapest for Hungary, and so on. Censorship fees, as in Germany, are exacted for the licensing of a picture by the censors.

The Austrian exhibitors are extremely desirous of having one board of censors for the entire Empire, but the time is far distant when it may be looked for.

LASKY GETS EDESON

Robert Edeson, until recently a member of the all-star cast playing in "Fine Feathers," has been secured by the Jesse L. Lasky Feature Play Company for appearance in several motion picture productions of Mr. Edeson's recent successes.

Mr. Edeson is now at his country home, "Strongheart House," Sag Harbor, resting until May. At that time he will leave for Los Angeles, where the Lasky film productions are all staged.

A cast is being engaged by the Lasky Company to support Mr. Edeson, and the Eastern scenes of the production will be taken between now and May 1, the Lasky people keeping a camera man in New York for that purpose. Mr. Edeson will join Lasky's all-star colony at Hollywood, which now contains Dustin Farnum, Edward Abeles, Edmund Breese, Henry B. Warner, Cecil B. DeMille, Oscar Apfel and Winifred Kingston.

FILMS DISPLACE VAUDEVILLE

With the installation of a new $30,000 Wurlitzer organ, entire redecoration inside and out, new lighting devices, and scenery and stage settings, Proctor's Fifth Avenue Theatre opened last Monday to a good house. Vaudeville will not be used, expect on Sunday, through the spring and summer, giving way to feature pictures of five and six reels in length.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

ADVERTISING WITH LIONS

TAKING a lesson from the circuses in the advertising of a multiple picture may seem somewhat startling to the average exhibitor at first blush. But the manager of the Jefferson Theatre, St. Augustine, Fla., resorted to it last month, with substantial results in the way of increased patronage.

The occasion was the appearance of "Quo Vadis?" the Kleine feature. A circus happened to be stranded in St. Augustine at the time, and very likely the noise the two lions belonging to the troupe made gave the manager his inspiration.

Be that as it may, on the morning and afternoon of the first day the picture was to be shown, the good people of the Florida city were edified by the appearance of a wagon, gaily decorated, and bearing the two "kings of the jungle" as passengers, safely behind the bars of their cage.

Along the sides of the wagon was the announcement that "Quo Vadis?" was to be seen at the Jefferson during the next two days. Streamers bore the same legend.

The motion picture fans of the city took the broad hint thus offered them, and it may be surmised that many a lukewarm patron of the pictures came and saw and was conquered during the stay of the feature in St. Augustine.



THE KING OF BEASTS AS A PRESS AGENT

HERMAN FICHTENBERG'S "SPOTLIGHT"

THE Fichtenberg "Spotlight," published every week in New Orleans as the official organ of the Fichtenberg enterprises in the Crescent City, is an example of what an exhibitor who controls a chain of theatres can do in the way of original and profitable advertising.

Herman Fichtenberg operates the Alamo, Dreamwold, Picto and Plaza, four of New Orleans' live motion picture theatres. Once every seven days a bulletin of events pertaining to the programs at the four houses, the actors and actresses in the pictures and like news items appears under the name of "The Spotlight."

The fifty-second number has just made its appearance, which means that "The Spotlight" has had one year of good fortune, and the manner in which it is conducted indicates that there is more success in store for it.

The whole magazine takes up but sixteen pages. It is of interest to the public who are constantly patronizing the picture houses, because the weekly program of each of the four houses is published every week. Cuts of notable players enliven its pages. Synopses of the week's features add to "The Spotlight's" attractions.

Doubtless Mr. Fichtenberg is not the only exhibitor who has sought out his public in this manner. The NEWS will be glad to hear from other exhibitors who issue regular house organs, and publish the story of their success in this department.

$100,000 FILM HOUSE IN JACKSONVILLE

JACKSONVILLE, Fla., will be the proud possessor of a $100,000 theatre devoted to motion pictures and vaudeville in the near future.

G. N. Montgomery, otherwise "Montgomery, the motion picture man," is an active spirit in the new enterprise and the house, when completed, will be under his personal management.

The theatre will be erected by the Republic Theatre Company, composed of a group of the city's prominent professional and business men. The construction work will commence in June.

Charles A. Clark is president of the company. The board of directors is composed of G. N. Montgomery, Porcher L'Engle, Francis P. L'Engle, W. D. Barnett and Charles A. Clark.

HARD WORK COUNTS

GENERALLY speaking there are two versions of success. It is either the result of persistent endeavor or it is just a matter of pure luck.

T. W. Logan, manager of the Majestic Theatre in London, Ontario, Canada, is an example of the former class. He rose through the various stages from program boy to manager by dint of hard work and close application.

His success as a theatre manager, to

use his own words, has been due to his ability to "size up" his audiences. From his earliest association with the theatrical game he has made a study of the audience from a box-office viewpoint, and the results have stood him in good stead.

From his experience as a motion picture theatre manager Mr. Logan has made several deductions. He contends that while audiences may embrace people from many walks in life, yet their tastes run strangely alike. The taste for pictures is constantly changing, but the genuine motion picture lover does not want combination entertainment.

Good music is advocated by Mr. Logan as an essential in all successful motion picture houses. He declares that it is unwise to economize on the music end.

One of the distinctive features of which Mr. Logan's theatre boasts is its runs of "home films." These are pictures of local current events which occur in and about London. He keeps a manned camera on his staff.

"In your 'home films' you always snap a number of persons who are eventually won over as regular patrons, because they have seen themselves as others see them, on your screen," asserts Mr. Logan.

Periodically Mr. Logan takes a census of his patrons to determine what percentages prefer the various classes of pictures.

TRY THIS NEXT MARCH 17

FRANK McCUNE, general press representative for the F. F. Proctor interests, is the originator of some very original stunts for advertising the theatres under his control, especially Proctor's Twenty-third Street Theatre, New York. Each week he is issuing a program of the features that are to be shown on the screen the following week, with notes regarding them.

Recently he booked "The Colleen Bawn," a three-reel Kalem masterpiece. By special arrangements he had this picture for St. Patrick's day, and the program, in vivid green, was spread all over the city. The paraders up Fifth avenue received them, the couples in the parks, and even the visitors to the Aquarium. No one escaped, if they ventured to the theatre. It was S. R. O. all day.

Some real Killarney soil was also obtained. This was placed in a trough in the foyer, and all who entered were invited to "Tread on Irish Soil" and tell their friends of their travels.

Pictures, no matter what the price if they are what he wants, are his especial hobby. And when he does get a good one the world in and around the metropolis knows of it.

Pittsburgh Exhibitors Will Fight

High Taxes Cause Film Men to Form Organization—Make Test Case by Refusing to Pay License

Pittsburgh, Pa., March 26.

THE Moving Picture Protective Association, composed of exhibitors and film men of Pittsburgh, has formed a permanent organization for the protection of its members against legislation unjust to the interests of the industry and the exhibitor.

At the meeting held in the Columbia Theatre, when the permanent organization was made, the complaint of J. A. Wright, of Irwin, regarding the high taxes levied on movies by the council, was taken up and Attorney Joseph Thompson instructed to proceed in defense of any exhibitor in Irwin who refuses to pay the borough license. Mr. Wright said that aside from a State and borough tax the council required him to pay a license of $2 a day for every extra attraction. It was decided to make a test case by refusing to pay it.

Members of the association contend that the law permitting boroughs to tax shows was enacted before the day of the movie, and applied to the circus, which could not be taxed otherwise than by demanding the purchase of a license. Exhibitors claim they already pay property and mercantile tax and that the license should be eliminated.

H. B. Miller reported that the matter as to the amount of aisle space cannot be settled until plans for the building code have been completed. Mr. Miller resigned from the committee of six to consider legislative acts relative to the movies and W. C. Beatty was appointed.

The officers elected are: President, Lawrence W. Rittenhouse; vice-president, W. E. White; secretary, A. J. Hanna; treasurer, M. A. Ratt. The secretary is to mail a copy of the minutes to each member.

The defeated candidates were chosen to draw up a constitution for the organization. They are W. C. Beatty, H. C. Kleihm, James Delves, and Dr. Torrence.

A second meeting was held March 29 in the Columbia Theatre.

Universal Claims Priority

First to Publish Motion Picture Stories in Daily Newspapers—"Lucille Love" to Be Featured in Four Dailies

THE question, "Who originated the idea of publishing motion picture stories in the daily newspapers?" is being as warmly debated as the question, 'Who wrote Shakespeare's plays?"

The correct answer of the former puzzle appears to be the Universal Film Manufacturing Company. According to the evidence they have adduced, Joe Brandt, the advertising and publicity manager of the Universal, conceived the scheme and put it into effect in the columns of the Chicago "Record-Herald" on February 5. The plan was to run the story of a feature film in a daily newspaper on the day when the film was to be shown at various theatres.

Once announced, the effectiveness of the idea was so apparent that two other papers in the "Windy City" hastened to take it up. At the same time, the daily story plan was put into practice in the Detroit "Free Press," the Buffalo "Times," the Denver "News," New York "Globe," Washington "Herald," St. Louis "Star," Hartford "Post," Omaha "News," Cleveland "Leader," Indianapolis "Star," Toledo "News-Bee," Des Moines "Capital," and Cincinnati "Commercial-Tribune."

The publication of these stories in connection with the exhibition of pictures has been enthusiastically received by the exhibitors in all of these cities and the adjacent territory covered by these papers.

As a sequel to such a good beginning, the Universal has arranged to publish in forty dailies throughout the United States the story, "Lucille Love, the Girl of Mystery," which they are issuing as a film serial. The first two reels of this twentieth century romance have already been produced, and for fifteen weeks there will be a two-reel part released each week.

The spectacular is paramount in this serial. Aeroplanes will play a prominent part in the story. Battles with wild beasts will be shown. A steamer on fire at sea is one of the gripping scenes of the thirty-part picture-play. A special company has been organized for the production of "Lucille Love" and the Universal wild animal zoo has been enlarged for the purpose.

One of the well-known fiction writers of the day is the author of the story, but it is part of the Universal's plan to hold back his name until the last installment is in sight.

President Carl Laemmle has just returned from the Hollywood studios, highly gratified with the first two reels of the production. The contract with the newspapers for the serialization of the picture was made through the A. P. Robyn Syndicate, of Chicago.

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Realism in Sound Effects

THERE is little or no excuse at the present time, for the use of inferior sound effects in connection with a photoplay. Too many devices are now on the market, representing the most up-to-date accomplishments in the production of sound effects, to



SAMUEL LAPIN

leave the exhibitor any ground for complaining that he is compelled to use a mediocre instrument. If he does so it is because he chooses to do so.

Yet many exhibitors are content to rely upon the drummer, with his more or less old-fashioned traps, which are generally inadequate to the task of "playing a picture" with the degree of realism that present-day audiences are sternly demanding.

What usually happens is that, where a complex series of sounds must be reproduced, the drummer's traps are equal to only a small part of them, or production of one or two of them preoccupies his hands and feet and he has to let the rest go.

Suppose, for example, that a fire scene is on the screen. The clatter of the horses' hoofs, the pealing of the engine-bell, the confused uproar attending the passage of an engine through the crowded streets of a city, the rumble of the engine over the pavement—all these must be deftly intermingled if the picture is to be accompanied at all.

No less than four devices must be worked at once; and this is out of the question with the drummer's outfit. The clatter of hoofs, requiring the use of both hands, he could express. The rest would be impossible, unless, perchance, he had some means of working the bell with his feet.

Instruments equipped with not five, or ten or twenty, but fifty, one hundred or more distinct and different sound effects are to be had. Each one of the effects on these machines is more life-like than any a drummer could produce, and the operator of such a machine can work five times as many effects with ease as the drummer.

WHEN the pictures themselves are such faithful reproductions of life, it is a matter of the highest importance that every sound effect should be equally true to life. The audience will insist upon it, or desert to some theatre where attention is paid to such details.

Among sound-effect devices that have come to the attention of this department, the "Dramagraph" and the "Excelsior Sound-Effect Cabinet" deserve the exhibitor's scrutiny. Samuel Lapin, of 1740 Gratz street, Philadelphia, is the inventor of both instruments. They are only two of the large number available to interested exhibitors.

Every musical instrument manufacturer who attempts to cater to the amusement trade—and most of them do—has something in this line to offer the motion picture house manager, from massive orchestrions to the smallest and most moderate-priced devices.

If exhibitors would spend a few of the dollars on these matters that some of them waste in profusion on superfluous details, they would find themselves well repaid in a constantly increasing and better satisfied retinue of patrons.—Samuel Lapin.



"I REMEMBER ALL NOW"
Scene from "The Marine Mystery" (Imp, two reels—released March 23)

LINN GOES ABROAD FOR ECLECTIC

Since the Eclectic Film Company has entered the rental field on a large and comprehensive scale through branch offices of its own throughout the country, the need has become apparent to secure the widest possible variety of carefully selected films from the best offerings the European market affords. This will make it necessary to have someone on the ground thoroughly competent to judge a film through American eyes, as it were.

The important task has been entrusted to K. W. Linn, who will shortly sail for Europe, where he will make his headquarters in London, England. Mr. Linn opened the offices of the Eclectic Film Company in the fall of 1912, and has been manager of the concern up to the present.

His expert knowledge of the requirements of the American film market, and his long and varied experience in the business, are qualifications that will fit him pre-eminently for his new and responsible duties. Having lived the greater part of his life in Europe, and speaking several languages, Mr. Linn will undoubtedly quickly adjust himself to his new surroundings and contribute his share to make the Eclectic program what its name implies—one of careful selection from the best of films obtainable in the market.

Mr. Linn leaves a host of friends behind in this country, whose good wishes will speed him on to new successes in the Old World. It is understood that Mr. Linn will visit this country once or twice a year and thus keep thoroughly in touch with the business on this side of the water.

C. M. SEAY NOW A WRITER

Charles M. Seay, one of Edison's best known directors, and a man who has been identified with the business for a considerable length of time, has branched out as a writer. "Some Interesting Facts About the Motion Picture" is the title of a lengthy article appearing in a recent issue of "The American Boy" by Mr. Seay, in which he gives a diagnosis of what motion pictures really are.

The story is most instructive and shows a keen knowledge of how to write for the younger generation. The explanations are made in short words and sentences which no child with an ordinary education would have any trouble in transcribing.

In the introduction, Mr. Seay tells why pictures do not actually "move," with examples. He describes the phenomena of characters apparently moving across the screen. "Static" is explained fully and a formula for avoiding it. Colored motion pictures, both those that are tinted by hand and the natural color processes, are explained.

Fire At Eclair Not Serious

THE fire in the plant of the Eclair Moving Picture Company, at Fort Lee, N. J., on the afternoon of March 19, did little damage, the loss being between $6,000 and $7,000. Reports at first had it that the flames had destroyed upwards of $250,000 worth of property.

The fire broke out in the joining room, where ninety-five girls were at work. As the spark from a measuring machine that ignited a pile of film burst into flame, Irene Whipple, one of the employees, sped away to give the alarm to the other occupants of the building. The rest of the girls seized what reels they could lay their hands upon and made for the open.

The factory was speedily engulfed in the flames before the volunteer firemen arrived, and when they did the lack of high pressure made their presence of little use.

Alive to their business even in an hour of such excitement, the photographers of the company, under the direction of Henry Maire, manager of the plant, trained their cameras on the conflagration and took 900 feet of film depicting the progress of the fire.

Only two persons were injured in the disaster. Doubler, who tried to reach the negative vault, was overcome by smoke. Robert Klein, a factory boy, had one of his hands crushed by a falling timber.



VIEW OF ECLAIR PLANT DURING FIRE

ROCHESTER FIRM PLANS BIG STUDIO

The Rochester Motion Picture Company, Inc., has just been formed under the laws of the State of New York, and capitalized at $50,000.

The immediate erection of a large studio, with up-to-date equipment in every detail, that will enable them to take care of orders of any size, is one of the company's earliest contemplated moves. The blue-prints are ready for the new building and construction work will commence very soon.

The offices of the firm are at present located at Main and Plymouth avenue, Rochester. C. J. Trumeter and James Shero are its officers. "Everything in the film line" is their slogan. One feature of their business will be taking motion pictures of social functions and affairs of a private or semi-public nature.

WARNING TO EXHIBITORS

A notorious swindler has been forging the signature of Adolph Zukor, president of the Famous Players Film Company, and passing bogus checks upon exhibitors throughout the country. Warrant for this forger is held by the Akron, Ohio, police. He has defrauded hotels in New York, Connecticut, New Jersey, and Pennsylvania. His description is as follows: Name said to be Chas. P. Saunders, aliases, C. H. Baker, Chas. A. Sanders, B. W. Somers, Robt. O. Manning, A. P. Stiver; nativity, American; age, 35 years; height, 5 feet 10 inches; weight, 140 to 150 pounds; build, medium; complexion, light, sallow; hair, dark brown; eyes, blue; style of beard, clean shaven.

If this swindler defrauds or attempts to defraud you, notify your police and cause his arrest.

Live News of the Week

The Photoplay Authors League, of Los Angeles, Cal., is at last an established fact, and thirteen writers of ability have elected their officers, and voted on other writers who desire to become members. The officers elected are as follows: Frank E. ("Spec") Woods, president; Richard Willis, treasurer; Marc E. Jones, secretary; Hetty Grey Baker, vice-president. Russell E. Smith, William Wing, F. McGrew Willis form the Board of Control.

The membership is divided into two groups, active and associate. The first group must be able to show ten produced scenarios, the latter five. The League is protective and aims to improve conditions. It is neither social nor concerned in the sale of manuscripts.

The Motion Picture Exhibitors of the Bronx held a meeting on Tuesday evening, March 24th, at the Bronx Center Theatre.

A majority of the Bronx exhibitors are members of the Motion Picture Exhibitors' Association of Greater New York and have recently organized a local branch of that organization, with Samuel Eckman, of the Bronx Center Theatre, as president, and Max Newman, of the Peerless Theatre, as secretary. Fully three-quarters of the motion picture men of the Bronx attended.

The Gene Gauntier Company has opened its new studio at 515 West Fifty-fourth street. There is ample space in the new quarters for the use of six sets in the production of their features. Several new productions are under the supervision of Jack J. Clark, Miss Gauntier's husband, and an old Kalem star.

The Roland Feature Film Company has just released a five-reel photodrama entitled "Trapped in the Great Metropolis." This picture has been written and produced under the sole direction of George K. Roland, late of the Universal Film Manufacturing Company.

The photoplay contains five hundred scenes and over four hundred characters were needed for the ensemble work for the scene of depicting police life in New York City. The Broadway scenes in this picture were taken at no little expense and risk, as were the auto chases of the Great White Way. This photodrama may well prove to be one of the sensations of the season.

Katherine La Salle, a legitimate actress of decided ability, has been engaged for the title role of "The Banker's Daughter," the five-part feature which the Life Photo Film Corporation is preparing to release about April 15.

As Lillian, in this drama of American life to-day, Miss La Salle will continue along the same line of dramatic work which she defined for herself in "The Master Mind," with Edmund Breese, in "Checkers" with Thomas W. Ross, and as understudy for Florence Reed in "The Yellow Ticket."



KATHERINE LA SALLE

The World Film Corporation have just acquired the rights to "In Search of the Castaways," dramatized from Jules Verne's novel, "The Children of Captain Grant." This is the first of a series of twelve of Jules Verne's novels that will be released in the near future.

G. L. P. Vernon, who is in England, has just bought the rights for the United States and Canada for the World Film Corporation for "The Brass Bottle," which will be an early release of this concern.

The owners of the "Life of Tim Sullivan," by the Gotham Film Company, have closed with Marcus Loew's circuit, starting on April 2 at the Broadway Theatre, and then continuing throughout the other houses.

Pathé Frères has engaged Thurlow Bergen, well known on the stage as a leading man, for an engagement under the direction of Frank Powell The latest actor to join the film forces has been prominent before the footlights for ten years. This season he appeared in "Ourselves," at the Lyric, New York, and "The Marriage Game," at the Comedy.

The display of the Ernemann Photo-Kino Company, of Berlin, will be one of the features of the exposition at the Grand Central Palace, New York, June 8-13. In their space on the main floor they will exhibit their new Imperator Steel Projector, Moving Picture Camera, and Imperator Printing Machine. In addition to these exhibits they will also show their Home Projector, which has been such a great success all over Europe

Phil Gleichman, vice-president of the World Film Corporation, just back from a Western trip, reports business in a flourishing condition in that section of the country. Mr. Gleichman has just opened four new offices in Los Angeles, Denver, and Seattle.

Serials of the adventures of Zingo, the hero of the twelve-reel Ambrosio being released through Warner's Features, Inc., are being booked to appear in a large number of newspapers in different parts of the country.

S. W. Bishop has resigned the presidency of the American Kineto Corporation, of 110 West Fortieth street, New York, to assume the management of a business in London. He will leave for England within a few weeks.

Though abroad, Mr. Bishop will retain a close interest in American productions, and will be glad to represent any manufacturer in Europe desirous of foreign representation.

Frank G. Kugler has taken the place of Fred Dobson as camera man with the Life Photo Film Corporation. Mr. Dobson was forced to resign on account of ill-health. Mr. Kugler was formerly head camera man with the Edison Company.

The Lasky screen production of "The Squaw Man" was the cinematographic "pièce de resistance," by arrangement with the Sherry Feature Film Company, at the "Motion Picture Night," given at the Hotel Cumberland, Fifty-fourth street and Broadway, New York City. Ralph Herz, the Winter Garden star, ran the affair. A Simplex projector was used.

"C. O. D.," the farce by Frederick Chapin, which ran at the Gaiety Theatre, New York, last year, will be made into a five-reel photo-farce by the Vitagraph Company, and put on at the Vitagraph Theatre.

Sidney Drew, Etienne Girardot, and Charles Browne will play the three "C. O. D.'s."

The Gold Seal single-reeler, "In the Blood," will mark the first appearance of Eugene Ormonde on the screen, after two decades of footlight experience with Mrs. Fiske, Margaret Anglin, Blanche Bates, and other stars. Mr. Ormonde is at the Hollywood, Cal., studios of the Universal, a member of Edwin August's company.

Telegraph orders for "The Perils of Pauline," the Eclectic feature production, are coming in in such numbers from all parts of the country that Jule Burnstein, the manager of the Eclectic Feature Film Exchange, is beginning to fear a shortage.

Arthur F. Warde, formerly with the press department of the George Kleine attractions, is now in charge of the publicity department of the new Strand Theatre, Broadway and Forty-seventh street, New York, which will probably open Saturday, April 11.

Burgoyne Hamilton, formerly assistant advertising manager of the General Film Company, and a well-known scenario writer, has joined the producing forces of the Mutual Film Corporation. He will take part in the direction of "Our Mutual Girl" series.

The United States battleship Vermont has been equipped with a Power's Cameragraph, No. 6A, motion picture projecting machine. The United States Government is having motion picture machines installed in practically all of their Army posts and on battleships, for the amusement and education of the soldiers and sailors.

The Photo-Drama Motion Picture Company, of 220 West Forty-second street, New York, have sold the Ohio and Michigan rights of the "Ten Nights in a Bar-Room" to Schultz and Schultz, of Newark. Two prints were bought. The headquarters of Schultz and Schultz are in the Columbia building, Cleveland, Ohio, in care of Abe Siegel.

Under the plain, simple title of H. Winik that person has revolutionized the London film market, awakened and otherwise disturbed their lethargy, and made them imbibe the idea of territorial rights. At the present



H. WINIK

time Mr. Winik is in New York attending to the organization of the De Luxe Attractions Film Company, which will handle such films as "Sealed Orders" and "The Blue Mouse."

In 1911 Mr. Winik came to New York with the idea of establishing an Eastern chain of theatres. Taking a trip to London, he soon discovered the condition of affairs over there, and so shifted his operations, with the result set forth in the first paragraph.

He is in London to stay. When he returns to the English capital he will recommence his operations of buying and selling features; buying them for the world, and selling them, a continent at a time.

The Beacon Film Company, Inc., of 145 West Forty-fifth street, New York City, are making their entry into the feature field with a powerful five-reel production taken from the French, "The Blindness of Innocence," reviewed on another page of this issue.

One subject a month will be released by this firm, and prospective buyers are always welcome to the company's projection-room and offices, to view this and other forthcoming releases.

Don't forget, by the way, that The Strand Theatre, with S. L. Rothapfel at the helm, opens on April 11. Present indications are that the opening attraction will be the film production of Rex Beach's "The Spoilers," just finished by the Selig Company.

Lucius J. Henderson has just been engaged as feature producing director for the California Motion Picture Corporation by Herbert Payne, the president.

Mr. Henderson was an actor and a director on the egitimate stage before he joined the motion picture forces. He is also known as a playwright. Then he joined the Thanhouser Company as director and was later transferred to the Majestic, in Los Angeles, where he directed "Sapho," "The Reform Candidate," "Ruy Blas" and other successes of that brand.

The California Motion Picture Corporation is planning to place a number of big features on the market at once.

Charles Goetz, traveling representative of the World Film Corporation, returned to the home office last week after a trip through the West, where, he reports, business is in a flourishing condition. Exhibitors are leaning more and more towards big feature films.

John J. (Butch) McDevitt, the "millionaire for a day," visited the Lubin plant at Philadelphia last week and took much interest in the staging of photoplays and developing of the films.

A Simplex machine has been purchased by the Automobile Club of America. This is to be used for road purposes, for recording the various meets and such affairs.

J. C. Butts, manager of the Film Rental Brokers, of Denver, Colo., in an open letter to the press, replies to the published assertions of Sol L. Lesser, of San Francisco, Cal., charging Mr. Butts with laying claim to the ownership of the feature, "Arizona," and circulating fictitious letters, by declaring that Mr. Lesser's statements are without foundation.

"Mr. Lesser," writes Mr. Butts, "is merely trying to nip in the bud competition that he fears. His action is undignified and unmanly."

The Helen Gardner Picture Players announce that they will release, some time this Fall, several features of six reels length. Charles L. Gaskill, director-manager, is the first producer of a photoplay of that length in this country. "Cleopatra," with Miss Gardner in the name part, was the title.

"Dope," the Thanhouser six-reeler, enters upon its second successful week at Weber's Theatre, New York City, under the auspices of the Continental Feature Film Company. Adverse press reviews ranged opposite favorable ones on the front of the theatre form a striking advertisement of the picture.

Continental features are now being shown at five New York theatres—Weber's, The West End, McKinley Square, The Prospect and the Harlem.

Ford Richie, of the Trenton, N. J., Film Exchange, was seen around the New York exchanges this week. Among other pictures that Mr. Richie is taking back with him is "A Woman's Heart," a four-reel Pathé. Mr. Richie has the United States rights to the picture.

C. Lang Cobb, Jr., sales and publicity manager of Ramo Films, Inc., left recently for a trip to the coast. His itinerary will be Detroit, Indianapolis, Chicago, Minneapolis, Des Moines, Kansas City, Wichita, Kan., Denver, Salt Lake City, and San Francisco.

Pathé will release on April 20, through the General Film Company's special feature department, a four-reel production which bears the name of "The Treasure of Abdar Rahmen." There is no love story in the film. It is the intensely interesting narrative of the vicissitudes of a buried chest of treasure. The out-of-door scenes were taken in Morocco and show the quaint architecture of an old Moorish town and the burning sands of the desert.

Exhibitors in Syracuse, Rochester and Buffalo had an opportunity this past week to see "In the Line of Duty," which the William L. Sherry Feature Film Company is putting out. A private showing of the picture will be given Saturday morning, March 28, at the American Theatre, New York City. It is a four-reeler, centering about English army life in India.

R. C. Aulman is in active charge of the Manufacturers' Motion Picture Catalog and Encyclopedia, issued by Birch-Field & Co., of 110 West Fortieth street, New York. The catalog is now on the press, and will be ready for distribution in the near future. H. A. Mackie is no longer connected with the publication.

Kennedy Features, Inc., has a new advertising manager and his name is Charles Giegerich. Mr. Giegerich is one of those who believe in making things hum from the start and keeping them moving all the time.

There are very few directors on the stage to-day who can successfully write and direct, at the same time playing the leading part in three multiple-reel subjects. O. A. C. Lund, whose picture appears on this page, is one of the few. At the present



O. A. C. LUND

time he is directing and playing in "Snow Drift," "Regina" and "Pictures in the Fireplace." He is the author, as well, of all three.

Mr. Lund, who, it is hardly necessary to add, is with the Eclair Company, was born in Stockholm, Sweden, and before joining the Eclair, was producing for himself. He has been a newspaper correspondent and art critic. He has also sailed before the mast as a cabin boy. Hence his writings draw from a fund of personal experience.

President Tolmas, of the Gotham Film Company, is at work on a spectacular feature, based on a recent successful serial that ran in Leslie's Weekly. The Gotham Company is also releasing a feature film based on the life of the late Senator Timothy D. ("Big Tim") Sulliivan.

Simeon Greiver, formerly of the General Feature Film Company and the M. & F. Feature Film Co., has now organized his own company, to be known as the National Film Service, with offices in Chicago, and is at present in New York buying features.

The Criterion Film Manufacturing Company will shortly begin the production of James Fenimore Cooper's "The Last of the Mohicans," in five parts. C. L. Cole, secretary and treasurer of the company, has returned to the West with motion picture rights to the famous novel, after spending ten days at the New York offices of the company. Mr. Cole, it will be remembered, is general manager of the Pantages Circuit in the West.

H. B. Coles, general manager of the Precision Machine Company, is ostensibly on a vacation, but he isn't overlooking any Simplex bets on his way to the coast, nor will be after he gets there. Simplex projectors are easy sellers, he writes.

Earle Williams, the Vitagraph Company's leading man, has been seriously ill at his home for several days. Though far from well last Monday, he disregarded his doctor's advice and went to the Manhattan Opera House to see the first showing of "The Christian," in which he played John Storm. Then he hurried over to the Brooklyn Exhibitors' Ball to lead the grand march and represent the Vitagraph there. The result was a high fever, and the actor was forced to take to his bed. He will probably rejoin the company this week.

Sidney M. Goldin, until recently a director with the Imp Universal Company, has formed "The Goldin Feature Film Company," and taken offices in the Forty-fifth Street Exchange Building, 145 West Forty-fifth street, New York. "Joe" Gilbert, the theatrical manager, will have personal direction of the company.

Mr. Goldin plans to release about two features a month, beginning with April 7. He has directed the production of numerous features, and his ability as a director is recognized.

The Vitagraph Company is preparing to make a six-reel feature production of Cleveland Moffatt's detective story, "Through the Wall," for presentation at the Vitagraph Theatre, Forty-fourth street and Broadway, New York.

Shep, the Vitagraph dog, is cast for the part of the "sleuth-hound" of Coquenil, the detective in the story, but the other roles have not yet been assigned. Wilfrid North will direct the production.

Carey Wilson is now the editor of the "Sherry Bulletin," the weekly news sheet issued by the William L. Sherry Feature Film Company in the interests of their features.

The
Motion Picture News

MOVING PICTURE NEWS EXHIBITORS' TIMES

Published Every Week by

EXHIBITORS' TIMES, Inc.

220 West 42nd Street, New York City
Telephone Bryant 7650

Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

ADVERTISING RATES on application

Copy for next issue must reach us by Wednesday 11 a. m.
For Feature Booking Directory See Page 59
For Buyers Guide See Page 67

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX April 4, 1914 No. 13

PHOTOPLAYS THAT DISAPPOINT

WITH the superior possibilities of the photoplay for rapidity of action, multiplicity of scene and with opportunities for startling effects which are quite beyond the limits of the ordinary stage, it is regrettable that so often even the biggest screen productions tell a story that is wooden, unconvincing and ill-joined. Many of these defects are due to the haste with which some productions are put together; others are evidences of rank carelessness and gross inattention to detail. Always, of course, there is the fact that the producer must tell the story within certain definite, mechanical limits.

Yet all or any of these reasons are inadequate as an excuse for many of the productions—often in other respects of the highest class—which one sees nowadays. In the case of photoplays which are based on some famous novel or drama of the spoken stage, how often we see one which adheres with fidelity to the original plot, where the acting and the photography is above reproach, and yet which utterly fails to live up to the reputation of its original.

The story told is poorly joined together. Many of the scenes are non-essential, others do not clearly convey the message intended, or lead to a climax which is inane, ineffective or lacking in obvious connection with the story that leads up to it. Situations, too, are often forced and unreal, while true sentiment and adequate motives are so warped and twisted as to be made ludicrous, or, at best, incredible.

In other words, while the photoplay in many points resembles the novel or drama upon which it is based, the story it purports to tell is clipped and distorted till all its value is lost. Instead of being a faithful portrayal of the original, it is nothing but a poor caricature—a ghastly imitation, which disappoints if it does not disgust.

* * *

MUCH of this fault is due to a lack of attention to detail, coupled often with too slavish fidelity to the original text. It is true that the little things are of the utmost importance and often make or mar a scene. But they are not everything. The greatest directors to-day never lose sight of the point which they are striving to attain and to gain it find it often necessary to diverge from the scenario around which they are building the photoplay. Of course, it is difficult, when Scene 5 is set and staged ahead of Scene 1, for instance, for any director to carry in his head all the essentials of the plot's development. Necessarily, he aims to perfect the scene he has in hand, trusting to make it fit the rest of the piece as the play progresses. It is this fashion of making the construction of the photoplay secondary to the exigencies of the production which has caused so many faults to creep in. * * *

THE effect on the actors and actresses of such "cart-before-the-horse" production, inevitable as it may now be, can hardly be anything but disastrous.

How can an actor hope to rise to the true level of his powers and do justice to the scene, if he is called upon to enact the climax of a photoplay before he is fairly familiar with the preceding action?

If he must enact scenes at random and conjure up the proper mood on the spur of the moment, abandoning it within a brief space of time for the diametrically opposite mood to fit a scene in a remote part of the play, how can he give his performance any evenness or continuity, characteristics which are as important to screen acting as to acting on the stage?

The actor is one of the most adaptable persons on the face of the earth, and, chameleon-like, he can change his emotional hue to fit his scenic and dramatic surroundings.

But there is a limit even to his versatility, and though, when such extraordinary demands are made upon him, he may respond after a fashion and approximate the demand, it is only an approximation, and the requisite quality is too often lacking.

* * *

THIS condition of things may be one of the present necessary evils of producing photodramas.

But it is to be hoped that some day the photoplay will not be produced according to these principles. Then there will be living, breathing stories shown on the screen which will surpass the masterpieces of which they aim to be a counterpart.

There are a few such now. May they be constantly more numerous in days to come.

Every Previous Record for First Run Bookings Have Been Broken by

THE PERILS OF PAULINE

Our Branch Exchanges report the greatest enthusiasm among the exhibitors all over the country. They are ordering more reels for immediate distribution. We placed with each Branch Office more reels of the first episode of THE PERILS OF PAULINE than we ever did of any other feature film, but they have already found that their supply is not sufficient to meet the demand. You will appreciate how the exhibitors are taking hold when we tell you that

More than 400 Advance Bookings on the First Episode Were Booked in New York City and Chicago Alone in Three Days

These bookings included The Keith Circuit, Loew's Broadway and Wm. Fox Circuit, the Proctor Houses, etc.

We have had a great deal of trouble to turn out sufficient finished films. But we can supply all the demand, no matter how great. Most of the exhibitors who have booked orders have seen how great the demand is and, for their own protection, have booked orders for the whole series. We will protect you the same way. But you must get in at once. Give your patrons the whole series, from start to finish. You still can do it.

The Second Episode will be released April 6th Wire for it, and if you haven't run the first one, get it now.

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

The Public Have Gone Crazy Over the Mysteries in

The Perils of Pauline

The New York American alone received *OVER 20 SACKS* of answers in one day. They have special messengers making trips to the post office for the solutions. Their offices are piled to the ceiling with sacks of mail. A special force of clerks had to be put on just to open the letters. The judges had to hire a large force of assistants to help them to read and sort the tremendous number of solutions. One judge said that if he were to attempt to read all the answers himself, it would take him more than six months, reading ten hours every day.

Now, Then, Here Is Where YOU Cash In

What we have told you was at the office of *one paper only.* There are six others.

The Los Angeles Examiner, The San Francisco Examiner, The Boston American, The Chicago Examiner, The Atlanta American and the Deutsches Journal say that THE PERILS OF PAULINE is, without the least doubt, the most stupendous success, the most widely answered contest, they ever had anything to do with, and that more people are taking an interest in THE PERILS OF PAULINE than they even dreamed of in their most optimistic moods.

Any Exhibitor Who Lets This Chance Pass Him Is Not Alive to His Prospects

There never was anything like it before. People are discussing it in the street, on the cars and the trains, in the hotels and in their homes. Thousands have called on the phone to know if the pictures would give them the answer.

Now, with all this excitement and interest, you can coin money by acting at once. We can take care of everyone who wants an early release. You won't have to wait for several weeks, or even days, for a chance to cash in.

The Second Episode will be released on April 6th

Wire for reservation and protection. Order the First Episode now if you have not already done so.

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

In the first episode you saw the mummy speak. You also saw the race track friend whisper something devilish into Owen's ear. Whatever it was, it had a lasting effect on Owen and made the probability of Harry ever marrying Pauline very remote.

The Perils of Pauline

grow more and more real every installment. In the second episode Owen sneaks into old Mr. Marvin's study and writes something to Pauline to which he signs the dead man's name. Of course it is a forgery, but neither Harry nor Pauline will know—that is one of the mysteries.

What Did Owen Write?

It was something no doubt that would put Pauline completely in his power if she takes the message as coming from the dead adopted father. This is one of the mysteries thousands and thousands of people are trying to answer so as to get part of the

$25,000 in Prizes.

As the story progresses, more and more people are becoming interested. Inquiries are coming in from all over as to the names of the theatres where the pictures can be seen. This is where we help you again.

The names and addresses of the theatres showing The Perils of Pauline are printed in the Sunday newspapers.

Every one will know where to go to see them. We are doing everything to send people to the theatres showing The Perils of Pauline. They will get used to going there to see this special feature and you will have made many new patrons who will come regularly to see your programmes on other nights.

Every one of our exchanges reports the most unprecedented demand for bookings and the managers are constantly wiring us for more reels so as to insure every exhibitor an early run.

The Second Episode will be released on April 6th

Wire for reservations and protection. Order the First Episode now if you have not already done so.

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

The Perils of Pauline

will make more money for the exhibitors than any other film or series of films ever produced. The intensely interesting story—the dramatic action—the sensational thrills—the mysteries and the prizes are going to hold the whole people right through from start to finish, and seeing one episode is going to make them more eager to see every other episode as it is shown.

Here Are Some of the Ways We Will Help You to Pack Your Theatre

Posters We have prepared one, three and six-sheet posters, window cards, photographs for lobby display, etc. If you buy the six-sheet posters we will supply them to you at 10c a sheet (60c for the complete poster) and will supply you free with one one-sheet poster for every six-sheet poster you buy. You can have the other size poster at this same price—10c per sheet.

Photographs We are having the photographs made up on large cards suitable for standing frames. We do not know just what these will cost, but we will only charge you the actual cost to us for producing. These photographs will include the actors and actresses and also several of the most thrilling scenes in the story.

Hand-Bills If you wish we will print as many hand-bills as you will distribute in the territory from which you draw your patrons. These hand-bills will contain a synopsis of the story. There will be a blank space for the date on which you are to start showing the film. This will be printed with your name, the name of your theatre and your address, and can be shipped to you within a day's notice so that you can get them as far ahead of the date of showing as you wish. We will supply these hand-bills completely printed for $3.25 per thousand.

Letters We will also, if you wish, have printed in typewriter style, a letter or series of letters on your own letterhead for you to mail to your patrons. These we will supply at $3.00 per thousand.

Slides We will send you the same day we receive your order a series of slides to show between reels, so that for three or four days or a week before the date on which you show THE PERILS OF PAULINE, you can announce the big feature coming. These slides we are supplying at 15 cents each.

If there is anything else you want, let us know and we will try to get it for you, charging you just the actual cost to us

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

THE FULFILLMENT

IN 3 PARTS

MADE BY ESSANAY





IRENE WARFIELD





RICHARD C. TRAVERS

ON THE GENERAL FILM CO'S PROGRAM

"THE MONSTER AND THE GIRL"

(Solax)

REVIEWED BY A. DANSON MICHELL

THE feature of this four-reel production from the Solax studios is a terrible hand-to-hand conflict waged on a swinging cable in mid-air. The story is one containing much action, with which is interwoven a romantic story of unusual excellence.

The scene of action is laid partly in New York City, and partly on the New England coast, and includes characters from both sections. The story is as follows:

Following a spectacular fire at sea a baby boy is found and adopted by a humble fisherman. The latter's daughter, a girl about the same age as the boy, keeps him company during his sojourn.

A New York banker is holding a large fortune which is really the boy's by right of inheritance. Having foolishly invested his own money, he tries to cover up his errors by getting the lad's permission to use his fortune. The boy refuses. The girl, smitten with the effete mannerisms of the banker, consents to elope with him.

The banker becomes more and more involved in debt and finally hires crooks to rob his own bank. After a fight on a swinging cable the man is killed and the boy and girl are once more reunited.

"THE CABALLERO'S WAY"

(Eclair-Universal)

REVIEWED BY A. DANSON MICHELL

A THREE-REEL "Western," following the story written by O. Henry. Although the three reels contain many good fighting scenes, the feature is the terrible hand-to-hand encounter in the last reel. The realism in this scene is wonderful; one could not tell that it was acting. It is stated on good



"WELL, WHY DON'T YOU SHOOT?"

authority that the two combatants, William Dunn and Jack W. Johnston, were unable to speak for several days following, because of the amount of dirt each swallowed. The latter was injured also by a knife thrust.

The production was made at the Western studio in Tucson, Arizona, which accounts for the excellent atmosphere. The staging and direction was attended to by Webster Cullison. Edna Payne and Hal Wilson assisted the two above mentioned.

The photography deserves commendation. Throughout it is most clear, and some very good "distance" work is registered. The opening is particularly effective. Some few thousand sheep are "discovered" passing through a gateway. As far as the eye can see there is nothing but a sea of these animals, following their leader.

The story of the film is as follows:

The Cisco Kid, a young Mexican desperado, is feared by all because he does not hesitate in the taking of a life, and because his aim is unerring. He loves Tonia, a coquette, who is continually teasing him. After shooting up the general store and killing one of the marshals sent to arrest him, he takes refuge in a monastery. The next day he rides into a neighboring town and shoots a young American for "eyeing" Tonia.

Then laying his gun on the counter, he dares anyone to arrest him. Going out and perching himself in a tree, he shoots a member of the posse and rides off.

Lieutenant Sandridge is ordered to get him dead or alive and starts out. Hearing of Tonia, he goes to her house. A love match is immediately started between the two. She agrees to tell him when the "Cisco Kid" calls on her. The "Kid" hears of her offer and writes a note to the lieutenant telling him that the "Cisco Kid" will try to escape in Tonia's clothes, and signing it "Tonia."

The lieutenant watching sees the figure leave, all bundled up, and shoots, killing the girl. He swears not to eat or drink until he shall catch the "Kid." A week later they meet and a terrible fight takes place, the lieutenant winning. He leads his captive to army quarters and the scene closes.

"TESS OF THE STORM COUNTRY"

(Famous Players)

REVIEWED BY LESLEY MASON

"HEARTS ADRIFT" was Mary Pickford with little or no drama. "Tess of the Storm Country" is Mary Pickford plus a drama that permits the versatile little actress to display her dramatic abilities as well as her charming personality. If "Hearts Adrift" proved popular, "Tess" will be the more so, for the added ingredient of drama there is in the play. It is no injustice to "Hearts Adrift" or any of the other Pickford vehicles released by the Famous Players, nor any fulsome flattery to Mary Pickford to say that in none of them can quite so much of the best in her art be seen as in this production.

The production, originally planned in four reels, was lengthened to five at the last moment, and the event proves that it was an act of wisdom. It may be an illusion, but it is difficult to understand how the drama could have been adequately handled in four reels in the first instance.

"Tess of the Storm Country" is no easy work to adapt to the requirements of the silent drama. The very word "silent" implies that some of the most vital elements of Tess, as a figure in the book, must be abandoned in the screen production. Much of the great charm of Tess's character proceeds from her quaint conversation, and outbursts of unconscious philosophy and shrewd wisdom.

These cannot be so much as hinted at, except here and there in the sub-titles, so that an actress must be found who will embody these sayings, as it were, and reflect them through her personality.

To accomplish this, Mary Pickford is probably better fitted than any other screen actress of the day. Her fierce domination of the male element among the squatters on the shores of Lake Cayuga, her tender, motherly interest in those of her own sex, her womanliness and her child-likeness, her astounding wisdom, and her equally astounding ignorance, all these characteristics of Tess are exquisitely portrayed by Miss Pickford. Even though the climax of the five reels is really in the two sub-titles, "I Air Daddy's Brat," "But I Air Yer Squatter," the climax would not be complete without her pretty surrender to the Deacon's son.

"Tess" is really a series of dramatic episodes, each with its own unity and its own separate climax, but all cumulative to the one end. Tess is the sole bond of union between them. But here again the personality of the leading woman is of sufficient strength to give continuity to the separate events.

The photography is of the usual Famous Players quality. In one scene, the rain effect around the corner of a house is a little too obviously mechanical to be wholly realistic. One or two such minor defects, however, constitute all the faults that can be found with the production.

"THE SPARROW"

(Leading Players Film Corporation)

REVIEWED BY PETER MILNE

MADAME POLAIRE assumes the leading role in this three-reel Eclair production. She has the reputation of being the ugliest actress, if not indeed, the ugliest woman, in France. Her acting in this piece proves her worthy of praise, and her homeliness is totally eclipsed by the beautifully sympathetic part she plays. The photography is good, at times appearing a little bit dark; the sub-titles are well



AT BREAKFAST IN THE MAYOR'S HOUSE

placed and are conducive to the enjoyment of the story. Some very pretty scenes of rural France are shown, but there is a total absence of unnecessary scenery and acting.

Madame Polaire is by no means the only member of the cast worthy of mention. She is ably assisted by M. Caesar, who takes the part of the clown, and Henry Roussel, who impersonates the mayor. All the rest of the characters, though unimportant, give an adequate account of themselves.

A little girl is found by an old clown, Mafflu, who takes her back to his circus. There she grows up to be the drudge of the company. She is called "The Sparrow." One evening she collapses in the arena.

The attention of the mayor is called to her and he takes her to his home. She is very much elated, but her happiness is short-lived, for the servants take an immediate dislike to her. She is then received into the intimacy of the mayor's family.

She falls in love with the mayor, but her love is not returned; instead a banker, a close friend of the mayor's, loves her. He makes things so uncomfortable for her that she leaves the mayor's home and goes back to circus work.

One day she is performing on a high trapeze when she sees her benefactor, the mayor, and his wife in the audience. The sight affects her so that she lets go the trapeze, falls, and is mortally injured. She is consoled by a last look at the face of the mayor before her death.

"LIFE OF 'BIG' TIM SULLIVAN"

(Gotham)

REVIEWED BY A. DANSON MICHELL

IT is doubtful if any politician was more loved than "Big" Tim Sullivan was among his following. His many charities to the poor and needy are still spoken of in his district. That he was a politician was, after all, merely incidental in the opinion of his friends—the poor.

The Gotham Company undertook a large assignment when they commenced to make this picture. First the face of Sullivan is necessarily still very clear in the minds of all, due to the numerous photographs of him that were published. His life and tragic death are also well known and, unless the film were made primarily historically correct, it would be but a waste of material.

This film is accurate in every detail. It tells his life, starting with the arrival of his father and mother in this country and the celebration of "Little" Tim Sullivan at his christening.

Nothing is said of his death. The story skips from the time he was still in office to his funeral. Pictures of the



THE GREAT CHRISTMAS DINNER

latter are shown clearly. So much mystery surrounded his ending that it is much better to confine the pictures to the funeral.

Tim Sullivan as a boy certainly had his troubles. He had a fight on this hands all the time to win recognition among the lads of his age. There is not a love scene in the whole picture that concerns Sullivan himself. Selling his papers on the street, shoe-shining and other minor operations which engaged the time of the East Side boy were his means of living. He was educated at the orphan school.

Probably his best-known charity was the giving away of thousands of pairs of shoes to the needy on the East Side. The origin of this beneficence is shown in his boyhood story, when he gives a poor Italian his new pair of shoes and is later rewarded by the man.

His running for office from the Whyo Club and his victory, when he gained all but four votes in his district, his many helps while in office, his daily life and friendships made are shown. From there the pictures follow him to the State Senatorship and then finally to the grave.

The film ends showing thousands of poor, unfortunate men receiving his bounty in the shape of boxes of shoes, pipes and tobacco, and finally the great Christmas dinner given in his memory this year.

"THE FLAMING DIAGRAM"

(Imp)

REVIEWED BY E. C. DWYER

ANOTHER of King Baggot's now famous detective stories. As in the others of this series, the action is fast and of a mysterious nature. Mr. Baggot has found a vehicle in these pictures which gives him a chance to show his well-known and recognized dramatic talents.

Detective stories, whether in screen adaptations or in the original, will always have a hold over a certain large class of people. This story, told in two parts, dealing with political circles and the adventures of a detective in tracing a foreign spy, is no exception and will prove of interest to any general audience.

A new and powerful explosive is discovered by the Government. Word reaches foreign secret service bureaus and their spies are sent to try and obtain the formula. One spy in particular has a very exciting time of it, his attempts being foiled by the detective.

"THE GREAT DIAMOND ROBBERY"

(Playgoers' Film Company)

REVIEWED BY LESLEY MASON

HERE is the monarch of all the venerable melodramas that used to enthrall the theatregoers of a score and more years ago re-created on the screen for the younger generation, in six reels and with a cast of Broadway players, fresh from the problem plays and ultra-modern farces of the season. The camera and modern methods of production make it more plausible than its original could now be, but it still has the headlong rush of the melodrama of the days when melodrama was in its prime, and the hero, the heroine and the villain didn't get a chance to draw a full breath between the first curtain and the last.

To say that the film production is full of action is al-



MARIA POISONS HER HUSBAND

most superfluous. It wouldn't be "The Great Diamond Robbery" if every one of the six reels did not have its full share and more of "doings." There are coincidences, of course, that make audiences of 1914 laugh. No writer would dare ask anyone to believe to-day that a detective happened along under the window of the villainess just in time to catch the wine-glass she had hurled out after poisoning her husband. And it must be admitted that Wallace Eddinger's performances as a modern "Jack-the-Giant-Killer" when confronted by half a dozen thugs amount to comedy that borders on farce. But these are all an inevitable result of faithfully following the original play.

In the entire production there are few, if any, attempts to be spectacular. Of sensations there are many, and some of them on entirely too small a scale. A better effect in Maria's death-fall down the grand staircase in the last reel would have been obtained, for instance, had there been greater depth to the scene, and the staircase had been really "grand." Right there, too, the play should have ended, instead of tapering off into a love scene.

The photography, it must be confessed, is uneven. In places it is blurred in an unexplained manner. This is notoriously true of the scenes in Maria's home, and of the first few scenes at the reception at Senator McSorker's, in the sixth reel. In many other places, the pictures are as clear as one could wish, notably in the interiors at the home of Count Garbiadoff in St. Petersburg, and that of Mr. Bulford in New York. It is a pleasure, too, to be able to say that the action is not halted at any time, while effects that are extraordinary, but extraneous, are introduced.

Nearly everyone in the cast show at one time or another their lack of screen experience. If any of them were versed in the art of acting before the camera, they concealed the fact admirably. This is not to say that their performances were bad—the company is composed of too well-seasoned actors for that—but they could have done themselves far greater justice had they known what some of their screen contemporaries know of screen deportment.

Wallace Eddinger, as it turns out, is not the star of the production. That honor must be awarded to Gail Kane. Her portrayal of the serpentine villainess makes Maria a veritable Vampire, comparable to "The Woman Who Didn't Care" in "A Fool There Was." Neither Beatrice Henderson nor Katherine Kealred could have surpassed her. Elita Proctor Otis is at her best as Mother Rosenbaum, the "fence." Charles J. Ross is his usual debonair self. Martin J. Alsop is, or looks, six feet of aristocratic dignity as the Count Garbiadoff. Stapleton Kent's Don Plon is forceful because it was not exaggerated. Purnell Pratt, as Maria's brother, is a dutiful tool in the hands of his domineering sister.

On the whole, "The Great Diamond Robbery" is a proof that the grand old successes of ten and twenty years ago can "come back" and repeat their stage triumphs on the screen of to-day. It is the Playgoers' first production. It will undoubtedly be a stepping-stone to greater things.

A SPECTACULAR PHOTODRAMA

CONSIDERABLE interest is attached to the first presentation in this country of the spectacular photodrama, "Rome or Death!" by the Inter-Continent Film Company, for the reason that G. Cattaneo, who appears as the famous defender of liberty, Garibaldi, has already won almost universal praise for the previous work as Nero in "Quo Vadis?" and Napoleon in "For Napoleon and France." His characterization of Napoleon in the Cines-Kleine production has been viewed by critics both in this country and in Europe as astonishingly successful.



GARIBALDI ADDRESSING THE PATRIOTS

Scene from "Rome or Death!" (Inter-Continent)

Chev. Molinari, the director of "Rome or Death!" has cabled to this country, "Wait until you see Cattaneo as the great Garibaldi." The comparison will give photoplay fans an opportunity to pass judgment on a rather important question.

In the production Molinari has taken advantage of every bit of background which the Eternal City provides and the battles between the Garibaldians and the French troops at St. Paul gate, St. Sebastian and Villa Gloria are considered something exceptional.

Signora de Leonardis, the distinguished Italian emotional actress, supplies the love theme in this big five-part production in the role of Elda, daughter of the patriot-leader, Canzio.

"THE SPY"

(Universal Special Features)

REVIEWED BY MERRITT CRAWFORD

ONE by one, all the world's greatest novels and plays are being produced for the screen and this four-part special feature, based on J. Fenimore Cooper's famous work of the same name which has just been completed by the Universal, will be an addition to this list which will be welcomed by many.

Great fidelity has been shown in following the original story by James Dayton, who wrote the scenario, and by



HARVEY BIRCH ESCAPES

Otis Turner, who directed the production. The whole has been splendidly staged, the acting is excellent and the photography of a character which is of the finest.

Considered scene by scene, "The Spy" will stand up well under the severest criticism. Herbert Rawlinson, as Harvey Birch, the spy, could not be better and Edna Maison, as his sweetheart, plays her part admirably, as do all the rest of the cast. The settings are well conceived and staged with unusual attention to detail, and the photography is superior in every respect. Nevertheless there remains much to be done before the piece is released on April 13.

As a whole, despite the faithfulness with which the original plot is followed, the print shown failed to tell the story in a fashion that satisfied. This was largely due to the paucity of sub-titles, a defect which will doubtless be remedied later. Not so easy will it be to correct the present climax, which is neither effective nor convincing and which quite fails to round out the story already told on the screen.

The rescue of Harvey Birch from death on the scaffold by General Washington is all well enough, but the audience is also anxious to learn what is the future fate of his sweetheart, the gentle Katie, and also whether Frances Wharton and Major Dunwoodie, whom they have seen plight their troth and whose adventures they have followed with interest, are at last happily wed or forever separated. What becomes of Captain Henry Wharton, of the British army, the former's brother, after his escape from the Continental prison, is another point which is not satisfactorily made plain.

It is to be hoped that another scene will be added or inserted in which these details are made clear, and if this is done, "The Spy" will be one of the most acceptable releases of the year.

The story of the piece deals with the adventures of Harvey Birch, a spy in the service of General Washington, who, for the purpose of gaining information of the British movements, makes it appear that he is in the pay of King George. The action takes place during the first years of the Revolutionary War, while the continental army is encamped around Newburgh, N. Y. The spy has many thrilling escapes and there are many exciting scenes, notably one in which a regiment of Hessians are hurled from a broken bridge into a stream. Throughout the piece, the skein of a slender but none the less interesting love story is woven.

"IN THE MOON'S RAY"

(Essanay)

REVIEWED BY C. J. VERHALEN

ONE event follows another in this thrilling detective picture, booked for release on April 10th. The Essanay Company have worked into a series of this kind of pictures and have been exceptionally successful.

Action and plenty of it keeps up the interest of the viewer throughout the entire two reels. The scenes are well laid and the unfolding of the plot makes one wonder what the next move will be. Original and novel situations punctuate the entire production.

In the very first hundred feet a painter is seen putting a new coat of paint on a window. He doesn't do it differently from any other painter. But later on, this fresh paint gives the detective a clue. Throughout the picture little things such as these make one acknowledge the picture as exceptional.

A strong cast help tell the story. Francis X. Bushman, E. H. Calvert, Rapley Holmes, Gerda Holmes, Bryant Washburn and Charles Hitchcock play the leading roles.

Meredith Blake, a gentleman crook, learns that Mr. Hamilton has recently obtained a priceless scarab. At the same time Spider, an accomplice, by accident finds an invitation to the reception at which the scarab will be shown. This clears the way for Blake's entrance. He allays suspicion by telling him that he is from headquarters.

When all have departed, he slips into Hamilton's sleeping room, and by the moonlight that comes through the window finds the scarab. Hamilton awakens, a tussle follows, the Spider enters and strikes Hamilton, who falls unconscious on the bed. The burglars flee and take the daughter with them.

Judith in the taxi regains her wits, removes the license badge from the chauffeur's arm, pins it in her slipper and throws it out the taxi window. It falls at the feet of Richard Neal, the private investigator. He lures the Spider to his home, where he puts him through the third degree. The scene, a very strong one, shows the light from the overhanging chandelier concentrating itself on the thief. The Spider confesses. The scarab is returned and Judith is rescued.

OPERATOR INVENTS EYE SHIELD

Under the firm name of Marks Bros., two of Chicago's practical operators are marketing the Marco Eye Protector. These two gentlemen have long operated machines in Chicago and have felt the need of some protection for their eyes from the different lights that necessarily strike them while operating their projection machines.

They set their minds to solving the problem, and after months of experimenting perfected their present protector which is fully patented, and is said to overcome the light trouble for the operator.

"CHARLOTTE CORDAY"

(Kennedy)

REVIEWED BY A. DANSON MICHELL

A SENSATIONAL drama of the French revolution in four reels. The personal relationship that existed between Charlotte Corday and Marat, the fiend of the strife, is clearly expounded, and if we are to believe the film to be historical it serves the good purpose of deciding several questions referring to the reason for her act.

The plot contains a love story that will please. It is the old-fashioned story, the tale of love undying.



GUILLOTINING THE FRENCH NOBILITY

Constance Crawley and Arthur Maude depict the two principal roles of Charlotte Corday and Marat. The photography is very fair.

Charlotte and her lover, Barbaraux, are very happy in their love-making in Normandy, until one day Marat calls on them. The beauty of the girl takes his fancy, and he orders her lover to go to Paris. The boy is forced through fear of the man to obey.

A year later Barbaraux is arrested by Marat's order, but escapes under a pile of rubbish. He is again taken prisoner and the soldiers ordered to arrest Charlotte. They are, however, unable to find her. She journeys to Paris and hears of her lover's plight. Writing him a note, which falls into the hands of Marat, she tells of her purpose.

The next day she goes to the home of Marat, where he is in a foot bath. He writes two orders, one for the immediate release of Barbaraux, the other for his execution, telling her that she must be the price. Apparently she agrees, but a favorable moment arrives and she stabs him. Barbaraux is released.

Several days later Charlotte Corday mounts the scaffold and is beheaded.

"NAPOLEON"

(Eclectic)

REVIEWED BY A. DANSON MICHELL

FIVE reels of historical drama, teeming with action. This is not the first time the life of the "man of destiny" has been filmed, in fact, there are several pictures under the general name of "Napoleon" upon the market at the present time.

His life, which up to his coronation has but little bearing upon the future history of the world, is dealt with lightly. From that time on his trials, battles, love affairs and general history are given with great care to detail. His conduct toward his soldiers, his overbearing manner when opposed and his life in court and on the field, are all depicted.

The battle scenes are excellently portrayed, especially the famous Waterloo. Many hundred supers are utilized in the making of these scenes, and the costuming of the various allied troops is followed closely. There are many paintings depicting the great scenes in the life of Bonaparte, and these have been used as a guide in the making of the screen adaptation.

Beginning with his coronation in 1804, the story tells of the battle of Austerlitz, in which the French under Napoleon won a decided victory over the allies. The campaign in Russia, the entrance to Moscow, the burning of the city and the final memorable retreat is next shown. In 1814 he was forced to abdicate the throne by Russia and sent to the Island of Elba.

From there he returned to France, and after a few months the great battle of Waterloo was fought. Napoleon here received a terrible defeat after a tremendous battle, and was exiled to St. Helena, where he remained a prisoner until his death in 1821. The last scene shows the tomb of the Emperor.

In as many places as possible the identical sites of the battles were used.

"THE IMPERSONATOR"

(Edison)

REVIEWED BY A. DANSON MICHELL

ALTHOUGH the plot of this three-reel picture, made by the Edison Company, may not be termed strictly original, the number of novelties in its makeup give the audience a treat. The story is one of Washington life. Scenes showing the White House, the Capitol and other points of interest in Washington are projected. The Edison Company claim that these are the first pictures ever taken of these places in connection with a story.

Augustus Phillips and Gertrude McCoy are the principals. They are assisted by Marc McDermott, Elizabeth Miller, Marjorie Ellison, Frank Lyon and Mr. and Mrs. William Bechtel. Miss McCoy has in this picture found an excellent vehicle.

Mary, the daughter of an actress, lives in a convent part



MARY LEARNS HER HISTORY

of the time, though having several artist friends. One day one of these paints her picture and May, her girl friend, sends it to a wealthy aunt in Washington, telling the latter that it is her own likeness. The aunt thereupon sends for her. May asks Mary to go in her place.

Arriving in Washington, she is made much of and the aunt tries to marry her to some of the wealthy bachelors. May, in the meantime, keeps writing demanding money, and not receiving it she comes to Washington.

Bishop, who had painted the picture, threatens to denounce Mary to the aunt. Finally things get so warm that Mary owns up to her duplicity and leaves the aunt and goes to the home of a friend. A count, while seriously ill, calls for Mary and confesses that she is his daughter, explaining that her mother and he had been secretly married. Thus is her station established and she marries the man of her choice. An excellent finale.

SPECIAL FILM REVIEWS

"The Barber of Seville." (Kleine-Ambrosio. Three reels. March 24.)—This comic production is taken from Beaumarchais' play and Rossini's opera of the same name. Its one fault seems to be that the attention of the observer is not held throughout. Some of the scenes could easily be shortened without losing their charm; as it is, the interest seems to lag in some places. The photography is very good and the costuming is one of the strong features of the production.

The story revolves about the love of Count Almaviva for Rosina, the ward of a grouchy old doctor, who intends to marry her himself. The Count, aided by Figaro, "the Barber of Seville," assumes different disguises and attempts to see Rosina. He is thwarted by the doctor a number of times before he succeeds in smuggling in a notary and a witness and marrying the girl while the doctor is out after the guards.

"The Acid Test." (Victor. Two reels. March 16.)—J. Warren Kerrigan and Cleo Madison in the leading parts. Mr. Kerrigan plays the part of a city attorney and presents a good moral lesson. The title is very good. The photography is better than usual. Action is fast.

The city attorney is engaged to the daughter of a railroad magnate. He realizes that the franchise the railroad wishes to get will do the city a great injury and strongly opposes it. The girl's father tells him that unless he ceases his opposition and helps put the bill across, he will force the girl to break her engagement with him.

After much thought, the attorney decides he will do the right thing and continues to oppose the bill so that it is not passed. The father withdraws his threat and gives them his blessing, for his future son-in-law has passed the acid test.

"A Spoiled Life." (Pathé. Two reels. March 12.)—The latter half of the second reel of this picture is devoted to an industrial called "Making Lace Fans." It is made by the German company. The part of the hunchback is excellently played.

A playwright who is very much deformed writes a wonderful play which scores an instant success. He falls in love with his leading lady and she, out of pity, marries him. His jealousy is aroused over her feelings toward another man. He debates whether he will shoot the rival, and finally decides to end his own life instead.

"The Old Folks from 'Way Down East." (Photo-Drama. Five reels.)—There is one finely emotional scene in this photoplay, when the young banker's wife, a mere country girl, surprises her husband in the act of fastening a costly necklace about the throat of his mistress, and tears it from her to hurl the gems in her husband's face. The run on the bank, too, is an exhilarating scene, though the settings are beneath the dignity of the piece.

But there is almost nothing new in the entire five reels; it might better have been condensed into two or three.

The plot is sturdy and strong, and still good for several more revivals, but it should have been presented with more than the usual care and staged with more than common beauty and realism. A city banker wins and marries the sweetheart of his college chum, a country minister, proves untrue to her, abandons her, and then pays with his life for his career of speculation. When the faithful parson has finally found the girl and brought her back to "the old home," the "letter that never reached her" is discovered in the old melodeon, and—you can guess the rest.

"The Secret of the Will." (Kalem. Two reels. March 9.)—In which after a long interval the right triumphs over a great wrong. The will conditions the beneficiary to having a natural or adopted child

Joseph Moore adopts his poor cousin's child, Dolly, and for a thousand dollars receives a release of any claim on the fortune. George Lane does not know the condition of the will, as the lawyer and his cousin are in guilty collusion.

Eighteen years later he finds out the truth, and amid very dramatic scenes he is reinstated.

An altogether interesting picture.

"Golden Gate Weekly, No. 64." (California Motion Picture Corporation.)—The scenes depicting the havoc wrought by the recent deluge near Los Angeles are the best on this release. The wreck of the Salt Lake Railroad steel and concrete bridge is particularly graphic.

A ninteen-year-old light heavyweight, the world's champion wrestler of his weight, appears, and promising ring lightweights are shown in action. The monument to Francis Scott Key, composer of "The Star-Spangled Banner," erected in Golden Gate Park, and Oakland's unique automobile police patrol are other interesting features of the weekly.

"A Passover Miracle." (Kalem. Two reels. March 30.)—This is an excellent story of the Passover, with all the titles and inserts written in Jewish, as well as English. Henri Leone plays the part of Joseph Ratokowitz, an orthodox Jew, with Irene Boyle, as Lena, his daughter. Samuel Lowett, is Sam, his son.



DR. HARVEY LOCATES HIS WIFE
Scene from "The Silver Loving Cup" (Imp—two reels—Released March 19)

Sam is educated by Lena, his sweetheart, who works in a sweatshop. His love for her is soon lost in an infatuation for Rebecca, who, after causing Sam to leave home for her, discards him for another.

Humbled, he returns to the home of his father, who is conducting the Passover ceremonies, and Lena, opening the door to "Welcome Elijah," finds Sam, ashamed to come in. Her love is still true, and the prodigal is welcomed back.

"Seven Days." (Klaw & Erlanger. March 23.)—This is one of the first farce comedies to be produced by Klaw and Erlanger, and if the rest are as good their success is assured. All the action takes place in one house, but the scenes are very elaborate. The burglar is no doubt the funniest character.

Everyone knows the plot of "Seven Days." Three young men, three young women, a burglar, a cop and an unwelcome chaperone are quarantined in the same house. Their experiences are sure to draw a laugh from everybody.

The photography throughout is clear and there are a good many scenes shown in the picture which were impossible to put on the stage. Many will find the photoplay even funnier than the original farce.

"The Coming of the Real Prince." (Reliance. Two reels. March 21.)—A very pretty story, absolutely unoffensive, likening a modern lover to a fairy story hero. A girl decides which is the real prince, the city sport or the country bumpkin. Needless to say, the latter gets the final choice.

A maid of all work believes she loves the city salesman and consents to elope with him, because all are so cruel to her. She does so and is followed by her lover, the butcher boy, who rescues her from the salesman.

"Diplomatic Flo" (Victor. Three parts. March 27)—A diplomatic tale which is rendered doubly attractive by the piquancy which Florence Lawrence's presence lends it.

The secret service are seeking to discover the means by which the ammunition is being sent over the line to Mexico. Bob Owen, a member of the secret service, enlists the assistance of his fiancee, Flo, to secure the evidence which will convict a suspect, Don Jose, of the filibustering.

She adroitly obtains a paper from his room, which tells Bob what the boxes at the station labeled "beans" and "shoes" really contain, and the Don is arrested. The whole disclosure is effected by the skill of Flo as a hostess, but as Bob comes in strong at the finish, he gets all the credit.

"Darkness and Dawn." (Great Northern. Four reels. April 6.)—Great Northern pictures are known the world over for the superb treatment of outdoor scenes which characterizes them. This one abounds in such artistic achievements. The hero of the picture is sadly discounted, however, by his inexcusable belief in the trustworthiness of an anonymous letter, besmirching his wife. The reconciliation he accomplishes at the end, one must feel, is far beyond his deserts. Count Joachim is shot, while hunting, by Count Frederick, his cousin, and is nursed back to health by the girl whom he later takes as his bride. Exasperated at the failure of his plot, Frederick sets to work, with the aid of a dissolute gamekeeper, to blight Joachim's married life. An unsigned letter, followed by the "accidental" discovery of the keeper kissing the sleeping Countess is enough—for the picture, though not for the audience—to cause Joachim to banish the girl and sue for divorce. He learns the truth when the gamekeeper and his wife quarrel and she betrays her husband.



"I WISH I HAD A LOVER LIKE THAT"
Scene from "The Coming of the Real Prince" (Reliance—two reels—Released March 21)

"Shorty's Sacrifice." (Broncho. Two reels. April 8.)—A good production, which, although possessing nothing unusual in its plot, will be sure to interest for its action, which is very fast. One inconsistency.

A number of tramps on a train decide to steal it. The caboose is attacked first and the guard overpowered. Shorty defends it and drives off the marauders. He obtains a position on a ranch and in gratitude to the man who is so kind to him he swears he killed another whom the ranch owner is accused of slaying. He is freed by the confession of the real slayer.

"Freckles." (Domino. Two reels. April 2.)—A story of the pirates along the water front. "Freckles" is a young lame boy, the brother of a would-be member of the gang. The sub-titles are slightly mixed in their wording, leading the audience to believe that the brother has joined. This, however, may be altered.

Chuck, Freckles' brother, loses his position in a ship yard, and, after being coaxed, apparently joins the gang. He receives word that they are to rob a boat in the harbor and decides to join them, at the last moment refusing. The gang are all caught. Freckles' attempt to keep the older boy away from his bad associates is pathetic.

"The Three Shadows." (Gaumont. Three reels.)—Her father losing his money, Helené secures a position with Madame D'Erriga. Madame Ravelli drugs Helené and her mistress, and with two accomplices robs the house, Madame D'Erriga dying from the effect of the fumes. Helené flees to Amsterdam, where she marries a man who it later appears is Madame D'Erriga's brother. Soon after, the police find incriminating articles among her possessions, and she is tried for the robbery. She declares herself a victim of a plot for which Madame Ravelli is responsible.

Madame Ravelli is found to have a bad record, and her guilt is easily established. Happiness once more returns to the life of Helené.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Telltale Star." (Lubin. Mar. 13.)—A drama with plenty of action. Good scenery. Bob, a ranch foreman, drives Red Delvin off the ranch for selling whiskey to his men. Revengeful, Red returns with a Mexican, during the absence of the cowboys, and captures Bob, while the Mexican rustles the horses. Red's daughter, mindful of her father's cruelty, brings the cowboys to Bob's rescue, whom she loves.

"The Race for a Mine." (Kalem. Mar. 14.)—In which virtue receives a tangible reward. Two men race to get the option on a borax mine, and on the way a girl is robbed by a Mexican, and appeals to Baxter, but is refused aid. Bob stops and regains the bag, then finding that she is the owner of the mine secures the option and the girl too.

"Hearst-Selig News Pictorial." (Mar. 14.)—Showing a peep at several corners of the world. Ulster county is preparing for war against home rule. The Chicago National Cubs are shown sunning themselves at Tampa, Fla. Views of the fire resulting from the big gas explosion in New York, and of the fatal clubhouse fire in St. Louis are given.

"Shorty Makes a Bet." (Biograph. Mar. 14.)—A comedy in which Shorty makes good. He bets that he can capture Equine Bill, who is wanted by the sheriff, and does so with the unwitting help of the cowboys, who dressed as ghosts, bring the desperado to light. Split with "Blame the Tailor."

"Blame the Tailor." (Biograph. Mar. 14.)—A comedy with a new twist—that is, Mabel's neck twists over an uncomfortable collar, and she soon has a line of men in her wake. When the tailor alters the mistake the unconscious beckoning ceases and they disperse.

"The Interference of Broncho Billy." (Essanay. Mar. 14.)—A reel played with G. M. Anderson's usual Broncho Billy. Another drop of whiskey will kill Jim Stockton, so when Broncho Billy learns that a jug of cider has been changed to a jug of whiskey, he arrives just in time to dash the jug out of the unsuspecting man's hand and win the love of the daughter.

"An Officer and a Gentleman." (Vitagraph. Two parts. Mar. 14.)—This is an excellent drama, played to perfection, and the settings are good. It is a story of army life with Lieutenant Brinckley as the dashing hero, who is fascinating his captain's wife. He becomes engaged to her sister Joy. Sutherland, a rake, flirts with a sergeant's wife, and the sergeant kills him.

Brinckley had quarreled with Sutherland over Joy, so when the murder occurred Brinckley is suspected and tried. His whereabouts at the time of the murder compromise the captain's wife, so he will not prove an alibi. Just as she was about to confess her part the sergeant gives himself up, and the lieutenant is saved.

"Dolly of the Dailies," No. 3. (Edison. Mar. 14.)—"An Affair of Dress," by Acton Davies, is a clever little comedy well presented. Dolly gets a position as a dressmaker and wears a dress of the establishment to a dinner. When the owner, seeing it, makes a row, an editor comes to her rescue with the assurance that she is a reporter on his paper, and so she begins a literary life.

"A Romance of the Everglades." (Edison. Two reels. April 3.)—Taken in Florida by the southern company and played by Mabel Trunelle, Herbert Prior, Richard Tucker, Elsie McLeod and Bigelow Cooper. The scenario was written by Mark Swan. The story is not up to Edison standard.

Barrow and Mable meet in a swimming pool where she has fallen over. Later he proposes, she telling him of her engagement to Carew, whom Barrow instinctively dislikes. Carew meets May, a moonshiner's daughter, and ruins her. She is saved from death by Barrow, who learns her history. He also saves Carew's life from the infuriated father and thus wins the girl.

"The Comrade's Wife." (Edison. April 4.)—Not many companies would presume to lead off in a picture with a funeral scene, and keep up with it for two-thirds of the picture. Yet here is one that contains pathos for the first 600 feet, yet is not lacking in interest. The widow of his comrade isn't told that her husband died a coward until years later. Her lover nobly keeps the secret.

"Mrs. Romano's Scenario." (Edison. Split reel. April 1.)—On the same reel with "The Missing 25." An Italian writes a scenario in Italian on her husband's shirt front. "Black Hands" figure in the story. She finishes in the police court.

"The Missing $25." (Edison. Split reel. April 1.)—Not a very logical story. A henpecked husband invents the excuse that business calls him to Yonkers, so that he may play cards. He loses $25 and in some way the story leaks out.

"Andy and the Hypnotist." (Edison. April 8.)—The fifth adventure of Andy Clark, the messenger boy. In this story he poses for a hypnotist and gets so mesmerized that he stays that way. Good comedy.

"Quarantined." (Edison. April 13.)—Good for light amusement. The comedy is played by children who are not exceptionally gifted, or else the vehicle is not good. Edith Peters, Janet Dawley, Yale Boss, Andy Clark, Edna and Ambrose Hamel and Richard Peer are the principals. The troubles of a husband in getting into a quarantined house with medicine for the sick babies is the theme.

"The Resurrection of Caleb Worth." (Edison. April 14.)—How an old man, considered too old-fashioned for modern business methods, shows his predecessor how to run things is the subject of this interesting drama. Caleb was the president of a bank, but resigned when the new régime came in. His successor makes a failure of the arrangements and Caleb, after a year of want, resumes his position. A good love story.

"The Chinese Fan." (Edison. April 11.)—The fifth of the Dolly of the Dailies series written by Acton Davies. Dolly goes to Chinatown to cover an assignment. A small fan which she has been given by the office boy, and which she is wearing, is the secret emblem of a tong. Her adventures lead to the finding of a missing heiress and consequently a scoop.

"The Cop on the Beat." (Selig. March 18.)—Donald, the father of a poor family, is trying his luck at mining. A friendly cop saves his family from the rent agent and then from a burglar, who proves to be Donald's faithless partner. Donald comes home successful—a very happy ending.

"Luck in Odd Numbers." (Essanay. March 18.)—A side-splitting comedy in which an A. D. T. is granted the freedom of a magnificent house, through the misunderstanding of a message. George, an ambitious clerk, wins the rich owner of the house in a peculiar way.

"Ghosts, or, Who's Afraid?" (Vitagraph. March 18.)—An amusing comedy containing some excellent trick photography and some very pretty scenes. Jim sleeps in a haunted room, walks in his sleep and buries his clothes on the beach. His companions wake him when he is through and have a good laugh.

"The Weaker Brother." (Lubin. Two reels. March 18.)—An exciting civil war drama containing some wonderful battle scenes. The plot might be less complicated without detracting from the charm of the play.

The story revolves about Dorothy, the daughter of a Southern colonel. She entertains the soldiers at a dance to which a few Union prisoners are invited, among them a spy who is sentenced to be shot on the following day. Dorothy drugs him and dresses him in a Confederate uniform and sends him back to his army. In the last scene she is reading a letter from Phillips telling her to wait until the war is over.

"The Raid of the Red Marauders." (Kalem. 1½ reels. April 1.)—In this reel the natural beauty of the scenery proves a worthy background for a story of frontier life which is not lacking at any time in interest.

Hal quarrels with the colonel of the regiment over his daughter, and is arrested and confined in jail, from which the girl aids him to escape. Indians attack the fort and are getting the better of it when Hal brings aid to the garrison. The Colonel forgives him and consents to Hal's marrying his daughter.

The last half of the second reel is "Professor Oldboy's Rejuvenator."

"Professor Oldboy's Rejuvenator." (Kalem. Split reel. April 1.)—A comedy which is original in its main plot. An invention which restores youth is used on the inventor and when he becomes a baby his daughter obtains permission to marry her sweetheart, before bringing him back to his normal age.

"The Confiscated Count." (Kalem. Split reel. April 3.)—An amusing comedy in which a mother brings over a Count to marry her daughter, who loves a customs' inspector. He declares duty on count's purchase abroad, and in the turmoil Elsie and he escape and marry. On the same reel with "Historic Tarrytown."

"Historic Tarrytown." (Kalem. Split reel. April 3.)—This reel shows some very interesting views of this famous old town and its historic settings. Good photography.

"Winkie Willy's Private Show." (Melies. Split reel. March 19.)—In this comedy Winky Willy is invited to a little girl's house, because she cannot go to see him at the pictures, and he does his best to entertain them.

"Cupid's Window." (Melies. Split reel. March 19.)—A young bachelor falls in love with a girl whom he can see from his window, not knowing his mother and her father had espoused them. So they are married.

"The Wasted Years." (Pathé. Two reels. March 19.)—A story in which the emotions common to all human beings are brought into play. The photography is good. His own son proving unworthy, an old man makes his will in favor of an adopted son. The father is accidentally killed, and Jack, the real son, and the scheming butler, place the blame on Henry, who is sent to prison. Later, the butler, dying, tells of Henry's innocence. Released from prison he meets Jack, and in a struggle Jack is accidentally killed. A fine release.

"The Family Skeleton." (Kalem. Split reel. March 20.)—A comedy with John Brennan and Ruth Roland playing the leads. John's wife follows him to a museum and finds that he poses as a fat lady. Their horror at seeing each other in the place is mutual, but her love overcoming her chagrin, she clasps him in her arms. On the same reel with "Cypress Logging in Florida."

"The Idler." (Vitagraph. March 19.)—The baby of a drunken father is adopted by a wealthy family. After many failures and disappointments to his foster parents they set him adrift. He meets his father and sees what might become of himself if he pursued the same course, so he reforms.

"The Restless Woman." (Biograph. March 19.)—A reel which depicts the sorrows of a woman who is torn between two keen desires, the love of her home and that of the stage. A doctor marries an actress who becomes dissatisfied with living in the country and goes to the city, where she is induced to return to the stage, thus causing a divorce. He marries again, and too late the actress realizes that she has lost everything worth while.

"Lost in Mid-Ocean." (Vitagraph. Three reels. March 23.)—The close attention of the observer is held throughout this excellent drama. The settings are exceptionally good. The spectacle of an ocean liner going headlong into an iceberg and then slowly sinking could not be improved.

The acting of all the characters is very good. Undoubtedly the wireless rooms of the two ships are the real thing, and the final scene of the fire in New York is very realistic.

Richard, an artist, departing from Japan, is separated from his wife, Leona, through the contrivances of a Japanese, who loves Leona. Harold, a friend of Richard, rescues her and she follows her husband on another ship the next day. The ship Leona is on sinks and it is thought she is lost. Richard's reunion with his wife in the last scene forms a touching finale.

"Old Reliable." (Vitagraph. Two reels. March 21.)—A story of sacrifice and tardy reward. An old watchman detects his employer's son in the act of stealing from the bank, and when he is accused of the theft he keeps silent and goes to prison. Five years later the son tries to ruin the old man's daughter and is prevented by her father. In a strong scene the son's worthlessness is proved to the father, and the watchman's innocence established.

"A Hot Time in Snakeville." (Essanay. March 21.)—A comedy in which it appears that he who laughs last, laughs best. Slim's rival tries to steal the widow by changing the date of a letter. As she has a numerous "family," the rival has a hot time, but later Slippery takes charge of the fair widow. Very amusing.

"A Friend of the District Attorney." (Biograph. March 21.)—An intense story that holds one's interest at the highest pitch. Sylvia marries the district attorney who treats her harshly. Her one-time sweetheart and she plan to elope. In a street fight he is shot. Whether her future life is happy is not told.

"Her Husband." (Vitagraph. Two reels. Mar. 24.)—An excellent drama. Dora Allen marries Tom, a schoolmate, against her father's wishes. He raises a check and is imprisoned. He meets with a tragic ending, while Dora marries her employer.

"The Love Route via Pitman." (Essanay. Mar. 24).—A fair comedy in which two graduates of a business school marry after an awkward mix-up.

"In Remembrance." (Selig. Mar. 24.)—A happily married couple become rich with the usual unhappiness. Jack forgets his wedding anniversary for the birthday of a dancer, but things are set aright by the wife's father.

"Trinchinopoly." (Pathé. Mar. 24.)—A very pretty scenic of India. On the same reel with "Workaday Scenes in the Flowery Land" and "Strange Sea Water Creatures."

"Workaday Scenes in the Flowery Land." (Pathé. Mar. 24.)—Showing some of the smaller Chinese industries. On the same reel with "Trinchinopoly" and "Strange Sea Water Creatures."

"Strange Sea Water Creatures." (Pathé. Mar. 24.)—Showing some of the rare sea water animals. On the same reel with "Trinchinopoly" and "Workaday Scenes in the Flowery Land."

"Cypress Logging in Florida." (Kalem. March 20.)—Some very descriptive views on the methods of locating, cutting, floating and sawing up the logs. On the same reel with "The Family Skeleton."

"The Price." (Lubin. March 20.)—A very clever story. John Wakefield, rather than tell his wife he has lost most of his money, turns gentleman burglar. He leaves town and stops at a hotel, whither his wife comes soon after. John, unaware of his wife's presence, enters her room that night and she kills him, before seeing who it is.

"A Model Young Man." (Vitagraph. March 20.)—A comedy with good action. Nell wishes to borrow the price of a dress from her sweetheart, which embarrasses him because the expected remittance from his grandfather does not arrive. Things are brought up to a delicate situation, when he receives a telegram assuring unlimited credit.

"His Wife Wins." (Pathé. Two reels. March 21.)—A French production with excellent acting. It is a story of a man who tries to "keep in" with his wife and have a little flirtation on the side at the same time. He has two addresses, two suits of clothes and presents a different card on these affairs d'amour. Later when his wife entertains the affinity he pretends that he has a double. In spite of many difficulties he is successful until his extra suit of clothes is found.

"Comedy and Tragedy." (Edison. Two reels. March 6.)—A good production enacted by Marc McDermott, Augustus Phillips and Mary Fuller. The Duc de Severas deigns to love an actress, and is surprised to learn that his servant, Captain Duval, is the favored rival. The Duc provokes the Captain into a duel in which, owing to his renowned ability as a swordsman, the Duc has no expectations of getting the worst of it. The duel takes place, while the ball given by the actress is in progress. The Duc is killed by the more clever swordsman, and the Captain claims his lady. Some clever dramatic work is registered by Miss Fuller.

"Hearst-Selig News." (Selig. March 21.)—Pictures of the women police of Chicago learning the Jiu-Jitsu. Scenes of the labor demonstrations in London. Showing the laying of the keel of the largest battleship in the world at the Brooklyn Navy Yard. An invention for walking on the water that seems very clever. Pictures of the United States aviation school at Pensacola, Florida.

"An Hour of Terror." (Biograph. March 23.)—A very good drama. The daughter of a Wall Street banker gets locked in his vault through his own carelessness. She is rescued by the head clerk, who wins the girl and is restored in his employer's favor.

"Pathé's Weekly No. 24." (March 23.)—Laying the keel of our coming greatest dreadnought at the Brooklyn Navy Yard is the most important event outside of the Mexican news, which is interesting as usual.

"The Woman in Black." (Vitagraph. March 23.)—A good comedy in which Maurice Costello has the leading part. Dick Coles, after being duped once by the woman in black and her accomplice, turns the trick on them by a clever disguise.

"Two Little Vagabonds." (Selig. March 20.)—A reel in which two young boys play their parts very satisfactorily. Mike and Joe, two little vagabonds, fall in love with a little girl, and out of love with each other. Later when a little swell "cuts them both out," their friendship is renewed as a result of mutual defeat.

Pathé's Weekly No. 23. (Pathé. March 19.)—A splendid picture of the launching of the battleship Texas at the Norfolk Navy Yard. Oxo-Acetylene is photographed as it is being used to cut iron and steel, which it penetrates like paper.

UNIVERSAL PROGRAM

"The 'Boob' Incognito." (Rex. April 3.)—In this comedy a "boob" is made to serve to a good advantage. A banker's daughter wishes to marry a title, and refuses her American suitor. The father and he, by passing off a janitor as the Earl Diselfink, cures the girl entirely of her mania for the nobility.

"Universal Ike Makes a Monkey of Himself." (Universal Ike Co. April 14.)—In this installment "Ike" is seen at his best. He entertains a traveling show at the ranch, causing many complications. His attempt to imitate a monkey proves very disastrous. He set himself on fire, and is obliged to dive into a pond to put himself out.

"Animated Weekly 106." (Universal. March 18.)—The fire that destroyed the club in St. Louis is interesting. The laying of the cornerstone of the baseball park of the Federal League, and an unusual scene of trap-shooting on the roof of the Grand Central Palace are fair. A new invention for a life-boat, on the submarine style in appearance, which is non-sinkable, and a thrilling picture of an accident at the Grand Prix races, complete the most interesting events.

"Forgetting." (Imp. March 30.)—A drama founded on the single standard for wives and husbands. Ethel Grandin, Hobart Henley, Edmund Mortimer and Charles Eldridge are the principals. A neglectful husband causes his wife to forget him to such an extent that she begins to love another. His death frees her from her legal ties.

"The Luck of Hog Wallow Gulch." (Joker. April 1.)—This is not a good comedy. The principals wallow around in much mud and dirt to no purpose.

"The End of the Feud." (Rex. April 12.)—A drama of the South. Beautiful scenery throughout. The two elder members of two families agree to stop their fighting. The sons, however, are reluctant to give up the feud, and one is killed by his own hand, which nearly causes the fight to start anew. A good love story with an unusual ending.

"Her Moonshine Lover." (Nestor. April 10.)—A comedy which is delivered in the usual good style of the Nestor Company. A moonshiner and his "gal" cleverly outwit the revenue officers whose discomfort is shared by his intrusive rival.

"Why Kentucky Went Dry." (Frontier. April 2.)—A burlesque on the usual serious drama centering around the moonshiners of the South. Colonel Bourbon and Colonel Sourmash are enemies, while their children are sweethearts. In uniting against the revenue officers the two colonels become friends and Jim and Molly are allowed to marry.

"Strange Evidence." (Frontier. April 4.)—A conventional plot. Two boys quarrel over a girl. One is later robbed and the other accused of it. The girl, finding the heel of a shoe, locates a heelless tramp, whom she accuses and proves that he stole the money.

"Universal Animated Weekly No. 107." (Apr. 1.)—The manœuvers of the United States troops on the Mexican border and some of the outrages of the suffragettes in England command the most attention. Hy Mayer's cartoons make a good ending.

"Pretzel's Baby." (Frontier. Apr. 9.)—A fair comedy of the slapstick variety. The "Chief" of police finds some counterfeit money with which he pays off the force. The counterfeiters are found in the chief's house after they have put his precious baby in the oven.

MUTUAL PROGRAM

"The Surgeon's Experiment." (Majestic. Two reels. March 29.)—A drama dealing with criminology that makes very good entertainment. The plot is carefully worked out so that the action is in perfect continuity. The office scenes might have been improved. A surgeon wagers he can take any criminal and by an operation make him honest. He proves his theory to be correct, although the outcome looks doubtful for some time.

"The Squire's Son." (Kay-Bee. Two reels. April 3.)—The feature of this production is the very unusual finale, which seems to leave something to be desired. The story is Irish, the atmosphere not as good as usual with the productions of this company. Barney and Michael, the Squire's son, are rivals, the father favoring the latter. Michael strikes the wrong man in a dastardly attempt to kill Barney, which leaves the field clear for the lover.

"A Parcel Post Auto." (Apollo. March 22.)—Having got the auto "bug" a farmer buys a car, but when it refuses to go gives it away to a peddler. By removing the jack from under the wheels the man finds the car is a perfectly good one.

"The Certainty of Man." (American. April 1.)—A very usual story. A man elopes with a girl whom he ruins. Years later in the same village he is killed, the girl's guardian being blamed until the confession of a tramp frees him.

"Mutual Girl." Chapter 10. (Reliance. March 23.)—Margaret meets many of the returning ball players and welcomes them as they arrive. After this she learns a number of new dances.

"The Grand Passion." (Princess. March 20.)—One of the poorest productions by this company. The story is unrealistic and unconvincing. A boy leaves home because a girl in the office kisses many other men. He returns later with his memory gone. The girl brings him back to the world by repeating her performance.

"THE ZINGARA"

(Aetna Film Company)

REVIEWED BY EDWIN LAURENCE

THAT mysterious life led by the gypsies is faithfully portrayed in this three-reel drama. Their lives and loves are depicted in a most impressive manner. The semi-barbaric mannerisms cannot but make an impression on the average audience. The story deals with a girl who, loving another outside of her tribe, repulses her father's favorite. The adventures the two lovers go through make very interesting material for a drama.

Cynthia, the queen of the Zingara tribe, loves Robert Lorraine, an artist, whom she had nursed back to life. Her father desires her to marry Pharo, but she refuses.

Robert leaves the tribe and goes to his home where soon after he becomes engaged to Lady Maude. Just as the wedding is commencing Cynthia hears and breaks up the party. The result is a duel between Robert and Lady Maude's brother. In the fight Robert fires in the air. Some gypsies, wishing to be avenged on the brother, shoot him from ambush and Robert is convicted of it on circumstantial evidence.

Lemuel, the guilty poacher, confesses to his share of the murder and Robert is freed. He returns to his home and, finding he cannot live without Cynthia, goes to the tribe to seek her. He is captured by the gypsies, who order the girl to put him to death. Rather than do this she kills herself and Robert is freed.

"THE TRIUMPH OF RIGHT"

(Pan-American)

REVIEWED BY LESLEY MASON

THE vindication of a wife after fifteen years of exile from her home, driven thence by the machinations of an Iago-like secretary who worked upon the credulity of her husband with pitiable success, is the theme of this four-reel feature. It is a "Punchfilm" production, of German origin, and released by the Pan-American.

One of the noteworthy points about the production is the appearance in it of an actor whose resemblance to Sir Johnston Forbes-Robertson, the English star, is nothing less than remarkable. His acting is equally worthy of comment.

While it is of the gesticulatory sort, he manages to register every gesture clearly before the camera, without destroying the force of the gesture. His fine presence and his expressive face make him an important factor in the strength of the picture as a whole.



VINDICATED AT LAST

Two sensational scenes, in which the effects aimed at are obtained with artistic realism, are to be noted in the course of the picture. In the first, the rascally secretary, smarting under the wife's rejection of his advance, blows up her former sweetheart in his laboratory, after having taken pictures of the two while on a hunting trip and used them to besmirch the woman's character in the eyes of her husband.

In the second, which is the climax of the drama, the husband forces the secretary to fight a duel with him in the dark, each man aiming his revolver at the lighted cigar in his adversary's mouth. Right triumphs, for when the light is switched on, the secretary is stretched out, dead, across the couch before the man he had wronged.

The photography in the outdoor scenes is excellent, as is the case with most of the foreign pictures. In the interiors of "The Triumph of Right" it is generally adequate, though here and there a flaw may be noticed. The scenes in the library of Payne, the engineer, during the last reel, and in the study where the duel takes place, are all that could be desired in this respect.

Though there are obvious conventionalities, the drama is well supplied with tense situations and thrilling moments. Its powers of pleasing will be manifest to anyone who sees it.

"ZINGO AND THE WHITE ELEPHANT"

(Warner's Features)

REVIEWED BY A. DANSON MICHELL

THE second of the series of "Zingo" pictures, two more of which are to come. The picture was originally made in twelve reels by the Ambrosio Company, and will be released by Warner's in four installments of three reels each.

In this chapter "Zingo," although preferring to rest on his laurels, is forbidden to do so by his beautiful companion, Mysora, whom he rescued in the first chapter. She hears of a wonderful white elephant in Asia which has been stolen and suggests that the valiant company set forth to locate it.



ZINGO AND HIS MEN CAPTURED

The usual extravagant burlesque scenes are shown in this picture as in the others. From seriousness to utter foolishness the picture swings, with an absolute abandonment of precedent. Perhaps it is this that makes it such excellent entertainment. A large standing army of women (dressed in tights) does not lessen that interest.

Arriving in Bangkok, Captain Zingo and his men are captured by the lady soldiers. He is freed by their captain, who is smitten with his charms. He repays her by roping her and freeing his companions. The elephant, which has been stolen by the Chief of Police, is sold to a mandarin. Mysora is also caught by this same mandarin, but is valiantly rescued by the sailors who climb the walls. They hide in tall vases to secure her freedom. But they are caught again themselves and placed in huge barrels. The escape from these is very humorous. Finally they catch up with the mandarin again, swim out to his boat, beat off his soldiers and obtain the white elephant. They are royally received and given much gold upon their return to Bangkok with the sacred animal.

Essanay

FIVE-A-WEEK

Coming, Friday, April 3rd

"The Wedding of Prudence"

(IN TWO PARTS)

Photographically this subject is a masterpiece. Dramatically it is without a question of a doubt the most pleasing and entertaining story in a long time. This is a comedy-drama of Colonial days that is an absolute FEATURE.

Released Tuesday, March 31st

"CANNING INDUSTRY IN CALIFORNIA"

An interesting educational subject showing how peas and asparagus are canned.

Released Wednesday, April 1st

"A QUEER QUARANTINE"

An uproariously funny comedy showing the agony suffered by a Count.

Released Thursday, April 2d

"DAN CUPID, ASSAYER"

A charming story of the West with a few thrills that will grip you.

Released Saturday, April 4th

"THE COMING OF SOPHIE'S 'MAMA'"

A POSITIVE SCREAM FROM START TO FINISH WITH THE IRRESISTIBLE "SOPHIE CLUTTS" AND "THE SPRING OF BUBBLING MIRTH," SLIPPERY SLIM.

Coming Friday, April 10th

"In the Moon's Ray"

(IN TWO PARTS)

A sensational mystery drama brimful of action. A headline dramatic attraction of unusual box-office quality.

FRANCIS X. BUSHMAN FEATURED

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from the Essanay Film Manufacturing Company. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago.
Factory and studio, 1333 Argyle St., Chicago, Ill.
Branch offices in
London—Paris—Berlin—Barcelona.

RIGHT OFF THE REEL

Phil Gleichman, who has been out West, opening new offices for the World Film Corporation, has made arrangements with George P. Endert to handle the business of the Seattle office located at 1214½ Third avenue.

Joseph DeGrasse, veteran actor and motion picture director, who for a number of years was featured in his own production by the Pathé and Lubin companies, assumed the directorship on March 9 of the Universal Victor Company, in which J. Warren Kerrigan is featured. The first Kerrigan production to be done under the direction of Joseph de Grasse at the Universal Pacific Coast studios is entitled, "The Lion." Kerrigan plays the part of a millionaire sportsman, nicknamed "The Lion," on account of his brute strength.

According to the newspapers James K. Hackett has inherited a million and a half and promptly announces that henceforth he can afford to devote his time to motion pictures. It looks as though he was hinting at a successor to his Rudolf in "The Prisoner of Zenda."

J. G. Conner, manager of the St. Louis branch of the World Film Corporation, has moved into larger quarters and now occupies an entire floor in the Navarre Building, Sixth and Chestnut streets.

"Schultz, the Paperhanger," is the title of Director Allen Curtis' newest Joker comedy. Max Asher plays the role of Schultz, who becomes a "scab" paperhanger.

The latest Nestor comedy, now being produced at the Universal Pacific Coast studios by Director Al. E. Christie, is entitled, "Their Honeymoon." The story tells of a newly married couple who set out to visit their uncle in the city and are mistaken for lunatics. The scenario was written by Mr. Christie.

In the two-part production, "The Last Supper," being put on by Lorimer Johnston of the American Film Mfg. Company, Sydney Ayres will represent Christ. Numerous scenes are of the modern age. The representation of Christ will be allegorical. The final scene will show Christ walking on the water of the sea of Galilee.

"In the Moonlight," is the title of a coming two-part production by the American Film Mfg. Company under direction of Thomas Ricketts. This is the second of the series "In the Firelight."

Arrangements have just been completed to book the feature films of the World Film Corporation over a circuit of theatres for the summer months.

Through the Denver offices of the World Film Corporation, "Joan of Arc" was leased to the Parochial School at Rifle, Colo., where it was impossible to handle the crowds. A return engagement has been booked.

D. Mundstuk, back from Chicago, reports he has done excellent business with his "On the Firing Line in Tripoli," having sold the States of Wisconsin, Illinois, Indiana, Michigan and Western Pennsylvania. He has also organized a new company to be known as the Players Film Manufacturing Company, of which he is president, H. Drapkin, treasurer, and H. Manheimer, secretary.

Vaudeville has been making several vain offers to John Bunny, Mary Charleson and James Morrison, in an endeavor to have these Vitagraph motion picture stars present, in vaudeville, the silent drama "The Honeymooners," which they are now presenting at the Vitagraph Theatre.

Edith Storey, who played Glory Quayle in the Vitagraph motion picture "The Christian," now at the Manhattan Opera House, New York City, is one of the few moving picture actresses whose work compels them to move from town to town. Some of the scenes in "The Christian" were taken in England. Many were photographed on the rocky coast of New England. At present Miss Storey is in California where she is engaged in playing the principal role in Captain Alvarez, a five-reel drama.

The employees of the American Film Manufacturing Company enjoyed their first novelty dancing party at Colonial Ballroom, 20 W. Randolph Street, Chicago, St. Patrick's night, Tuesday, March 17, 1914. Novelties of all descriptions were rendered throughout the evening.

The vogue of "The Adventures of Kathlyn" has become so much of a habit with the patrons of the series that they call for it as people do for books at a public library. In the case of "Kathlyn," theatres have been repeating the various releases over and over in conformity with request.

J. J. KENNEDY AND U. S. CLASH IN PATENT SUIT

(*Continued from page* 20)

tion was common to everybody, and it was received in the ordinary course of business."

"Q. It was known, then, generally, that the licenses of certain of the exchanges were cancelled from time to time during that period, by the Patents Company? A. Yes. The Patents Company sent notices to that effect to all exchanges."

Mr. Kennedy's declaration, on direct examination, that the General Film Company was swamped with offers to sell by the exchange owners of the country, produced the following colloquy:

"Q. At page 3,406, folio 3, you state, 'We always had more exchange property offered to us than we were fitted to handle.' In other words, in the summer of 1910, and the fall of that year, exchanges came to you to sell to you, faster than you could buy them, and handle their properties? A. Yes. And I protested to the Board against being obliged to purchase such property in advance of our having the organization to take care of it.

"Q. Mr. Kingsley, on your direct examination, read to you at page 3,373, a statement given by Mr. Fox on his direct examination, who testified that you had said at this interview, to him, 'Well, this is the finish of my work. This is the end of what I set out to do,' and you denied having made that statement. Whether you made that statement, or not, Mr. Kennedy, it is true that you had finished the task of buying up exchanges by the temporary arrangement arrived at with Mr. Fox for the purchase of his business? A. I had not finished any task. There never was such a task, and I was involuntarily acting as an officer of the General Film Company.

"Q. In other words, you did not consider this buying up of the exchanges to be a task? A. No. I did not consider—no task was set forth at any time.

"Q. In other words, you were just doing this along without having any set purpose or plan to do it? A. The experiment of finding out whether the providing of a source of supply of film, of motion pictures, conducted without favoritism, would relieve the business from some of the burdens and evils which were common to it, was only an experiment. It was tried with a view of finding out if it were a remedy. If not, some other remedy would be undertaken, and that was the only idea in starting the General Film Company.

"Q. You started, in your judgment, as an experiment? A. As an experiment, as the means most likely to afford the relief and accomplish the objects desired.

"Q. When did the General Film Company cease to be an experiment? The Witness: It is still an experiment.

"Q. And it was still an experiment at the time of your interview with Mr. Fox, at which time, as you have testified, none of the licensed exchanges were then in business except his, and this Twin City Calcium Company in the West? A. It was very much of an experiment, and a doubtful one.

"Q. Did you consider the other exchanges doing business, also experiments? A. I never gave any thought to whether they were experiments or not, except when their owners referred to them as such.

"Q. Then, in your judgment, the General Film Company was the only experiment in the exchange business? A. No, I say other exchange owners referred to their business as probably fleeting and evanescent, or an experiment, and that was the principal reason they gave for trying to induce the General Film Company or someone else to assume the risk."

"DOPE"

(Direct-from-Broadway Features)

REVIEWED BY A. DANSON MICHELL

JUST what the moral value of this picture may be it is hard to predict. Whether it will help the great crusade against this evil, if it really exists in such tremendous proportions, is hard to state. As a melodrama, as a story pure and simple, it is most interesting, although not original. It is full of exciting situations, is well acted and none of the six reels should be eliminated.

The great "punch" in the story is the fact that the wholesaler is just as much to blame for the fiend as is the retailer or "runner." This point is really the whole foundation of the story. Unfortunately it is not brought out strongly in the end. It is registered, but not with such strength as to leave the impression desired on the minds of the audience. Aside from this, the story is good throughout.

Slim Rogers, the son and partner of a man engaged in the manufacture of drugs, becomes a "fiend" through the carelessness of a doctor who has given him an injection of morphine. He is disowned by his father and becomes an idiot. He disappears from sight for some time. In the meantime his sister marries his father's other partner, Binkly, and also becomes addicted to the drug.

Slim is captured by the police in a tenement raid and telephones for his sister, who bails him out. He goes with her to her home, and forces her to steal money from Binkly to aid him obtain drugs. Binkly almost catches him, and after some time Mr. and Mrs. Binkly are reconciled.

He has discovered that she used morphine and a trained nurse is put in charge of her. By a clever ruse she escapes and, taking her boy with her, flies to Chicago.

Slim, in trying to steal from his father, is caught by the latter and in the scuffle the older man is shot. Slim is sent to prison for ten years.

Eight years later, Mrs. Binkly returns to New York a prostitute. She meets her brother again, after his release from prison. Slim blackmails the husband by promising to finds his wife. Binkly waits for his return and then summons a messenger boy, who proves to be his son. The boy leads his father to the "home" of his mother.

Not finding her there, they go to the druggist where they locate both Mrs. Binkly and Slim, both dead—the mother from want of dope, the man from a pistol wound delivered by some thieves. The druggist is blamed by the label on the bottle, which reads, "Rogers-Binkly Company."

"IN MIZZOURA"

(All-Star Feature Corporation)

REVIEWED BY A. DANSON MICHELL

AFTER the wonderful rural drama by Augustus Thomas. Burr McIntosh, who created the original role of Jo Vernon, the village blacksmith, plays the same part in this production. The play, which scored a tremendous hit on the speaking stage, is rendered carefully and correctly by the All-Star.

The producer, Lawrence B. McGill, has utilized the greatest pains to have a likeness to the original as close as possible without spoiling the story. As so much of the beauty of the drama lies in the speaking lines and the dialect used by the country people, this production of it cannot hope wholly to equal the original. The first three reels consequently are slightly slow, catching up in the fourth, which, together with the fifth, contains the "punch."

The atmosphere is unusually good. The photography and costuming is beyond reproach. The story is as follows:

Jim Radburn, the young sheriff, loves Kate Vernon, one of the daughters of Jo Vernon, the blacksmith. His sister, Emily, and Sam Fowler are engaged to be married. Sam is an express messenger and is robbed by a man posing as an official of the company. The robbery is blamed on Sam and he is thrown in prison. Travers, the real thief, drifts into the home town of Sam and makes violent love to Jim's girl, Kate. Some time later they plan to elope.

Sam, in the meantime, is freed and, returning, discovers Travers, whom he recognizes. Jim, who has secretly resigned from his position of sheriff, learns of the truth regarding Travers and finds him in Kate's house, where she has hidden him from the posse. He forces him to leave the state.

The posse get wind of what Jim has done and blame him for neglect of office. The truth comes out and Kate and Jim are reconciled.

"PERILS OF PAULINE"

(Eclectic)

REVIEWED BY A. DANSON MICHELL

JUST when our interest in this picture is at its highest, when our expectation is all worked up and we are "on our toes" with excitement, a neat little trailer appears on which the words, "This picture is continued, and will be shown at this theatre in two weeks," and all our hopes are blasted. BUT, and the word is emphasized, as we leave the theatre we plight our solemn promise to the only girl, that in two weeks' time we will be occupants of seats in that theatre, to see the second installment, even if we have to pay for our seats.

That is where the picture will be successful from an exhibitor's point of view; it assures him of return patronage, and return patronage means money, which spells success. And there is no chance of the people forgetting the picture. Even if they never heard of it again by advertising they would remember it. With the tremendous campaign the Eclectic Company are waging in the trade and daily papers, there is no chance of the date of the next installment slipping their minds. It is undoubtedly the setting of a valuable precedent.



WHAT DID THE MUMMY SAY?

The picture teems with mystery, which has been used to advantage in puzzle contests. The photography is better than the usual, the settings realistic. A novel idea which gives the audience a wonderful visualization of the story is worked to advantage.

Pauline as the author of a good story has shown it to her father. The story is told to the audience as the old man reads it by allowing the illustrations to come right up to the mouth of the camera and then take on animation. The sub-titles are in the story itself. The double exposures show the work of a master mind.

The story: Stanley Marvin, a retired manufacturer, lives with his son, Harry, and Pauline, his adopted daughter. His health is very weak and he is constantly dependent upon his physician. Harry and Pauline are in love with each other. The girl longs for adventure and is the author of a story, which sells to the largest magazine.

Mr. Marvin is an Egyptologist and has a mummy sent to him from Egypt. On opening it he falls in a daze and sees the mummy come to life and say something to him. She also places a bracelet on his wrist, ordering him to give it to Pauline. On awakening he does this, then dies, for the shock is too much for him. Raymond Owen, his secretary, assists in making out his will, and events forecast his blossoming out as a thorough-going villain. The third reel closes leaving him in the company of a notorious race-track gambler.

Pearl White and Crane Wilbur play the lovers, Edward Jose does some wonderful work as the father, Paul Panzer and Francis Carlyle are the villains. The picture was reviewed at Proctor's Twenty-third Street Theatre.

THE RISE AND FALL OF NAPOLEON

(Napoleon Film Company)

REVIEWED BY C. J. VER HALEN

THIS eight-reel production is divided into two parts, each of which makes a complete story in itself. The first four reels deal with the rise of this mighty warrior, showing his triumphs, his glories and his victories. The opening scenes are views of the house in which he first saw daylight.

"The Little Corporal" from the very first to the last reel holds the center of interest. The four last reels show his gradual decline, his defeats and finally St. Helena, where he passed into the great beyond.

The characters who play the main roles are flashed on the screen preceding the story. This is succeeded by a scene of the birthplace of Napoleon, Ajaccio, Corsica. The siege of Toulon follows, then Josephine's meeting with the wandering gypsy who told her that one day she would be the queen of France. Shortly after the marriage Napoleon departs at the head of his army for Italy. His Egyptian campaigns are touched upon.

Austria declares war upon France. Napoleon crosses the Alps, meets the soldiers under the command of the Austrian general, Melos, at Marengo, and defeats them. Soon after this Napoleon is crowned first emperor of France. Now at the height of his glory, he occasionally joins his wife at the fetes in the Palace of Malmaison.

War with Russia is imminent, so Napoleon gathers together his armies and defeats the enemy at Borodino, near Moscow. Napoleon triumphantly enters Moscow. The terrible retreat is portrayed with vividness.

Scenes of the emperor's decline in power are furnished by the pictures of the battle of Waterloo, showing him beating back Wellington with victory in his grasp, when Blucher arrives to vanquish the French army. Pictures of Napoleon's life on St. Helena conclude the production.

A Picture Made or Marred

which means your success or failure, is not a question of film service, but it is the telling of the film story upon the screen.

Bausch and Lomb
Projection Lenses

mean the clearest, sharpest delineation of all that is played before the camera, which means satisfied audiences, increased patronage and increased profits.

With Bausch & Lomb objectives and condensers your operator knows his equipment is perfect, and that *his* pictures are high class instead of mediocre.

The Edison and Nicholas Power Machines are always equipped with our lenses. Procurable through any film exchange also.

Our free booklet is of interest and value to owners and operators.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

PHOTO FILM CORPORATION GREW FAST

Scarcely more than twelve months ago an ambitious youth, tired of working on a salary, decided to branch out for himself. He persuaded his family to invest a few hundred dollars in a camera outfit and an office, and soon made good his declaration that he could make money for himself as well as for others.

After four months of hard work this young man succeeded in convincing one of New York's largest embroidery manufacturers that his acorns were taking root, and with the aid of a few thousand dollars these roots would soon sprout out in the soil of prosperity.

The embroidery manufacturer seeing the wonderful possibilities of the motion picture game, immediately purchased a substantial interest in the company which was then incorporated for $25,000 and was soon actively interested in the commercial, industrial and educational pictures that the company were manufacturing in its laboratories, built on the profits of his investment. In a short space of time the roots of quality had increased the company's business to such an extent that mother soil could no longer hold them. Tall branches of a solid oak soon breathed in the air of success.

In one year's time this young man had sown his acorns so successfully that the small concern which he had started was increased to a capitalization of one hundred thousand dollars and is now incorporated under the name of the Life Photo Film Corporation. Edward M. Roskam, the young man in this story, is president of the concern and Bernard Loewenthal, the embroidery manufacturer, is the treasurer.

Beginning with a camera only, the company now has a thoroughly equipped laboratory that is turning out an average of two hundred thousand feet of film per week. It has branched out still further and is building a modern and perfectly equipped studio to be run in conjunction with its laboratories.

TEACH POLICE BY FILMS

M. Hennion, of the Paris police, who is reorganizing the school for recruits to the force of the French capital, is planning to instruct the embryo policeman in first aid to the injured duties in time of accident, panic or disorder, and other emergencies in the daily life of a gendarme, by means of motion pictures.

These will be thrown upon the screen, and the instructor will be at hand to explain to the recruits the meaning of the pictures, and their duties as illustrated by each film.

Eclair's Western Company

THE Western branch of the American-Eclair company, which is turning out many of the concern's best productions at the studio located in Tucson, Arizona, has acquired a large company of players, including a number of rough riding cowboys, and considerably enlarged their quarters, so that this branch of the Eclair Film Company now presents quite an imposing appearance. Among those now working at Tucson, under the direction of Webster Cullison, are the following: J. W. Johnston, Fred G. Hearn, H. Stanley, Edna Payne, Cath. Greely, Cecil Breton, Ann-Eve Mansfield, Richard Bartlett, Norbert A. Myles, H. F. Libby, Lucie K. Villa, R. Guissart, Walter Nolan, Hal Wilson, Henry Alrich, Webster Cullison, Pearl Cook, Bird. Challenger, and Leonora Mansfield.

The company has also acquired a ten-room house completely furnished and have erected a plant 132x700 feet, which consists of a corral, studio, property house, dressing-rooms, scenery-rooms, stables, trunk-room, wardrobe-room, saddle and harness-room, well-equipped business office and a large wagon-yard.

The stables contain at the present time fourteen Western ponies and roosting comfortably in a menagerie is one American eagle, which measures seven feet from tip to tip, three squirrels, one horned toad, and that rare and valuable animal, a silver fox.

Taken all in all, the Eclair Western studio is very complete and speaks well for the progressiveness which the Eclair Company has shown in its efforts to turn out real Western productions. One Eclair Western photoplay, which has attracted considerable attention is "The Caballero's Way," from the story by O. Henry. This is in three reels, and from beginning to end is a film with action.



THE AMERICAN-ECLAIR WESTERN COMPANY

"LAST OF THE MOHICANS" SOON UNDER WAY

Aubrey M. Kennedy has left for the Pacific Coast studios of the Criterion Feature Film Mfg. Company, to take a personal part in arranging the details for the coming production of J. Fenimore Cooper's "The Last of the Mohicans," which promises to be one of the big film productions of the year.

Mr. Kennedy's ability as a film man was made as a director of big Western productions, and his talents are well known.

"SQUAW MAN" POPULAR

The Lasky production of "The Squaw Man" is breaking records right and left, it appears. Said records have been smashed at the Strand Theatre, Buffalo, N. Y., and at the Rex, Salt Lake City, Utah. At Minneapolis, the picture played to 14,000 paid admissions in two days.

In Buffalo, "The Squaw Man" is booked for sixteen different houses, after having recently played a full week there. Three days was the first engagement, but it was retained for the rest of the week.



"NATIVE LIFE IN THE PHILIPPINES"

(Pan-American)

REVIEWED BY A. DANSON MICHELL

TWELVE thousand feet of film out of many thousand taken, divided into two parts of six thousand each, to be shown on two separate evenings, is the plan of the Pan-American Company in exhibiting these wonderful pictures. "The most wonderful pictures ever witnessed in New York City" is the expression used by one of New York's largest dailies in describing them and although this may sound like an exaggeration, there is much truth in it.

The subject is one that can never be duplicated. Taken under the direct supervision of the Hon. Dean C. Worcester, Secretary of the Interior, by the Government photographer, it is of the greatest value as a historical masterpiece. With very few exceptions none of the scenes are posed.

Although a great number of the natives were camera shy, deeming it to be the work of the devil, some very wonderful scenes were caught. The last raid of the head hunters, now a subject only of the memory due to the giving up of that practice, is shown from beginning to end. The hunter leaving, capturing his victim, beheading him, and returning to his camp, the ceremony attendant, the killing of a chicken, the dance and the gruesome manner in which the natives kill a dog and baptized the head are all shown.

Much attention is given throughout to the women natives. They are sparsely clothed, wearing nothing above the waist. Their labor in the fields, washing their babies, their grief over their dead, are all very interesting. The reels were a full thousand feet in length, yet seemed much shorter because of the interest they aroused.

The photography is excellent, considering the difficulties of lighting. The natives would not pose for their pictures and necessitated the taking whenever possible.

The photographs clearly show the wonderful work the government is doing there. The children are no longer brought up in the wilderness, learning nothing but how to fight. They are sent to good training schools and taught many things that will later be invaluable to them. The men and boys are taught athletic sports of all sorts and are shown running and jumping, playing basketball, wrestling, and competing in three-legged races and tug-o'-war.

One native game, called "Slap," would hardly be popular among Americans. A native will sit down while another, whose duty it is to slap, will stand just behind him and with his open hand smack the other upon his bare flank, using all his strength. The idea is to make the blood leave the skin. Not a "white hope" game, at all events.

The new medicine men, as opposed to the old régime, is shown clearly. The new man, almost a doctor, is depicted vaccinating a native while the old one consults with the gods. Pictures of the first Christian marriage ever to take place between natives is also of historical value.

As an educational feature the picture has the highest possible value.

FEATURE BOOKING DIRECTORY

STATE	PRODUCTION	FOR BOOKINGS APPLY TO	ADDRESS
Arizona	"Checkers"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"In Mazzoura"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Soldiers of Fortune"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Paid in Full"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Paul Rainey African Hunt"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"David Copperfield"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Leap of Despair"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Florence Turner"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Victory"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Secret of Adrianople"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"How Wild Animals Live"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Vicar of Wakefield"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Over Niagara Falls"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Victory or Death"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Burning Train"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"By Whose Hand"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Princess Elena's Prisoner"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
	"Ghost of the White Lady"	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
Arkansas	"Her Life for Liberty"—Three Reels	Texas Film Corporation	1917 Main St., Dallas, Texas.
	"The Baptism of Fire"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Mystery of the Yellow Room" Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Divine Appeal"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Ghost of the White Lady—4 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Master Hand"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Master Rogue"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Fatal Number"—Four Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Fatality and Mystery"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Guerrillas of Algiers"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Phantom Dungeon"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"For the Queen's Honor"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Tragedy of the Arena"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Crime of the Camorra"—4 Reels.	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Pierrot's Love"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
California	"Her Life for Liberty"—Three Reels	Golgate Feature Service	234 Eddy St., San Francisco, Cal.
Colorado	"Three Musketeers"	Notable Feature Film Co	303 Boston Bldg., Salt Lake City, Utah.
	"Mysteries of Paris"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Nero and Britannicus"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"The Fatal Plunge"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Message of the Dead"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Doom of the Ocean"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Wheel of Destruction"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"When Paris Loves"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"David Garrick"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Scrooge"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Vendetta"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Thrust of Hate"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"The Betrothal"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
Canada	All Famous Players and Lasky Features	Famous Players Film Service	Calgary, Alta., Canada.
Delaware	"Her Life for Liberty"	Inter-Urban Amusement Co	110-112 West 40th St., New York City.
	"Magda, a Modern Madame X"	Attractive Features	211 North 13th St., Philadelphia, Pa.
District of Columbia	"Her Life for Liberty"	Inter-Urban Amusement Co	110-112 West 40th St., New York City.
	"Magda, a Modern Madame X"	Attractive Features	211 North 13th St., Philadelphia, Pa.
Greater New York	"Her Life for Liberty"	Inter-Urban Amusement Co	110-112 West 40th St., New York City.
	"Rome or Death"	E. & W. Transfilm Bureau	110-112 West 40th St., New York City.
Idaho	"Three Musketeers"	Notable Feature Film Co	308 Boston Bldg., Salt Lake, City, Utah.
	"Mysteries of Paris"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Nero and Britannicus"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"The Fatal Plunge"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Message of the Dead"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Doom of the Ocean"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Wheel of Destruction"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"When Paris Loves"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"David Garrick"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Scrooge"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Vendetta"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Thrust of Hate"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"The Betrothal"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
Iowa	"Ten Nights in a Bar Room"—5 Reels.	Nebraska Feature Co	1210 P St., Lincoln, Neb.
	"David Copperfield"	Kansas City Feature Film Co	Kansas City, Mo.
	"Evangeline"	Kansas City Feature Film Co	Kansas City, Mo.
	"A Message from Mars"	Kansas City Feature Film Co	Kansas City, Mo.
	"The Three Musketeers"	Kansas City Feature Film Co	Kansas City, Mo.
	"The Vicar of Wakefield"	Kansas City Feature Film Co	Kansas City, Mo.
	"Over Niagara Falls"	Monarch Feature Film Co	Kansas City, Mo.
	"A Tragedy of the Arena"	Monarch Feature Film Co	Kansas City, Mo.
	"Victory or Death"	Monarch Feature Film Co	Kansas City, Mo.
	"The Burning Train"	Monarch Feature Film Co	Kansas City, Mo.
	"Fedora"	Monarch Feature Film Co	Kansas City, Mo.
Illinois	"Magda, a Modern Madame X"	H. E. & J. C. Feldman	1482 Broadway, New York.
Indiana	"Mary Magdalene"—Three Reels	Peerless Film Company	34 Willoughby Bldg., Indianapolis, Ind.
	"Bride of Lammermoor"—Three Reels.	Peerless Film Company	34 Willoughby Bldg., Indianapolis, Ind.
	"Magda, a Modern Madame X"	H. E. & J. C. Feldman	1482 Broadway, New York.
Kansas	All releases of the All Star and Famous Players Companies	Kansas City Feature Film Co	Kansas City, Mo.
	"David Copperfield"	Kansas City Feature Film Co	Kansas City, Mo.
	"A Message from Mars"	Kansas City Feature Film Co	Kansas City, Mo.
	"The Three Musketeers"	Kansas City Feature Film Co	Kansas City, Mo.
	"The Vicar of Wakefield"	Kansas City Feature Film Co	Kansas City, Mo.
	"Over Niagara Falls"	Monarch Feature Film Co	Kansas City, Mo.
	"A Tragedy of the Arena"	Monarch Feature Film Co	Kansas City, Mo.
	"Victory or Death"	Monarch Feature Film Co	Kansas City, Mo.
	"The Burning Train"	Monarch Feature Film Co	Kansas City, Mo.
	"Fedora"	Monarch Feature Film Co	Kansas City, Mo.
Louisiana	"Her Life for Liberty"—Three Reels	Texas Film Corporation	1917 Main St., Dallas, Texas.
	"The Baptism of Fire"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.

FEATURE BOOKING DIRECTORY—Continued

STATE	PRODUCTION	FOR BOOKINGS APPLY TO	ADDRESS
Louisiana (Cont'd)....	"The Mystery of the Yellow Room"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Divine Appeal"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Ghost of the White Lady"—4 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Master Hand"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Master Rogue"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Fatal Number"—Four Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Fatality and Mystery"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Guerrillas of Algiers"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Phantom Dungeon"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"For the Queen's Honor"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Tragedy of the Arena"—3 Reels.	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Crime of the Camorra"—4 Reels.	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Pierrot's Love"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Carouge, the Ghoul"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Woman in Black"—Three Reels.	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Unknown Monster"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"In the Jaws of a Landshark"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Magda, a Modern Madame X"—4 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Mephistophelia"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
Maryland	"Her Life for Liberty"	Inter-Urban Amusement Co	110-112 West 40th St., New York City.
Minnesota	"Ten Nights in a Bar Room"—5 Reels.	Nebraska Feature Company	1210 P St., Lincoln, Neb.
Missouri	"The Missing Woman"	Kansas City Feature Film Co	Kansas City, Mo.
	"The Firefly"	Kansas City Feature Film Co	Kansas City, Mo.
	"A Life for a Life"	Kansas City Feature Film Co	Kansas City, Mo.
	"Secret of Adrianople"	Kansas City Feature Film Co	Kansas City, Mo.
	"Outlawed"	Kansas City Feature Film Co	Kansas City, Mo.
	"Gallows of the Gods"	Kansas City Feature Film Co	Kansas City, Mo.
	"Soldiers of Fortune"	Kansas City Feature Film Co	Kansas City, Mo.
	"David Copperfield"	Kansas City Feature Film Co	Kansas City, Mo.
	"The Three Musketeers"	Kansas City Feature Film Co	Kansas City, Mo.
	"Evangeline"	Kansas City Feature Film Co	Kansas City, Mo.
	"The Vicar of Wakefield"	Kansas City Feature Film Co	Kansas City, Mo.
	"A Message from Mars"	Kansas City Feature Film Co	Kansas City, Mo.
	"Fedora"	Monarch Feature Film Co	Kansas City, Mo.
	"Over Niagara Falls"	Monarch Feature Film Co	Kansas City, Mo.
	"A Tragedy of the Arena"	Monarch Feature Film Co	Kansas City, Mo.
	"The Burning Train"	Monarch Feature Film Co	Kansas City, Mo.
Montana	"Three Musketeers"	Notable Feature Film Co	308 Boston Bldg., Salt Lake City, Utah.
	"Mysteries of Paris"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Nero and Britannicus"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"The Fatal Plunge"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Message of the Dead"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Doom of the Ocean"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Wheel of Destruction"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"When Paris Loves"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"David Garrick"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Scrooge"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Vendetta"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Thrust of Hate"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"The Betrothal"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
Nebraska	"Ten Nights in a Bar Room"—Five Reels	Nebraska Feature Company	1210 P St., Lincoln, Neb.
	All releases of the All Star and Famous Players Companies	Kansas City Feature Film Co	Kansas City, Mo.
	"David Copperfield"	Kansas City Feature Film Co	Kansas City, Mo.
	"Evangeline"	Kansas City Feature Film Co	Kansas City, Mo.
	"A Message from Mars"	Kansas City Feature Film Co	Kansas City, Mo.
	"The Three Musketeers"	Kansas City Feature Film Co	Kansas City, Mo.
	"The Vicar of Wakefield"	Kansas City Feature Film Co	Kansas City, Mo.
	"Fedora"	Monarch Feature Film Co	Kansas City, Mo.
	"Over Niagara Falls"	Monarch Feature Film Co	Kansas City, Mo.
	"A Tragedy of the Arena"	Monarch Feature Film Co	Kansas City, Mo.
	"Victory or Death"	Monarch Feature Film Co	Kansas City, Mo.
	"The Burning Train"	Monarch Feature Film Co	Kansas City, Mo.
New England States.	"Rome or Death"	E. & W. Transfilm Bureau	110-112 West 40th St., New York City.
	"Her Life for Liberty"—Three Reels.	E. & W. Transfilm Bureau	110-112 West 40th St., New York City.
	"An American Citizen"—Four parts	Famous Players Film Co	31 Beach St., Boston, Mass.
	"Day of Days"—Four parts	Famous Players Film Co	31 Beach St., Boston, Mass.
	"Hearts Adrift"—Four parts	Famous Players Film Co	31 Beach St., Boston, Mass.
	"A Good Little Devil"—Five parts	Famous Players Film Co	31 Beach St., Boston, Mass.
	"Clothes"—Four parts	Famous Players Film Co	31 Beach St., Boston, Mass.
	"Tess of the Storm Country"—Four parts	Famous Players Film Co	31 Beach St., Boston, Mass.
	"In Mizzoura"—Five parts	Famous Players Film Co	31 Beach St., Boston, Mass.
New Jersey	"Her Life for Liberty"	Inter-Urban Amusement Co	110-112 West 40th St., New York City.
	"Rome or Death"	E. & W. Transfilm Bureau	110-112 West 40th St., New York City.
	"Magda, a Modern Madame X"	Progressive Features	800 Broad St., Newark, N. J.
New York State	"Her Life for Liberty"	Inter-Urban Amusement Co	110-112 West 40th St., New York City.
	"Rome or Death"—Five reels	E. & W. Transfilm Bureau	110-112 West 40th St., New York City.
	"Magda, a Modern Madame X"	Orpheum Features	Candler Bldg., 220 West 42d St., N. Y.
	"The Prisoner of Zenda"—Four Reels	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"Tess of the Durbervilles"—Five Reels	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"In the Bishop's Carriage"—Four Reels	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"Chelsea 7750"—Four Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"The Count of Monte Cristo"—5 Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"Caprice"—Four Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"A Lady of Quality"—Five Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"An American Citizen"—Four Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"The Day of Days"—Four Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"Hearts Adrift"—Four Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"The Pride of Jennico"—Four Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"A Good Little Devil"—Five Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"Clothes"—Four Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"Tess of the Storm Country"—4 Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"Leah Kleschna"—Four Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"A Daughter of the Hills"—Three Parts	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"The Port of Doom"—Three Reels	William L. Sherry Feature Film Co	126 West 46th St., New York.
	"An Hour Before Dawn"—Three Reels	William L. Sherry Feature Film Co	126 West 46th St., New York.

FEATURE BOOKING DIRECTORY—Continued

STATE	PRODUCTION	FOR BOOKINGS APPLY TO	ADDRESS
New York State..... Cont'd)	"His Neighbor's Wife"—Three Reels..	William L. Sherry Feature Film Co...	126 West 46th St., New York.
	"The Squaw Man"—Six Parts.....	William L. Sherry Feature Film Co...	126 West 46th St., New York.
	"The Stranglers of Paris"—Six Parts..	G. F. Garbe Feature Fotofilm Co.....	310 Mutual Life Bldg., Buffalo, N. Y.
	"Hoodman Blind"—Five Parts.....	G. F. Garbe Feature Fotofilm Co.....	310 Mutual Life Bldg., Buffalo, N. Y.
	"The Trap"—Three Parts.....	G. F. Garbe Feature Fotofilm Co.....	310 Mutual Life Bldg., Buffalo, N. Y.
	"The Fugitive"—Three Parts.....	G. F. Garbe Feature Fotofilm Co.....	310 Mutual Life Bldg., Buffalo, N. Y.
	"Fatality and Mystery"—Three Parts..	G. F. Garbe Feature Fotofilm Co.....	310 Mutual Life Bldg., Buffalo, N. Y.
	"The Master Rogue"—Three Parts....	G. F. Garbe Feature Fotofilm Co.....	310 Mutual Life Bldg., Buffalo, N. Y.
New York State except New York City.....	Charles Hawtrey "A Message from Mars"—4 reels.....	Success Feature Film Co.....	220 West 42nd St., New York.
	"A Soul's Tempest"—Three Reels.....	European Feature Film Corporation....	220 West 42d St., New York.
	"80 Million Women Want"—4 reels...	" " " "	" " " " " "
	"Gambler's Revenge"—Four Reels.....	" " " "	" " " " " "
	"Magic Veil"—Four Reels.....	" " " "	" " " " " "
	"Power of Innocence"—Three Reels...	" " " "	" " " " " "
	"A Race with Death"—Two Reels.....	" " " "	" " " " " "
	"Nemesis"—Three Reels	" " " "	" " " " " "
	"Revolutionary Wedding"—Two Reels.	" " " "	" " " " " "
	"Dagmar"—Three Reels	" " " "	" " " " " "
New York State and No. New Jersey.....	"Through the Clouds"—4 reels.....	Success Feature Film Co.....	220 West 42nd St., New York.
	"A Soul's Tempest"—Three Reels.....	European Feature Film Corporation....	220 West 42d St., New York.
	"80 Million Women Want"—4 reels...	" " " "	" " " " " "
	"Gambler's Revenge"—Four Reels.....	" " " "	" " " " " "
	"Power of Innocence"—Three Reels...	" " " "	" " " " " "
	"Magic Veil"—Four Reels.....	" " " "	" " " " " "
	"A Race with Death"—Two Reels.....	" " " "	" " " " " "
	"The Current"—Three Reels.....	" " " "	" " " " " "
	"Cards"—Three Reels	" " " "	" " " " " "
	"Unmasked"—Three Reels	" " " "	" " " " " "
	"On the Steps of the Throne"—4 reels	" " " "	" " " " " "
	"Nemesis"—Three Reels	" " " "	" " " " " "
	"Dagmar"—Three Reels	" " " "	" " " " " "
	"Salome"—Three Reels	" " " "	" " " " " "
	"Spectre of the Sea"—Two Reels.....	" " " "	" " " " " "
	"Revolutionary Wedding"—Two Reels.	" " " "	" " " " " "
North Dakota.... ...	"Ten Nights in a Bar Room"—5 Reels.	Nebraska Feature Company.....	1210 P. St., Lincoln Neb.
Ohio	"From the Manger to the Cross".....	Modern Feature Film Co.....	318 W. Court St., Cincinnati, Ohio.
Ohio (Western).....	"Her Life for Liberty".....	Photoplay Feature Co.....	412 Ferry St., Pittsburgh, Pa
Oklahoma	"Her Life for Liberty"—Three Reels..	Texas Film Corporation.....	1917 Main St., Dallas, Texas.
	"The Baptism of Fire"—Three Reels...	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Mystery of the Yellow Room"—Three Reels.....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Divine Appeal"—Three Reels....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Ghost of the White Lady"—4 Reels	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Master Hand"—Three Reels.....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Master Rogue"—Three Reels....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Fatal Number"—Four Reels.....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"Fatality and Mystery"—Three Reels..	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Guerrillas of Algiers"—3 Reels..	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Phantom Dungeon"—Three Reels	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"For the Queen's Honor"—Three Reels	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Tragedy of the Arena"—3 Reels..	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Crime of the Camorra"—4 Reels..	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"Pierrot's Love"—Three Reels.....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"Carouge, the Ghoul"—Three Reels....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Woman in Black"—Three Reels..	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Unknown Monster"—Three Reels	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"In the Jaws of a Landshark"—3 Reels	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"Magda, a Modern Madame X"—4 Reels	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"Mephistophelia"—Three Reels.....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
Oklahoma .... (Southern)	"A Dash for Liberty"—Three Reels....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"Unmasked"—Three Reels.....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"Money's Merciless Might"—3 Reels...	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"Brennan of the Moor".....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Steel King's Last Wish"—3 Reels	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Serpent's Fang"—Two Reels.....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The War Correspondents"—Four Reels	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"Who Killed George Lambert"—3 Reels	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"Theresa, the Adventuress"—3 Reels..	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Faithful Servitor"—Two Reels...	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"A Fight for Millions"—Four Reels....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"A Flight from Justice"—Three Reels..	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"At the Wheel"—Three Reels.....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"A Message of the Sea"—Three Reels..	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Rival Brothers"—Three Reels....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
Pennsylvania	"Her Life for Liberty".....	Inter-Urban Amusement Co.....	110-112 West 40th St., New York City.
	"Rome or Death".....	E. & W. Transfilm Bureau.....	110-112 West 40th St., New York City.
Pennsylvania (East.)..	"Her Life for Liberty".....	Inter-Urban Amusement Co.....	110-112 West 40th St., New York City.
	"Magda, a Modern Madame X".....	Attractive Features	211 North 13th St., Philadelphia, Pa.
	"The Buried Secret"—Three Reels....	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"Shadows of Yesterday"—Three Reels.	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"Mystery of 13 Hill Street"—3 Reels..	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"Elsie Venner"—Three Reels.....	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"Fatality and Mystery"—Three Reels..	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"The Rose of Surrey"—Two Reels....	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"Detective Finn of Scotland Yard"....	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"The Desert's Sting"—Three Reels....	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"The Gambler's Penalty"—Three Reels	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"The Treasure of Buddha"—Three Reels	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"Judgment of the Jungle"—Three Reels	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
	"Convict 113"—Three Reels.....	Weiland Film Co.....	212 Fourth Ave., Pittsburgh, Pa.
Pennsylvania (West.).	"Her Life for Liberty".....	Photoplay Feature Co.....	412 Ferry St., Pittsburgh, Pa.
South Dakota.....	"Ten Nights in a Bar Room"—5 Reels.	Nebraska Feature Company.....	1210 P St., Lincoln, Neb.
Texas	"Her Life for Liberty"—Three Reels..	Texas Film Corporation.....	1917 Main St., Dallas, Texas.
	"The Baptism of Fire"—Three Reels...	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.
	"The Mystery of the Yellow Room"—Three Reels.....	Exclusive Feature Service.....	314 Praetorian Building, Dallas, Texas.

FEATURE BOOKING DIRECTORY—Continued

STATE	PRODUCTION	FOR BOOKINGS APPLY TO	ADDRESS
Texas (Cont'd)	"The Divine Appeal"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Ghost of the White Lady"—4 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Master Hand"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Master Rogue"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Fatal Number"—Four Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Fatality and Mystery"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Guerrillas of Algiers"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Phantom Dungeon"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"For the Queen's Honor"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Tragedy of the Arena"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Crime of the Camorra"—4 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Pierrot's Love"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Carouge, the Ghoul"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Woman in Black"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Unknown Monster"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"In the Jaws of a Landshark"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Magda, a Modern Madame X"—4 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Mephistophelia"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"A Dash for Liberty"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Unmasked"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Money's Merciless Might"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Brennan of the Moor"	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Steel King's Last Wish"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Serpent's Fang"—Two Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The War Correspondents"—Four Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Who Killed George Lambert?"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"Theresa, the Adventuress"—3 Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Faithful Servitor"—Two Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"A Fight for Millions"—Four Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"A Flight from Justice"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"At the Wheel"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"A Message of the Sea"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
	"The Rival Brothers"—Three Reels	Exclusive Feature Service	314 Praetorian Building, Dallas, Texas.
Utah	"The Three Musketeers"	Notable Feature Film Co	308 Boston Bldg., Salt Lake City, Utah.
	"Mysteries of Paris"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Nero and Britannicus"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"The Fatal Plunge"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Message of the Dead"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Doom of the Ocean"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Wheel of Destruction"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"When Paris Loves"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"David Garrick"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Scrooge"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Vendetta"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Thrust of Hate"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"The Betrothal"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
West Virginia	"Her Life for Liberty"—Three Reels	Photoplay Feature Co	412 Ferry St., Pittsburgh, Pa.
Wyoming	"The Musketeers"	Notable Feature Film Co	308 Boston Bldg., Salt Lake City, Utah.
	"Mysteries of Paris"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"The Fatal Plunge"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Message of the Dead"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Doom of the Ocean"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Wheel of Destruction"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"When Paris Loves"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"David Garrick"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Scrooge"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Vendetta"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"Thrust of Hate"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.
	"The Betrothal"	Mountain States Features	201 Boston Bldg., Salt Lake City, Utah.

RIGHT OFF THE REEL

The World Film Corporation have made a new departure with the herald for "The Triumph of an Emperor." It is done in two colors and is different from anything of the kind attempted up to this time. It is a sample of high-class advertising and, although they cost a little more money, the value in advertising is substantial.

A Mutual Weekly camera man was fortunate in catching an accident at the Santa Monica automobile race in California recently. One of the machines, in turning a bend, met with an accident and turned several complete somersaults directly in front of the Mutual Weekly operator's camera. At the last moment he was compelled to grab his camera and jump for safety. This picture forms one of the exciting views on Mutual Weekly No. 64.

George "Simplex" Bothwell, sales representative for the Precision Machine Company, left New York on Sunday, March 22, for Chicago to take charge of the Simplex exhibit at the second convention of the Photo-Dealers' Association of America March 24-27.

At the Sphinx Club dinner at the Waldorf last Tuesday the hit of the evening was the motion picture made by the Life Photo Film Corporation of two of their members dancing until the last moment, and then making a wild run for the train to get to the dinner, encountering snow piles and falling into muddy pools on the way, and after ruining clothes and tempers arriving at the station too late. The Life Photo Film Corporation made the picture at the request of the members who played the parts.

L. Lionel Burstein will be advance and business manager of one of "The Gangsters of New York" films now showing at Weber's and the West End theatres, New York. Playing over the Mose & Reis circuit.

Those who have witnessed the making of pictures of "The Banker's Daughter," produced by the Life Photo Film Corporation, agree that for beauty of scenic effects and property, and for attention to minute details, the production will be a notable one.

Frank Crane is producing a two-reel Imp feature unusual and weird in the plot it develops, written by Stuart Paton and featuring Mr. Crane and Miss Leah Baird in the lead roles. It deals with the theft of a sacred ruby from an Oriental temple by an American tourist.

The William L. Sherry Feature Film Company has learned that the Moss and Brill Hamilton Theatre at Broadway and 146th street broke all records at their recent four days' engagement of the Famous Players' production, "A Good Little Devil."

William L. Sherry, during his recent trip to Buffalo, closed contracts covering Sherry service of Famous Players and Jesse Lasky Features for nine of the leading theatres of Buffalo. Among the theatres which closed with Mr. Sherry are the Strand, Premier, Allendale, Victoria, Globe, Keith's, Plaza, Central Park and Circle.

Six hundred produced photoplays is the record of Lloyd F. Lonergan, production chief at the New Rochelle studio of the Thanhouser company. For four years he has written all their productions at the rate of three a week.

The Brooklyn Hebrew Orphan Asylum, 373 Ralph avenue, has installed a Simplex projector to be used for instructive and amusement purposes.

The realistic pictures of a cocaine habit called "The Drug Terror" are being produced at the Park Theatre, New York. The projection is furnished by Simplex projectors.

NOTICE

Kindly take notice that F. G. Terwilliger, Amsterdam, N. Y., has no authorization to represent the companies below in any manner.

Inter-Continent Film Co., Inc.

E. & W. Transfilm Bureau

New York, March 25, 1914

TRAPPED IN THE GREAT METROPOLIS



NOW READY

State Rights Buyers—ATTENTION!

The wonderful 5 Reel New York Police Picture. Already making records as a money getter.

Territory already sold—

NEW YORK CITY	OHIO
MARYLAND	WEST VIRGINIA
SOUTHERN NEW JERSEY	DELAWARE
EASTERN and WESTERN	PENNSYLVANIA
DISTRICT OF COLUMBIA	

Greater New York Rentals Booked Thru Our Office

WRITE WIRE CALL

ROLANDS FEATURE FILM CO.

Phone 3179 Bryant

145 W. 45th St. New York City

THE ILLINOIS STATE PENITENTIARY

(Abo Feature Film Company)

REVIEWED BY C. J. VERHALEN

THESE pictures are in four reels and were taken by the Industrial Moving Picture Company, of Chicago. They were obtained by official sanction and produced under the official direction of Warden Edmund M. Allen. Before they were offered to the public they were exhibited before all the convicts at the prison and were approved by them. The pictures are very complete and show everything from the time a prisoner arrives until he is paroled.

The photography is of a high standard, clear, and shows splendid detail. It is especially noticeable in the larger scenes where it was necessary to obtain depth.

The opening of the picture shows the exterior of the women's prison, which was constructed in 1897. There are thirty-one white and thirty-four negro women incarcerated in this building who are employed at sewing, mending and laundry work for the men's prison. A bird's-eye view is given of the fifteen-acre enclosure within the walls. Then a portion of the east wall is seen, thirty feet high and five feet thick at the base and constructed of solid masonry. Warden Edmund M. Allen and Deputy Warden William Walsh, of the Joliet Prison, are shown, as well as Warden Allen's executive office.

A flash is given of Mrs. Allen in the parlor of the Administration Building. Mrs. Allen is the principal assistant of her husband in the betterment of prison conditions. The officers and guards, a genial company, are seen at their duties. A newcomer, nicknamed by the prisoners "fresh fish," is seen bereft of clothing and sorely in need of soap and water.

The new prisoner being photographed, and the Bertillon identification system of measurements and finger prints is seen. The prisoner is given a haircut, bath and clean clothing furnished.

The prisoners are seen at work in the tailor shop, the rattan shop, the shoe factory, and the broom factory.

The chaplain gives instructions, medicine is distributed and the prison physician and assistants are seen performing surgical operations. Other interesting views are the scenes where the prisoners leave the shops at noon, entering the cell house, and the preparation for dinner for over fifteen hundred men, which consists of soup, meat, potatoes, bread and coffee. A very interesting scene is the washing and sterilizing of the dishes, which is accomplished in eighty-five minutes. The schoolroom is also shown.

"Camp Hope," one hundred and ten miles from the prison, where the prisoners were permitted to work unguarded, but strictly on their honor, is depicted.

Armed guards patrolling the prison wall, the stone quarry with 250 prisoners entering the east gate of the penitentiary after their day's work, the prisoners at play and at chapel, the volunteer fire department responding to an alarm of fire, and an offender against the prison discipline being placed in a punishment cell, are other vivid scenes. The prisoner's last day, being dressed in citizen's clothing just prior to his departure from the prison, concludes a picture that contains all the elements of a drama, and an unforgettable lesson besides.

WALLACE BERRY HAS BAD ACCIDENT

Wallace Berry, the comedian of the Essanay Company, was very seriously injured last week in the studios of the company. Mr. Berry's part called for him to jump from a burning building into a net. It was decided that this portion of the picture be taken in the studio and that Berry jump from one of the beams that supports the roof. He made the jump, but in landing in the net he struck far out to one side, his foot was caught, and his knee struck him in the abdomen. A hemorrhage set in immediately and he is now in a very serious condition in the hospital.

Directory of Players and Directors

FRITZI BRUNETTE Playing in "FORGIVEN" STELLAR FEATURE PHOTOPLAY COMPANY	KING BAGGOT Directing and Playing Leads in Imp Productions
EARL METCALFE Lubin Films Second Season	WILLIAM ROBERT DALY Director The Screen Club
FRANK POWELL Producing Pathé Features	MISS PEARL SINDELAR Now Playing Leads in Pathé Features
MISS CLAIRE WHITNEY Now Playing Leads in Solax and Blaché Features	IRVING CUMMINGS Now Playing Leads in Pathé Features

Light on the Hickey-Urban Suit

Legal Difficulties Are Only Personal—There Is No Litigation Involving Any of the Allied Companies

THE following explanation of the litigation between Charles Urban and William H. Hickey is given out by Willard Holcombe, publicity manager of the Kinemacolor Company of America. Mr. Holcombe asserts that there is no litigation between any of the allied companies, but that the legal difficulties concern only the personal accounts of the two mentioned.

Mr. Hickey formerly served as general manager of Mr. Urban's interests, the Natural Color Kinematograph Company and Kineto, Ltd., and being an American, decided to resign from the English companies and devote his time to Kinemacolor on this side of the water.

Mr. Urban allegedly objected to this move so strongly that Mr. Hickey was forced to sue for salary and expenses amounting to $15,000. McKeen, Brewster & Morgan, Mr. Hickey's attorneys, secured personal service on Mr. Urban on his recent trip here.

Thereupon the latter started a counter-suit, the purpose of which is to obtain information on the actual amount of expenses incurred by Mr. Hickey. When this is determined by judicial referees, the suits will practically be closed.

It is said there is no personal animosity between the two litigants, but merely a desire to have their differences settled legally beyond any possibility of cavil on the part of stockholders.

BIG PLANS FOR DAYTON CONVENTION

The coming exposition in Dayton, Ohio, is very likely to prove the largest thing of its kind ever held, if all the current reports are to be credited. Every state in the Union and many representatives from Canada will be present.

Visitors wearing a M. P. E. L. badge will receive the greatest consideration from the residents of the city. Theatres will be open to them, as will also other places of amusement. As the hotels will be filled to capacity, one thousand tents will be pitched to take care of the surplus crowds. These will be in the park opposite Memorial Hall.

The convention is under the direct supervision of the national committee and a sub-committee is in Dayton making the arrangements.

"NEW FILM FOR OLD"

MULTICOLOR

We clean, soften, disinfect and restore films to their original brilliancy and sharpness

Mr. TEITEL, originator of the multicolor process, gives his personal attention to your needs

ONE REEL CLEANSED FREE AND RETURNED SAME DAY

Plants in Philadelphia and New York

Multicolor Film Improving Company, Inc.

15 E. 26th St. New York — *1126 Vine St. Philadelphia*

Moving Picture Chairs

VENEER OR UPHOLSTERED



Quick Shipments Made

Reasonable Prices

CALL or WRITE Ask for Dept. M

ATLAS SEATING CO.

501 Fifth Ave., N. Y.

Phone, 5290 Murray Hill



LA FILM ARTISTICA "GLORIA" TORINO

Gloria American Co.

Phone Bryant 7713
Cable Ad. Gloriafilm, N.Y.
110 West 40th St.
New York City, N. Y.

A good paying investment for EXHIBITORS is a yearly subscription to THE MOTION PICTURE NEWS.

Scenarios We are in the field for Scenarios. Historical Melo-Dramatic Subjects preferably 3 and 4 reels. THRILLS! THRILLS! That's what we want.

HISTORICAL FEATURE FILM CO., Fort Dearborn Bldg., Chicago, Ill.

You can take it from me:

This feature is a corker. It's sensational right from the very start—a real live "ginger" film. Book it.



THE RECKONING

FOUR PARTS *(Copyrightea)* **April 1st.**

ECLECTIC FEATURE FILM EXCHANGES:

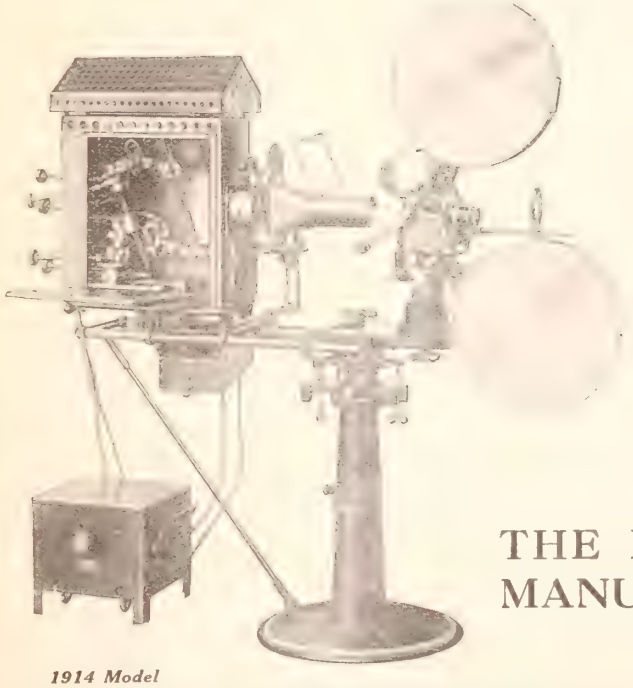
Atlanta	Boston	Chicago	Dallas	Los Angeles	Minneapolis
Rhodes Bldg.	5 Tremont Row	5 S. Wabash Ave.	Andrews Bldg.	114 E. 7th St.	4th and Hennepin Sts.
New York	**Pittsburgh**	**San Francisco**	**St. Louis**	**Syracuse**	
110 W. 40th St.	715 Liberty Ave.	67 Turk St.	3210 Locust St.	214 E. Fayette St.	

ECLECTIC FILM CO.

110 West 40th St. **New York City**

"THE CREAM OF AMERICAN AND EUROPEAN STUDIOS"

REPUTATION *vs.* DOLLARS



1914 Model

NOT CONTENT with our star being made of tool steel and hardened, we are now grinding the star in a specially designed machine and hardening and grinding the cam, and all the bushing in the Framing Device.

We could have used brittle die cast parts made of zinc and lead in our Mechanism and after our guarantee expired we could have made lots of money furnishing repair parts that were moulded in dies as others have done, but this is not the REPUTATION which is behind the MOTIOGRAPH. We have stood for QUALITY **REGARDLESS OF COST.**

Our 1914 Model MOTIOGRAPH is now ready for delivery, and has many changes, such as Lamp-house brace, new model Arc-lamp, new Framing-Device, hardened and ground star and cam. All these changes have been expensive, but the price remains the same.

Besides **ROCK STEADY PICTURES, THE LIFE OF THE MOTIOGRAPH HAS BEEN FIVE TIMES THAT OF ANY OTHER MACHINE.**

Order a 1914 MOTIOGRAPH, and you will have a machine of QUALITY with a small up-keep.

Manufactured and Guaranteed by

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

563 Randolph Street, Chicago, Ill.

DON'T GAMBLE!

Play safe with your patrons, Mr. Exhibitor. When booking features be certain you are getting pictures that have "Reel-Quality" to them. If you want to swell your weekly receipts, by all means get in touch with our nearest branch exchange. We are giving absolutely the best feature program, in Quality, Price and Service, in the country. A word from the wise is sufficient. You are gambling just so long as you continue to do without the pictures released by

Warner's Features, Inc.
130 West 46th Street, New York City

Be sure to book the great "Zingo" pictures

MR. OPERATOR

How would you feel if an oculist told you, you had to give up the operating business?

WE positively do not know how much harm 15 years of operating is going to do to any operator, but we do know, that if you will examine the eyes of the men who have been operating an arc lamp for the past 7 years, you will find that 90% of them have bloodshot eyes!

We challenge the world to produce an eye protector that is better adapted for the use of moving picture operators than the MARCO EYE PROTECTOR. The *Marco Eye Protector* is *"all metal,"* protects the eyes from the intense rays of the arc lamp *"without the necessity of covering them"* and is guaranteed for one year.

Mailed to any address in the United States or Canada, postpaid, upon receipt of $2.00 in currency, draft or money order.

MARKS BROTHERS
Members, I.A.T.S.E., Local No. 2
3005 N. Washtenaw Ave., Chicago, Ill.

"A MARCO PROTECTOR IS LIFE INSURANCE TO THE EYES"

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES

Niagara Slide Co., Lockport, N. Y.

CAMERAS

American Cinematograph Co., 645 Jackson Blvd., Chicago, Ill.
Sterling Camera & Film Co., 145 W. 45th St., New York.

COSTUMERS

Miller-Costumer, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS

A. J. Corcoran, Inc., 97 John St., New York.

ELECTRIC LIGHTING SETS

The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS
(Manufacturers, Dealers and Renters)

American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES

Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.

Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. L, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS

Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 70 W. 45th St., New York.

FEATURE FILMS

All Star Feature Corp., 220 W. 42nd St., New York.
Anglo-American Film Corp., 126 W. 46th St., New York.
Australasian Films, Ltd., 15 E. 26th St., New York.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
Kennedy Features, Inc., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lyddel Corporation, 910 Schiller Bldg., Chicago.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 110 W. 40th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St.
Ernemann, 114 Fifth Ave., New York.
Chicago, Ill.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 31 E. 21st St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.

POSTER AND PICTURE FRAMES

Monger & Ring, 112 W. 44th St., New York.

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS

Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 911-920 Mason Ave., Louisville, Ky.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

THEATRE CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.

RIGHT OFF THE REEL

"The Old Curiosity Shop" will be one of the coming productions of the American Film Manufacturing Company. Lorimer Johnston, who has produced film adaptations of some of Charles Dickens' other works, will direct this feature. "The Cricket on the Hearth" was the last one from the American.

The Duffield Street Theatre of Duffield and Fulton Street Theatre is noted for the quality of projection. They are using features and Kinemacolor and their projection is done with Simplex machines.

The Butterfly Theatre at Milwaukee, through its manager, compliments the American Film Manufacturing Company on the merit of "The Cricket on the Hearth." In part he says, "With this picture we played to more people than we have on any other Monday since my connection with the Butterfly."

The William L. Sherry Feature Film Company is much gratified by the success of the booking through them of "Famous Players Week" at Marcus Loew's Broadway Theatre, New York. The box-office receipts were such that another big feature week is being run this week.

The Precision Machine Company reports the sale of two Simplex projectors to the Real Life Picture Company, Inc. These are to be used for show purposes by them through Germany in connection with their synchronizing device for motion talking pictures.

C. L. Fuller, traveling representative for Criterion and Kennedy Features, has again taken the road for a whirlwind trip through Canada and the Middle West.

Harry Pollard, director of the "American Beauty" subjects, is finishing a production in which Margarita Fischer, as a wealthy young woman, leaves her home in order to escape an undesirable matrimonial connection. She becomes a fashion model and in this capacity introduces many novel features. The title of this subject will be announced later.

Hammerstein's Victoria, in New York City, has installed Power's Cameragraphs No. 6A motion picture projection machines.

Attractive "Flying A" and "Beauty" Pennants have been issued and are available at all Mutual exchanges or direct from the American Film Manufacturing Company.

"Manon Lescaut," from the famous novel by L'Abbe Prevost, with Lina Cavalieri in the title role and Lucien Muratore as the Chevalier Des Grieux, will be the next production of The Playgoers Film Company, of which Daniel V. Arthur is the managing director.

"The Great Diamond Robbery" will be released on Monday, March 23, with Wallace Eddinger heading the cast. The spectacle is in five parts, taken from the Broadway success of the same name.

The Rex Company of the Universal, in which Robert Leonard is featured and of which Lloyd Ingraham is the new director, has left the Pacific Coast studios for the summit of Mt. Lowe where a drama entitled, "The Sleeping Sentinel," by Phillips Walsh, will be produced.

A race between a railroad train and an automobile is one of the features of "His Punishment," a play dealing with labor conditions, which is being produced at the Majestic studio in Los Angeles, Cal. The principal parts are portrayed by Howard Davies, Eugene Pallette and Jessalyn Van Trump.

David Kirkland, a well-known actor and formerly a director with the Essanay Company, has been engaged by the Universal to co-direct Nestor dramas with Wallace Reid, who in the past has been directing and playing leads in his own company. Mr. Reid and Mr. Kirkland are now deep in the production of a one-reel society drama entitled, "In the Claws of the Dragon."

"Tango teas" are quite the thing, but "Cameramen's teas" are at present held at the Majestic studio in Los Angeles, Cal. The crank-turners have tea in the morning and in the afternoon about five.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.



Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.

717 Sycamore St.
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.

"AT LAST"
You can now write your announcement slides in Pen and Ink with
SPOT-LIGHT SLIDE INK
Write beautiful colored slides. No experience necessary. Put up in 1 oz. bottles. Set of six colors $1.00.
LEAVITT STATIONERY CO.
208 N. FIFTH AVE. CHICAGO, ILL.

THEATRE SUPPLIES

A Large Stock of Slightly Used Moving Picture Machines and Current Reducers (Latest Models) at about Half Prices. All Kinds Seating Always in Stock.

Opera Chairs ,slightly used, each $0.75
Heavy New Folding Chairs, each .40
Simplex, used three months....150.00
Power's 6A, first-class condition.140.00
Edison Exhibitions, good condition 55.00

Don't forget. I take your old machine in trade regardless of make. All goods guaranted in first-class condition. Will ship subject to inspection. Have many other good bargains. Send me an exact list of your wants and see why I sell more goods than all competitors combined.

SAM LEARS, 509 Chestnut St., St. Louis, Mo.

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

FOR SALE

FOR SALE—An Eberhardt Schneider Jr. Camera, Zeiss Lens F3-5, 4 retorts, Tripod, tilt Panoram, carrying case. Cost $300.00. $150.00 for quick sale. "CAMERAMAN," 1507 No. 6th St., Harrisburg, Pa.

FOR SALE

MOTION PICTURE CAMERA FOR SALE—Second-hand, a bargain. V. L. DUHEM, 811 Mills Building, San Francisco, California.

NEW PHANTOSCOPE FOR SALE—Complete with carrying case, attaching cord, screen and box of carbons. F. A. Holmes, Brewster, N. Y.

EVERY DAY 1,500,000 PEOPLE
In Motion Picture Theatres
of the United States listen to the
WURLITZER MOTION PICTURE ORCHESTRAS
HAVE YOU ONE? IT PAYS
20 BRANCHES **WURLITZER** 20 BRANCHES
CINCINNATI

Our Frames are not cheap but our prices are
GET THEM
Eagle Frame Co.
JOE GUERCIO, Mgr.
506 N. Carpenter St., Chicago

BARGAINS IN REBUILT PICTURE MACHINES

Powers No. 6	$140.00
Edengraph	75.00
Powers No. 5	75.00
Edison Exhibition	75.00
1912 Model Motiograph No. 1-A	165.00
1911 Model Motiograph No. 1-A	150.00
Powers No. 6	160.00
1910 Model Motiograph	125.00

All machines complete with electrical attachments. A-1 condition guaranteed. Time or Cash.

We also have all makes of new machines and supplies.

Send for catalog today.

AMUSEMENT SUPPLY COMPANY
160 E. North Fifth Ave., Chicago.

Advertise your Products in the MOTION PICTURE NEWS and Get Results.

A brand new building, brand new machinery, experienced workmen and expert supervision make a combination hard to beat. Every foot of film we print guaranteed.

The Centaur Film Company
Printing and Developing for the Trade

Studio and Laboratory: BAYONNE, N. J. Film Received and Delivered at General Offices: 1600 B'way, New York

When You Buy a Typewriter

Let Its Record Guide the Purchase

Many writing machines are manufactured but the

UNDERWOOD

——is the——

Recognized Standard of Merit

This is no idle statement. It is an axiom

The oldest scientific body in the United States — the Franklin Institute of Pennsylvania — put the Underwood through scientific tests for a year and then awarded it the Elliott-Cresson Medal, the highest mechanical award.

The
UNDERWOOD
holds all records for
SPEED, ACCURACY AND STABILITY

"The Machine You Will Eventually Buy"

PERFECT PROJECTION PAVES THE PATH TO PROSPERITY

YOU WILL FALL FAR SHORT OF PERFECTION IN PROJECTION UNLESS YOU ADOPT THE

"THE PEERLESS" **Day and Night Screen** "THE PIONEER"

THE SCREEN WITHOUT A SEAM—THE SCREEN DE LUXE—THE SCREEN THAT IS BUILT TO ORDER

THE SCREEN WHICH PRODUCES

THE MOST BEAUTIFUL PICTURE ON RECORD *WITH* THE LOWEST AMPERAGE ON RECORD

WRITE FOR CATALOGUE — ARRANGE FOR COMPARATIVE TEST

DAY AND NIGHT SCREENS, Inc., 291 Broadway, New York

BRANCH OFFICES AND DISTRIBUTING CENTRES AT

Philadelphia New Orleans Atlanta El Paso Memphis Kansas City Des Moines San Francisco Los Angeles Seattle Paris Berlin London

Kinematograph Weekly

$5.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 cents

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS

250A Kingston Ave., Brooklyn, N. Y.

SAVE TIME—SOLUTION

Use Corcoran Tank System

Get Price List No. 6

A. J. CORCORAN, Inc.

9½ John Street New York

FURNITURE & FURNISHINGS

On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS

70 West 38th St., N. Y.

Phone: Greeley 6255.

SLIDES

Some day you'll use Niagara Slides, because they're the best for the least money. Just to convince you we'll furnish you 6 Player or Announcement Slides for $1.10; one dozen, $1.75, and this ad. NIAGARA SLIDE COMPANY, Lockport, N. Y.

SCENARIO-WRITERS' CLUB

Become a member of this organization for your own advancement and benefit. Send your plays here. The usual rates, when requested, for typewriting and marketing your scripts. Criticism and advice on plot, construction, and how to make your play salable, free to members. Entrance fee, $2.00.

COURTNEY WENTWORTH

128-130 West 44th Street, New York City

WANTED

One and two reel **comedy scenarios;** highest prices paid.

A-MACK FILM CO.

7514 South Park Ave., CHICAGO, ILL.

ECLECTIC CHANGES

Eleven Eclectic feature film exchanges have been opened in various parts of the United States. For the convenience of exhibitors the list is here reproduced:

Boston, Mass., Olympia Building, 3 Tremont Row. Samuel Bernfield, manager.

Chicago, Ill., Mallers Building, 5 South Wabash Avenue. E. H. Brient, manager.

St. Louis, Mo., 3210 Locust Street. E. W. Dustin, manager.

San Francisco, Cal., 67 Turk Street. Alton Tredick, manager.

Los Angeles, Cal., 114 East Seventh Street. B. E. Loper, manager.

Atlanta, Ga., Rhodes Building. W. S. Quade, manager.

Minneapolis, Minn., Kasota Building. W. Kent, manager.

Syracuse, N. Y., Vinney Building, 214 E. Fayette Street. A. N. Webster, manager.

Pittsburg, Pa., F. H. Vine, manager. The address of this office will be shortly announced.

Dallas, Tex., Andrews Building. J. S. Phillips, manager.

New York City, 110 West Fortieth Street, thirteenth floor. Jule Burnstein, manager.

RAILROADS MAY USE MOTION PICTURES

News comes from Paris that the establishment of free motion picture performances in the waiting-rooms of the main stations on the Western State Railway system of France is being considered by Fernand David, Minister of Public Works. The films would represent picturesque scenery and resorts on the state system, announce trains and give other useful information to travelers.

LEA BEL CO.

"Features Extraordinary"

We still own Exclusive Illinois Rights on "Satan"

Booking a new copy

912 Schiller Bldg., CHICAGO

ACME COMMERCIAL FILM CO.

Prices to The Trade

POSITIVE PRINTS .04½ Per Ft.

(In Quantities over 5000 feet)

Above price includes printing, developing, tinting, toning a nd Raw Positive Stock.

Negative Film Developed .01 Per Ft.

Film Titles .08 " "

(Our Special *Title Apparatus* will match any perforation.) All work guaranteed

General Offices

56 East Randolph St. Chicago

Phone Randolph 652

LANG'S FILM REELS

THE BEST MADE

14 in. $1.50 10 in. $1.00

CATALOGUE

LANG MFG. WORKS, Olean, N.Y.

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEELEY'S PHOTO SUPPLY HOUSE

514-516 Erie Ave. M. P. Dept. RENOVO, PA.

Advertise Your Feature Films in

The Motion Picture News

The Fastest Growing Picture Journal

FILM TITLES

Printing and Developing

Give Us a Trial All Work Guaranteed

Prices Right Prompt Service

If you have any event that you want photographed we can furnish an expert camera man.

Standard Motion Picture Co.,

5 S. Wabash Ave., Chicago

Telephone, Randolph 839

"ESCAPED FROM SIBERIA"

Depicting the horrors of

RUSSIA

Presented by the GREAT PLAYERS.

THE THRILLING ESCAPE.
THE PLOTTING OF NIHILISTS.
THE FALSE ACCUSATION.
THE TRANSPORTATION TO SIBERIA.
THE SPY'S REVENGE.
THE DASH TO LIBERTY.
THE TRIUMPHANT ARRIVAL TO THE LAND OF THE FREE.

Are a few of the most striking scenes portraying a true story in the everyday life of this land of oppression. This is positively the greatest and most awe-inspiring and sensational photoplay of to-day.

State Right Buyers, This Is Your Chance. Don't Fail to Grasp This Opportunity.
Will Be Released the First Week in April. Tons of Advertising Matter.

THE GREAT PLAYERS FEATURE FILM CORP.
Room 909, Longacre Building NEW YORK CITY

Special Attention
given to the
M. P. Trade
on
Developers
and
Aniline Colors
Write for Shade Card and Prices

Berlin Aniline Works
213 Water Street, New York

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

I WILL GAMBLE

With Any Producer—State Right Buyer—Exhibitor

3 months of my time against a nominal salary, provided proposition is of the highest type and that I would share in the resulting increase of business. Qualifications, References, etc. at interview may be arranged by addressing

"S. L." Care of Motion Picture News.

Tel. 2305 Bryant

INTER-FILM FEATURES

Represent standard excellence

This is the protection you require if you cater to the best.

See list of releases on another page

INTER-CONTINENT FILM CO.

World's Tower Building

110-112 WEST 40th ST. NEW YORK CITY

Cable: INTERFILM

RENTERS OF REAL FEATURES

European Feature Film Corp.

J. H. STEINMAN, Mgr.

220 West 42nd Street New York City

LE COURRIER Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.

Abonnement 12 FR. 50

COLONIAL

Mr. Charles Urban of Kineto, Ltd., London, Makes an Important Announcement

Under a contract entered into with Kineto, Ltd., the Colonial Motion Picture Corporation has been constituted the sole agent in the United States for the sale and distribution of KINETO scientific and educational Motion Pictures.

Hereafter, until further notice, all films in the Urban Science Series and the Travel and Industrial Subjects of Kineto, Ltd., can be obtained in the United States, its territories and possessions, *only* through the Colonial Motion Picture Corporation.

Managing Director
Kineto, Ltd.

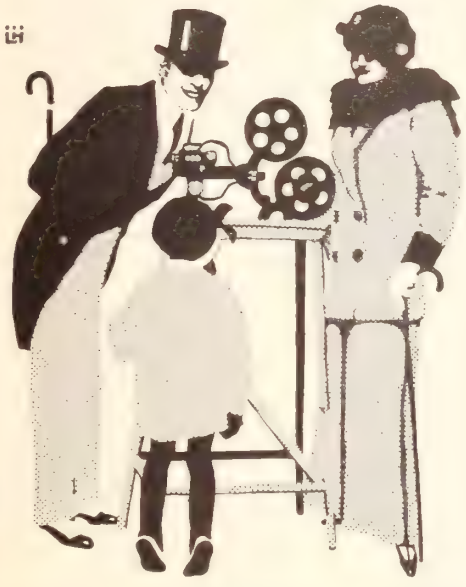
The Urban Science Series and KINETO Travel and Industrial Films comprise more than 3,000 valuable and vitally interesting subjects. Among Educational Motion Pictures this list stands first.

COLONIAL MOTION PICTURE CORPORATION

18 EAST FORTY-FIRST STREET, NEW YORK

ERNEMANN KINOX

THE TALK OF THE CENTURY!



THE only Home Projecting Machine that is absolutely FIREPROOF and can be operated by a child without the slightest danger from any source. No lamp house or carbons, simply attached to an ordinary electric light socket, and when this is not available a storage battery or the dry cells are sufficient. Takes the Standard size film, that can be stopped at will and the particular picture examined. It must be seen to be appreciated. Price complete with 4 extra lamps and resistance lamp, an aluminum screen and a locked metal cover for transporting the Machine, $95.00. Ask your dealer; if he can not supply you write us and mention dealer's name.

HEINR. ERNEMANN A.G. DRESDEN.

BRANCH FOR U. S. A. AND CANADA

ERNEMANN PHOTO KINO WORKS

114 Fifth Avenue **New York City**

LUBIN TWO FEATURES EACH WEEK!

A GOOD PROGRAMME FOR EXHIBITORS

A Comedy Every Tuesday and Saturday	A Drama Every Friday	A Two-Reel Feature Every Wednesday and Thursday

SPECIAL LUBIN FEATURES

RELEASED BY THE GENERAL FILM COMPANY—SPECIAL FEATURE SERVICE.

"OFFICER JIM"	"DAUGHTERS OF MEN"	"THE GAMBLERS"
MONDAY, APRIL 20th	MONDAY, APRIL 13th	MONDAY, MAY 4TH
3 Reels—By LAWRENCE S. McCLOSKEY	5 Reels—By CHARLES KLEIN	5 Reels—By CHARLES KLEIN

FIVE RELEASES EACH WEEK

"THE KNAVE OF CLUBS"—Comedy "IN THE SOUP"—Comedy	Split Reel	Tuesday,	March 31st
"THE FIGHTING BLOOD"—2 Reel Drama		Wednesday,	April 1st
"THE MANSION OF SOBS"—2 Reel Drama		Thursday,	April 2nd
"A MAN'S FAITH"—Drama		Friday,	April 3rd
"SHE WAS A PEACH"—Comedy "THE EYES HAVE IT"—Comedy	Split Reel	Saturday,	April 4th

SPECIALLY DESIGNED POSTERS

One and Three Sheets with Single and Split Reels—One, Three and Six Sheets with Multiple Features. Order from your Exchange or the A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

FEATURE FILMS DIRECTORY

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.

Incorporated

416-22 WEST 216th STREET

Tel. 7652 Audubon at Broadway, New York



THE ELEPHANT BRAND

Means Quality

WORLD FILM CORPORATION

130 West 46th St., New York

AUSTRALASIAN FILMS, LTD.

(AUSTRALIA AND NEW ZEALAND)

Open to Purchase High Grade Features

Films and Accessories

Cable, Spencoblo, N. Y. Tel. Mad. Sq. 4277

MILLARD JOHNSON, American Representative

15 East 26th St., New York City, N. Y.

FILM TITLES

6c PER FOOT

Positive Printing

5c PER FOOT

1000 feet, 4½c ft. 5000 feet, 4c per ft.

Negatives Developed Free

GUNBY BROS., Inc.

145 West 45th Street New York City

All Star Feature

Augustus Thomas'

"IN MIZZOURA"

with Burr McIntosh

Five Parts

Next Release April 10th

EDGAR SELWYN

in his own adaptation of

"Pierre of the Plains"

All Star Feature Corporation

220 West 42nd St., New York

BEGINNING WEEK

March 16th

We Release

2 GAUMONTS

EVERY WEEK

General Feature Film Co.

POWERS BLDG. CHICAGO, ILL.

ACME FEATURES

When you want good features, the kind which bring your audiences back the next night, remember Acme Features. We handle only the best. They will increase your business 100%. Call or write at once for list and prices.

ACME FEATURE FILM COMPANY

37 S. Wabash Avenue, Chicago.

GEO. A. HUTCHINSON, *Proprietor.*



Interesting—appealing to the critical. Pictures that make them ask, "When are you going to show another Gaumont?" Follow the line of success and let your first Gaumont be

"The Three Shadows"

3 Reels.

A picture that will create business.

Shipping date March 21.

EVERY SORT OF PUBLICITY, BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.

110 West 40th St., N. Y.

ADVERTISE YOUR FEATURE FILMS IN THE MOTION PICTURE NEWS, "THE FASTEST-GROWING PICTURE JOURNAL."

"Traffickers on Soles"

in 3 reels.

Meeting with great success *everywhere.*

"The Great Lure of Paris"

in 3 reels.

"Justice or Love?"

in 3 reels.

All acknowledged successes of the season. Further particulars

FEATURE PHOTOPLAY CO.

220 W. 42nd St.

Candler Bldg. New York City.

Phone Bryant 8486.

"80 MILLION WOMEN WANT—?"

4 REEL POLITICAL DRAMA

UNIQUE FILM COMPANY, Inc.

110-112 WEST 40TH STREET -:- -:- -:- NEW YORK CITY

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

WE EQUIP MOTION PICTURE THEATRES COMPLETELY

"VAMPIRES OF THE NIGHT"

(Greene Features)

REVIEWED BY LESLEY MASON

WALTER E. GREENE has chosen a powerful picture in this five-reel production of the Aquila brand with which to make his debut as a dispenser of features to the exhibitors of the country.

The basic theme—the life of two women, one of noble birth, the other base-born, changed in the cradle by a nurse, so that the criminal's daughter becomes a duchess and the heiress to the duchy a street singer—is a favorite one with European producers, and not by any means new to American audiences.

But the development of this theme is powerful enough, though devoid of any real originality, to make the spectator follow the pictures with well-rewarded interest. Undoubtedly the photography would not have suffered by being a reel shorter than it is. The same criticism may be made of five-reel screen plays in general that are made of five-act stage dramas—the fifth act rarely ever is more useful than a "fifth wheel" is to a coach.

What the first two reels lack in sensation, as compared with the last three, they make up in spectacles and outdoor scenic effects. Two fine panoramas of a racetrack with the field in full swing down the course, half a dozen interior scenes in the castle of Burville, and some beautiful river and lake-shore views are introduced to adorn the exposition of the plot while the climax is preparing. Amid these surroundings the false Duchess of Burville spreads her nets to catch Lord Norman, the poet, and the true Duchess, a poor street singer, charms, all unconsciously, with her voice and beauty, the aristocratic litterateur whose heart is proof to the blandishments of his supposedly noble hostess.

Sooner or later, of course, the false Duchess, Judith, learns of the existence of her rival, Edna. Roxana, the nurse who stole Edna twenty years before, and substituted her own granddaughter, goes to Judith to escape the persecutions of the rascal who lived on her earnings in an humble tavern she had set up, and reveals to her her true origin. Judith, true to her criminal parentage, decides to rid herself of both Edna and her grandmother.

Edna, by arrangement, goes to Burville Castle, and is hurled by Judith into the sewers of the city through a trapdoor. Roxana, prevented from accompanying her, narrowly escapes perishing in a fire that destroys her inn by the timely arrival of Norman. With her dying breath she reveals to him the state of affairs, and he goes to Burville, wrests from Judith the secret of the fate of Edna, and plunges into the sewers to save her. Norman's struggle to the river-gate, like Jean Valjean in "Les Miserables," with Edna on his shoulders, is splendidly portrayed by camera and actor alike. Judith, in an agony of remorse, kills herself.

THE PHANTOSCOPE

is not a toy, but a real PROJECTION MACHINE, strong, practical, efficient; using standard lenses, and standard film.

One thousand were made and ready for delivery, before we began advertising. *We are producing and selling right along—see that your order can be filled at once.*

FITTED WITH ARC LIGHT, BULB LIGHT OR GAS LIGHT

Send for catalogue

PHANTOSCOPE MFG. COMPANY

1400 New York Ave. **Washington, D. C.**

READY!

Our first production

Mlle. Polaire

in her famous play

THE SPARROW

from the celebrated novel by *"Gyp"*

IN THREE ACTS

Mlle. Polaire is renowned:

Because

- SHE wears a pearl ring in her nose.
- SHE has the smallest waist of any woman in the world.
- SHE is an *actress.*
- SHE is the most eccentric artist appearing on the screen today.

State right buyers, communicate at once with the

LEADING PLAYERS FILM CORPORATION

126 West 46th Street

NEW YORK

DATA FROM MANUFACTURERS' LIST OF RELEASES

EDITOR'S NOTE.—These lists of current releases are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Tear the list out and paste it in your note-book for future reference.

Date Shown	Released Title Kind, Length	Serial No.
	AMERICAN	
4— 1.	The Certainty of Man, D., 1000	
4— 6.	Like Father Like Son, D., 2000	
4— 8.	A Happy Coercion, C., 1000	
4—10.	The Second Clue, D., 1000.	
4—13.	The Last Supper, S., 2000	
4—15.	The Independence of Susan, D., 1000	
	BEAUTY FILMS	
3—31.	Sweet Land of Liberty, D., 1000	
4— 7.	Retribution, D., 1000	
	BRONCHO	
3—11.	A Barrier Royal, 2 reels	
3—18.	The Adventures of Shorty, D.	
3—25.	The Relic, D., 2 parts	
	ALBERT BLINKHORN'S FEATURES	
3— 9.	Cloister and the Hearth	
	BIOGRAPH	
3—30.	The Doctor's Trust, D., 1000	14597
4— 2.	The Burglar's Sacrifice, D., 996	14623
4— 4.	Skelly's Birthday, C., 439.. Bill Tell, Pawnbroker, C., 565	14649
	101 BISON	
3—31.	Going Some, and One Happy Tramp. Split reel	
4— 4.	The Lamb, The Woman, The Wolf, 3 reels	
4— 5.	The Lady Doctor, C.	
4—11.	Dangers of the Veldt, D., 3 reels	
	CRYSTAL	
3—24.	Snookum's Last Racket and Without Pants, split reel	
3—28.	Auntie's Romantic Adventures, C.	
4— 7.	Get Out and Get Under and An Undesirable Suitor, D., 2 ree's	
4—12.	Lost, Strayed or Stolen, C.	
	DOMINO	
3—25.	The Silent Messenger, D., 2 parts	
	ECLAIR	
4— 1.	Caballero's Way, D., 3 reel.	
4— 5.	In an Old Trunk, D.	
4— 8.	The Drug Traffic, D., 2 reels	
4—12.	Prince Willy and Nutty and His Father, C.	
4—15.	The Stirrup Brother, D., 2 reel	
	EDISON	
3—30.	The Vision in the Window, C., 1000	14604
3—31.	The Mystery of the Laughing Death, D., 1000	14605
4— 4.	His Comrade's Wife, D., 1000	7587
4— 6.	Clarence Percy's Sailing Party, C., 1000	7588
4— 7.	The Black Mask, D., 1000	7589
4— 8.	Andy and the Hypnotist, C., 1000	7590
	ECLECTIC	
3—20.	Esther, B. D., 3 parts	
4— 1.	The Reckoning, D., 4 parts	
	ESSANAY	
3—31.	Canning Industry in California, E., 1000	14606
4— 1.	A Queer Quarantine, C., 1000	14617
4— 2.	Dan Cupid, Assayer, D., 1000	14624
4— 3.	The Wedding of Prudence, C., Part 1, 1000	14635
	The Wedding of Prudence, C., Part 2, 1000	14636
4— 4.	The Coming of Sophie's Mama, C., 1000	14642
	FRONTIER	
3—28.	The Girl Bandit, D.	
4— 2.	Why Kentucky Went Dry, C.	
4— 4.	Strange Evidence, D.	
4— 9.	Pretzel's Baby, C.	
4—11.	Poison, D.	

Date Shown	Released Title Kind, Length	Serial No.
	GAUMONT	
3—21.	The Three Shadows	
	GOLD SEAL	
4— 7.	The Mystery of the White Car, D., 2 reels	
4—14.	The Web of Circumstances, D., 2 reels	
	GREAT NORTHERN SPECIAL	
4— 6.	Darkness and Dawn, 3000.	
	IMP	
4— 6.	Out of the Far East, D., 2 reels	
4— 9.	Where There's a Will There's a Way, C.	
4—16.	The Sea Coast of Bohemia, D., 2 reels	
	INTER-CONTINENT	
3—12.	Rome or Death, 5000	
3—26.	Futurists' Carnival, 3000	
	ITALA	
3—18.	Buried Secret, 3000	
3—26.	Lost in Darkness, 3000	
	JOKER	
4— 1.	The Luck of Hog Wallan Gulch, C.	
4— 8.	The Star Boarder, C.	
4—11.	Schultz the Paper Hanger, C.	
	KALEM	
3—30.	A Passover Miracle, D., part 1, 1000	14598
	A Passover Miracle, D., part 2, 1000	14599
4— 1.	The Raid of the Red Marauders, D., part 1, 1000	14615
	The Raid of the Red Marauders, D., part 2, 500	14616
	Professor Oldboy's Rejuvenator, C., 500	
4— 3.	The Confiscated Count, C., 500	14637
	Historic Tarrytown, S., 500	
4— 4.	Fast Freight 3205, D., 1000	14648
	KENNEDY	
3—18.	Jess, 4 reels	
3— 4.	Elsie Venner, 3 reels	
3—18.	Charlotte Corday, 4 reels	
	KLEINE	
3—31.	The Price of Silence, D., part 1, 1000	14607
	The Price of Silence, D., part 2, 1000	14608
	LEWIS PENNANT	
4— 7.	Woman to Woman, 3000	
	LUBIN	
3—31.	The Knave of Clubs, C., 400	
	In Her Soup, C., 600	
4— 1.	The Fighting Blood, D., 2000	
4— 2.	The Mansion of Sobs, D., 2000	
4— 3.	A Man's Faith, D., 1000	
4— 4.	She Was A Peach, C., 400	
4— 4.	The Eyes Have It, C., 600	
4— 7.	All in the Air, C., 400. The Bully's Doom, C., 600	
4— 8.	Lord Algy, C., 2000	
4— 9.	The Root of Evil, D., 2000	
4—10.	On the Brink, D., 1000	
4—11.	At His Expense, D., 1000.	
	LUX	
	By Prieur	
3— 6.	Bill's Day Out, C., 575	
3— 6.	A Stone Quarry in Belgium, Ind., 420	
	MELIES	
3—19.	W. W.'s Private Show, 300. Cupid's Window, 700	
3—26.	B. B.'s Rough House, 300. Handsome Harry's Wooing, 500	
4— 4.	Rival Collectors, 600. Bedelia's Day Out, 400	
4—11.	W. W. Winky Willy. B. B. Batty Bill	
	MAJESTIC	
3— 7.	The Rector's Story, D.	
	NESTOR	
3—25.	The Mountaineer, D.	
3—27.	The Wrong Miss Wright, C.	

Date Shown	Released Title Kind, Length	Serial No.
4— 1.	Cupid Incognito, D.	
4— 3.	Such a Villain, C.	
	PATHE	
3—28.	A Leech of Industry, D., part 1, 1000	14588
	A Leech of Industry, D., part 2, 1000	14589
	A Leech of Industry, D., part 3, 1000	14590
3—30.	Pathe's Weekly No. 26, N., 1000	14600
3—31.	Tivoli and Its Cascades, S., 500	14609
	A Visit to the Volcano Kilauea (Hawaii), T., 500	
4— 1.	Whiffles Picks a Partner, C., 1000	14618
4— 2.	His Sweetheart's Child, D., part 1, 1000	14628
	His Sweetheart's Child, D., part 2, 1000	14629
4— 2.	Pathe's Weekly No. 27, N., 1000	14632
	PLAYGOERS'	
3—23.	The Great Diamond Robbery, D., 5000	
	POWERS	
4— 6.	The Seat of Trouble, C., and A Glimpse of the Oil Regions of Texas, S.	
4— 8.	A Gypsy Romance, C.	
4—10.	Her Moonshine Lover, C.	
4—10.	The Baseball Fan and Protecting New York's Millions from Fire. Split reel	
4—17.	When the Girls Joined the Force, C., 2 reels	
	RELIANCE	
3— 7.	When Fate Frowned, D.	
	REX	
4— 2.	In the Eyes of the Law, D.	
4— 5.	The Babies' Doll, D.	
4— 9.	The Ruby Circle, D., 2 reels	
4—12.	The End of the Feud, D.	
	RAMO	
3—31.	The Claws of Greed.	
	SELIG	
3—30.	Salvation of Nance O'Shaughnessy, D., part 1, 1000	14601
	Salvation of Nance O'Shaughnessy, D., part 2, 1000	14602
3—31.	Fancy Skating, E., 500	14610
	The Midnight Call, D., 500	
4— 1.	When Thieves Fall Out, D., 1000	14620
4— 2.	The Story of Diana, D., 1000.	14630
4— 3.	The Bond of Love, D., 500 In Amalfi, Italy, E., 500.	14638
4— 4.	Hearst-Selig News Pictorial No. 14, N., 1000	14,650
	SOLAX OR BLACHE	
3—28.	Moonshiners, 4000	
3—26.	Cupid's Caprice, D., 1000.	14574
3—28.	Hearst-Selig News Pictorial, No. 13, N., 1000	14596
	UNIVERSAL IKE	
4— 7.	Universal Ike Has His Ups and Downs, C.	
	VICTOR	
4—10.	The Little Mail Carrier, D., 2 reels	
4—13.	The Bolted Door, D., 3 reels.	
	VITAGRAPH	
3—26.	Chanler Rao, Criminal Expert, D., 1000	14575
3—30.	The Silver Snuff Box, D., 1000	14603
3—31.	A Helpful Sisterhood, D., part 1, 1000	14611
	A Helpful Sisterhood, D., part 2, 1000	
4— 1.	Stave-Struck, C., 10000	14619
4— 2.	Tommy's Tramp, C., 1000.	14631
	UNIVERSAL SPECIAL FEATURES	
3—26.	For Life and Liberty, C.	
3—27.	The Story of Cupid.	
3—30.	Washington at Valley Forge, D.	
4—30.	Samson, D.	

A BROADWAY SUCCESS

Stamps the seal of approval for the entire country. It is accepted without question as the standard of quality and indicates the best.

A Broadway theatre of high standing is Proctor's Fifth Avenue. It has always presented high-class attractions, both in vaudeville and the legitimate. It has used motion pictures, but never exclusively.

PROCTOR'S THEATRE HAS BECOME A MOTION PICTURE HOUSE AND HAS INSTALLED TWO

Simplex

PEERLESS PROJECTORS

BROADWAY SUCCESS DEMANDS BROADWAY QUALITY

WHAT SIMPLEX DOES ON BROADWAY, IT WILL DO FOR YOU

Illustrated Catalogue B gives full details

MADE AND GUARANTEED BY **PRECISION MACHINE COMPANY**

317 EAST 34th STREET **NEW YORK**

QUALITY AND PUNCTUALITY

IS THE MOTTO OF THE

HARVARD FILM CORPORATION

We cordially invite the Film Trade in general to visit our new Film Plant, covering 5,000 square feet, at

231-233 TENTH AVENUE

Between 23rd and 24th Streets **Tel. Chelsea 812**

W. K. HEDWIG, *President*
J. T. REARDON, *Sec'y Treas.*

W. T. ERICKSON, *Vice-Prest.*
J. J. MURPHY, *Sales Mgr.*

"Flying A" Feature Films

See Americans First

"LIKE FATHER LIKE SON"

TWO PARTS

A Society Drama replete with tense and thrilling situations.
ONE, THREE and SIX SHEET LITHOS, PHOTOS, SLIDES and HERALDS

Release Monday, April 6th, 1914



"A HAPPY COERCION"

An excellent comedy in which Louise Lester and Harry Von Meter do fine character work.
ONE and THREE SHEET LITHOS

Release Wednesday, April 8th, 1914

"THE SECOND CLUE"

An absorbing drama of frontier life – intense and thrilling.
ONE and THREE SHEET LITHOS

Release Friday, April 10th, 1914

AMERICAN FILM MANUFACTURING CO.

CHICAGO

CALEHUFF SUPPLY CO.

INC

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

Mercury Arc Rectifier	Brass and Wood Frames
Flame Arc Lamps	Ticket Choppers
Automatic Ticket Registers	Asbestos State Booths
Exit Signs	Ft. Wayne Compensarcs
Slide Ink	Fire Extinguishers
Carrying Cases	Fire Boxes
Tickets	Carbons
Condensers	Cement
Pianos	Trap Drum Effects
Chairs	
Wagner Converters	
Spot Lights	

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

The Motion Picture News

$2.00 Per Year

"The Fastest Growing Picture Journal"

Can You Answer Your Patrons' Questions?

Motion Picture patrons are the most inquisitive people in the world. They have thousands of questions to ask about the players, their personalities, their peculiarities, and the changes they make.

Are you so posted that you can answer these questions? In order to keep in close touch with your patrons you should be.

The Motion Picture Magazine is the only magazine that will keep you **FULLY** informed of the doings, comings and goings of the players. You should be a subscriber, and have it coming to you regularly.

Special Offer to Exhibitors

The regular subscription rate of the Motion Picture Magazine is **$1.50 per year. Special Rate to Exhibitors $1.00 per year.** Send in your order **now** and we will send you the magazine for one year and a copy of our book entitled **"Comic Siftings"** for $1.00.

Just fill out coupon below, pin a dollar bill to it and mail.

If you wish to place the magazine on sale at your theater, write for our **Special Introductory Offer.**

Motion Picture Magazine
175 Duffield St., Brooklyn, N. Y.

Motion Picture Magazine, 175 Duffield St., Brooklyn, N. Y.

Gentlemen:—Enclosed please find One Dollar for which please send me the Motion Picture Magazine for one year and a copy of Comic Siftings.

Name .....

Theatre .....

Address .....


THE SPY
A STARTLING
UNIVERSAL
SPECIAL FEATURE
IN 4 PARTS

PHOTOPLAY MASTERPIECES

COMING

THE

FULFILLMENT

3 PARTS

ESSANAY

THE

NIGHT RIDERS

OF PETERSHAM

3 PARTS

VITAGRAPH

CONTROLLED EXCLUSIVELY THROUGH THE GENERAL FILM CO. INC.

GENERAL FILM CO. [INC.]

APRIL 11, 1914

PRICE, TEN CENTS

The Motion Picture News

The fastest growing picture Journal

Exhibitors' Times
Est. 1913

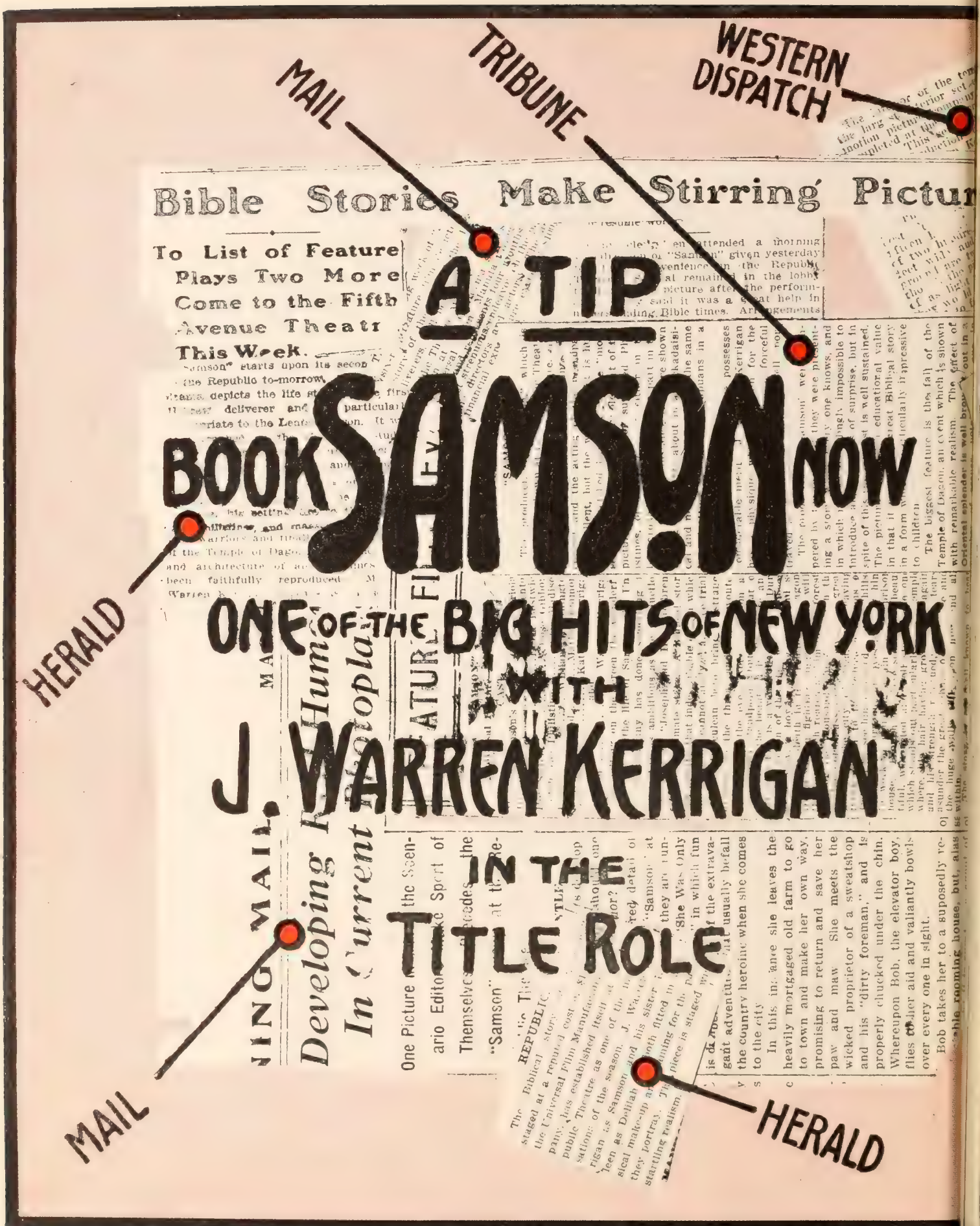
Moving Picture News
Est. 1908

WHY
Exchanges Lose Business

Page Nineteen

VOLUME IX

NUMBER 14


MAIL
TRIBUNE
WESTERN DISPATCH
HERALD
MAIL
HERALD
A TIP
BOOK SAMSON NOW
ONE OF THE BIG HITS OF NEW YORK
WITH
J. WARREN KERRIGAN
IN THE
TITLE ROLE
Bible Stories Make Stirring Pictur
To List of Feature
Plays Two More
Come to the Fifth
Avenue Theatr
This Week.
Developing Human
In Current Popula
One Picture
Themselves
"Samson"
REPUBLIC



SCENE FROM "THE GHOST."
THE TREASURE FOUND, THE BUCCANEER PLOTS TO GET IT ALL

MAD LOVE

IN TWO PARTS

A FILM THAT BRISTLES WITH EXCITING INCIDENTS. A REJECTED LOVER STOPS AT NOTHING TO GAIN HIS ENDS.

RELEASED THURSDAY, APRIL 16TH

THE GHOST

IN THREE PARTS

A SPLENDID PRODUCTION FROM THE PATHÉ AMERICAN STUDIO FEATURING CRANE WILBUR AND M.O.PENN. IN CAST, STORY AND PHOTOGRAPHY IT LEAVES NOTHING TO BE DESIRED.

RELEASED SATURDAY, APRIL 18TH

READ THE STORIES OF THESE FILMS IN THE HEARST PAPERS
AND INSIST ON THEM AT YOUR EXCHANGE.
IF YOU CAN'T GET THEM WRITE US AND WE'LL HELP YOU.

PATHÉ FRÈRES 1 CONGRESS ST., JERSEY CITY, N.J.

PHOTOPLAY

3 PARTS — THE NIGHT OF PETE

3 PARTS — HARDING'S

5 PARTS — THE DAUGHT

3 PARTS — THE OTHER HA

GENERAL

MASTERPIECES

RIDERS — VITAGRAPH

RSHAM

HERITAGE — PATHÉ

ERS OF MEN — LUBIN

LF OF THE NOTE — KALEM

FILM CO. [INC.]

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN Presents

The Distinguished American Actor

WILLIAM FARNUM

In The Famous Tale of a Strong Man's Temptation Transgression and Regeneration

"THE REDEMPTION of DAVID CORSON"

By Chas. Frederic Goss. Published by The Bobbs-Merrill Co.

In Motion Pictures.



FOUR REELS—RELEASED APRIL 10TH.

"The Redemption of David Corson" is one of the greatest subjects ever secured for the screen—a pictorial inspiration! William Farnum attains a distinct histrionic triumph. The spiritual appeal of the drama is difficult to suggest in words, and the inner conflict of David Corson is so humanly pathetic as to take a place in the hearts of all who behold it.

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.

Executive Offices, 213-229 W. 26th St., New York City.

BROADWAY

RECOGNIZED as the home of Opera, Musical Comedy, Vaudeville and all things theatrical, has responded to the call of the "Movies."

A number of theatres on the Great White Way are now showing Motion Pictures in conjunction with their regular programmes.

Motion Pictures to be shown on this wonderful thoroughfare must conform to the well-known Broadway standard, i.e.—the very best.

It naturally follows that these high-class pictures must be shown the critical Broadway public through the medium of the projecting apparatus accepted as the standard in the Motion Picture world.

The Palace, Hammerstein's, Casino, Garrick, Vitagraph, Circle and Lincoln Square Theatres are a few Broadway houses using Power's Cameragraph No. 6A, the Motion Picture Projecting Machine with the Broadway reputation.

Correspondence with our Department D is invited regarding the patented exclusive intermittent movement and other distinctive features of this perfect machine.

NICHOLAS POWER CO.

Ninety Gold Street New York City

EDISON





ANDY AND THE HYPNOTIST

Fifth Adventure of Andy

Featuring ANDY CLARK

The hypnotist tells Andy that he is "Sitting Bull," the great Indian warrior, and Andy proceeds to make war upon the despised palefaces. He breaks up the show and becomes the terror of the neighborhood until overcome by strategy and deprived of his weapons. Then Mama makes it impossible for him to play "Sitting Bull" any longer

Released Wednesday, April 8th

ON THE HEIGHTS

Sixth "Dolly" Story

Featuring MARY FULLER

While in search of a story Dolly finds an old school chum who has eloped with a young chap and now believes herself deserted. Dolly sets out to find the fellow, but when she returns with him finds a note from Ella. They rush to the roof of the Woolworth Building in time to prevent her jumping off.

Released Saturday, April 25th

Each film in both series a separate story

Coming Two Reel Features

***A QUESTION OF HATS AND GOWNS

Comedy-Drama from "Town Pumps and Gold Leaf," by Ada M. Evans. Released Friday, April 17th

***THE UNOPENED LETTER

A pathetic story of the wreck of a young mother's life and of a lost daughter. Released Friday, April 24th

Coming Single Reels

**A PRINCESS OF THE DESERT

Drama. Saturday, April 18th

**THE ADVENTURE OF THE STOLEN SLIPPER

Fourth "Octavius" story. Comedy. Monday, April 20th

**THE HUNTED ANIMAL

Second "The Man Who Disappeared" story. Drama. Tuesday, April 21st

*WHEN EAST MET WEST IN BOSTON

Comedy. Wednesday, April 22nd

*IN HIGH LIFE

Fifth Wood B. Wedd story. Comedy. Monday, April 27th

**THE MYSTERY OF THE SILVER SNARE

Sixth Cleek story. Drama. Tuesday, April 28th

*A FUGITIVE FROM JUSTICE

Drama. Wednesday, April 29th

*One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.

TRADE MARK

Thomas A Edison

Makers of the Edison Kinetoscope, Model "D."

THOMAS A. EDISON, Inc.

275 Lakeside Avenue **Orange, N. J.**

JESSE L. LASKY
PRESENTS

BREWSTER'S MILLIONS

STAGED BY
CECIL B. DEMILLE
AND
OSCAR APFEL

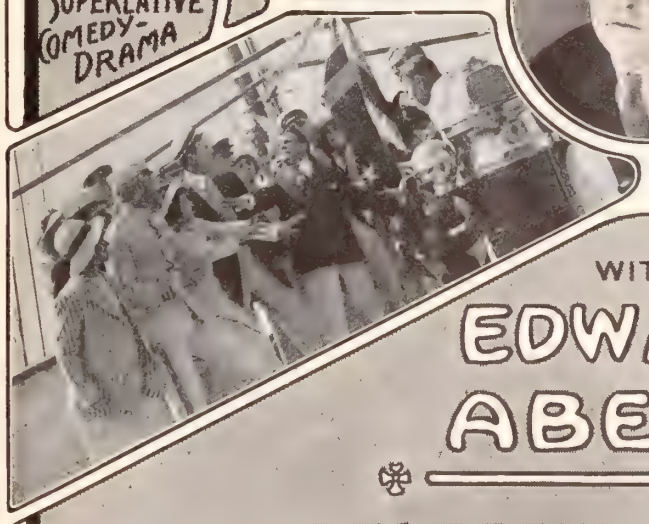






5 REELS of SUPERLATIVE COMEDY-DRAMA

FETCHING COMEDY — IMPRESSING SITUATIONS





WITH

EDWARD ABELES

RELEASED APRIL 15TH

BOOK NOW THROUGH THE DISTRIBUTOR IN YOUR TERRITORY

JESSE L. LASKY FEATURE PLAY CO.

LONG ACRE THEATRE N.Y.C. W. 48 STREET

JESSE L. LASKY, PRESIDENT — SAMUEL GOLDFISH, TREAS. & GEN. MGR. — CECIL B. DEMILLE, DIRECTOR GEN.

Get in Line Now and Reap the Benefits that are Sure to Follow

IT won't be long before you'll hear a lot of exhibitors say they had a chance to book the sterling, house-packing features of the Box Office Attraction Film Rental Company, but that they thought they'd wait awhile. And then they'll lament because they didn't act—because one of their competitors got in ahead of them.

That's the history of all good things. Hundreds of men have stubbed their toes on gold mines, but didn't have enough gumption to stick a pick in the ground and turn up the yellow metal. Someone came along with a little more initiative and captured the prize.

It is impossible for everybody in New York City and State, Northern New Jersey and New England, to do business with the Box Office Attraction Film Rental Company, but it will have the best of them, and they will be protected—they will control its features in their particular territories and can keep them just as long as they want them.

There is only one price. That price is low considering the quality of the pictures and the character of the plays. No exhibitor can get them for less, nor can one exhibitor take them from another by paying more. In fact the question of price cannot be argued. It is absolutely settled on fair basis—fair to the exhibitor and fair to the Box Office Attraction Film Rental Company.

It has been demonstrated that these features are sure-fire money getters—
That they draw larger crowds—
That they build business and create good will—
That they are the best obtainab'e, and—
That those exhibitors who get in line now are the exhibitors who will wind up the year with the biggest profits.

If you are located in New York City or State, Northern New Jersey or either of the New England States, get in touch with us at once.

Box Office Attraction Film Rental Company

PRESENTING WILLIAM FOX FEATURES

130 West Forty-sixth Street, New York City

WILLIAM FOX, President **Telephone Bryant 7340**

SELLING FAST!

State Rights are Going Fast —
You Cannot Act too Quickly on



The Blindness OF Innocence

IN FIVE PARTS

Written from the French by Arthur Bernado, the famous writer of social dramas; acted by an all-star cast from the leading theatres of Paris. Unfolds, with rapid vivid action, a tense gripping story of universal heart appeal. Praised by the reviews as a drama broadly human but clean and elevating.



Full line of advertising material. Very attractive pages, wire, call or write at once.

Watch for our Announcements

The Beacon Film Co. has arranged for other high-class productions from all countries. One release each month. Visit our new large offices and projection rooms at the address below.

BEACON FILM CO., Inc.

3rd Floor

110 West 40th Street **New York City**

"The Banker's Daughter"

By BRONSON HOWARD

Adapted to Motion Pictures

In Five Parts

As a play it has entranced people the world over. Fourteen Months at the Union Square Theatre, New York City

Every foot of this superb feature throbs with strong incidents, dramatic action, pathos, love and humor

Each scene produced with an eye to detail, beauty of scenic effects and consummate acting by an all-star cast

Photographically perfect, the product of our own superior laboratory

Sold on State Right Basis Only

Wire Territory Desired

1, 3, 6, 8, 16 and 24-Sheet Lithos

LIFE PHOTO FILM CORPORATION

102-104 West 101st Street

New York City

Telephone Riverside 6532

SCENARIOS

THE SCENARIO DEPARTMENT OF

KAY-BEE DOMINO KEYSTONE BRONCHO

IS PRESIDED OVER BY



Richard V. Spencer

AND

Reed Heustis



It is these men who in addition to having written the Scenarios of the majority of our big successes, took the roughly hewn scripts sent in by contributors and carved them into shape that enabled

THOS. H. INCE

AND

MACK SENNETT

to turn out photo-plays that have made our trade-marks invaluable.



Photos

This set of 8x10 photos can be had by sending 50 cents to the **Publicity Dep't.**



New York Motion Picture Corp.

Longacre Bldg., 42nd St. and B'way
NEW YORK



MARGARET MEETS BRUCE McRAE



Nobody ever Had Such a Jolly Time all the Time as

"Our MUTUAL Girl"

And the Jolliest Times of All are Shown in the Twelfth Reel of this Epoch-Making Serial Film.

Lucky, pretty Margaret is always revelling in more beautiful clothes, meeting all the prominent people of the day, and literally having no wish that is not immediately gratified by her indulgent aunt. No wonder that all the girls from Boston to Los Angeles are envious of this young lady! No wonder they all wish they could live like

"Our MUTUAL Girl"

What does Margaret do this week? First and foremost, she meets Bruce McRae, the leading man in that great current theatrical hit, "Nearly Married," who is one of the favorite matinee idols of the gay metropolis. Also, she is introduced to Commander Evans, who was second in command on Captain Scott's famous but ill-fated Antarctic expedition; and she visits such points of interest as Grant's Tomb, the Soldiers' and Sailors' Monument and Old Trinity Church. In addition to all this, she meets the champion markswoman of the world at the Sportsman's Show. But nothing ever appeals to Margaret more strongly than

THE GREAT WHITE WAY

which seems to her to be the one never-ceasing, always-changing Novelty of New York.

Meanwhile, the Battle of Torreon, which has developed into the Greatest Conflict on North American Soil since the Days of 1865, is Actually being Photographed in Detail by Mutual Camera Men for

THE LIFE of GENERAL VILLA,

which will be rushed to completion the moment that this greatest event of Villa's career has passed into history.

Don't Forget to Watch for These Releases Every Week.

THANHOUSER	RELIANCE	KOMIC	APOLLO	MUTUAL WEEKLY
MAJESTIC	KAY BEE	DOMINO	KEYSTONE	and
AMERICAN	BRONCHO	PRINCESS	ROYAL	BEAUTY

Branches in 49 Cities **MUTUAL FILM CORPORATION** **NEW YORK**



THE VICTIM OF THE STORM

LOYALTY

FIVE PARTS *(Copyrighted)* **April 10th**

LOVE AND DEVOTION REIGN IN THIS POWERFUL DRAMA. A SENSATIONAL FILM SHOWING A HUGE MILL DESTROYED BY LIGHTNING AND A BALLOON EXPLODES HIGH IN THE AIR.

BEAUTIFULLY COLORED BY THE ECLECTIC NATURAL COLOR PROCESS

JEALOUSY

FOUR PARTS *(Copyrighted)* **April 20th**

THE SATANIC ATTEMPTS OF ONE WOMAN TO DESTROY OTHERS

ECLECTIC FEATURE FILM EXCHANGES:

Atlanta Rhodes Bldg.
Boston 8 Tremont Row
Chicago 5 S. Wabash Ave.
Dallas Andrews Bldg.
Los Angeles 114 E. 7th St.
Minneapolis 4th and Hennepin Sts.
New York 115 E. 23rd St.
Pittsburgh 715 Liberty Ave.
San Francisco 67 Turk St.
St. Louis 3210 Locust St.
Syracuse 214 E. Fayette St.
Cincinnati 217 E. 5th St.

Eclectic Film Co.

110 West 40th St. New York City

THE CREAM OF AMERICAN AND EUROPEAN STUDIOS



$10,000.00 for 100 Words
$100.00 for A Word
$10.00 for A Letter

A Fortune Will Be Given Away for the Best Solution of the

MILLION DOLLAR MYSTERY

A Million Dollar Production

Story by Harold MacGrath **Scenario by Lloyd Lonergan**

This Sensational story is now being produced in films by the Thanhouser Film Corporation. It will appear in the Chicago Tribune and more than 200 other leading newspapers throughout the country following the Kathlyn series. A capital prize of $10,000.00 will be paid for the best solution of the mystery. One hundred words or less must solve it. Let your patrons participate! It will mean packed houses for you.



Weekly releases: First release Monday, June 22nd. For the convenience of the exhibitors, releases will be made through a regularly organized syndicate. Write NOW—immediately—for full information. Don't wait—you may be disappointed. Address:

Thanhouser Film Corporation
New Rochelle, New York

Head European Offices: Thanhouser Films Ltd., 100 Charing Cross Road, London, S. E., England

The Thanhouser Three-A-Week

SUNDAY, MARCH 29.....**"WHEN SORROW FADES"**
TUESDAY, MARCH 31.....**"REPENTANCE"—2 REELS**
SUNDAY, APRIL 5.....**"THE TIN SOLDIER AND THE DOLL"**
TUESDAY, APRIL 7.....**"A DEBUT IN THE SECRET SERVICE"—2 REELS**
SUNDAY, APRIL 12.....**"AN HOUR OF YOUTH"**

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume IX | April 11, 1914 | Number 14

A New Department

IN a previous editorial on this page, in which the new technical department under the editorship of M. H. Schoenbaum was announced, we forecasted another department.

* * *

THIS new department is now fully under way. It is that of "Theatre Construction" and the editor in full charge is Nathan Myers, the well-known architect and specialist in motion picture theatre construction. Mr. Myers introduces his department in this issue.

* * *

NOTICE of the new department has been sent to every exhibitor in the country and to many about to become exhibitors. Its progress, we believe, will be followed closely and will stamp its influence upon the exhibiting industry.

* * *

IT is difficult to say that any one feature of a trade-journal is of more importance than another to the trade in general. But certainly for the exhibitor, in a large and practical way, no information can be more profitable than that which concerns the satisfactory housing of his patrons.

* * *

SPECIALISTS in theatre construction say that hundreds of thousands of dollars have been lost and an enormous waste even now is going on because of faulty theatre construction.

Many an exhibitor is searching about for the cause of poor patronage and blaming it on the film or machine, or what not, when that cause lies right in the theatre itself.

* * *

THERE are many points to be considered—which quite generally are not considered. An architect called recently to a city in Pennsylvania to look over the plans for a theatre and four different sites selected for its location, found the plans impossible and each site inadvisable.

Yet, without consulting him, this theatre would have been built—and perhaps made a failure.

THERE are some exhibitors well qualified by experience to plan their theatres. But these are few. There are just as few local architects, who understand the requirements of picture theatre construction—of those centering about projection, for instance.

In either case, whether he relies upon his own efforts or the assistance of the local architect, the exhibitor is taking a great chance.

* * *

IT will be the function of the "Theatre Construction Department" to fill this need for expert advice, and where plans are demanded, Mr. Myers will be ready to render direct assistance to local architects and builders.

The need of the services of such a department is especially indicated at the present time.

* * *

THIS is the day of the modern motion picture theatre. A definite and new era of theatre construction is on—the greatest in the history of amusement enerprise.

* * *

THERE is scarcely a town of any consequence throughout the country but already has, or is expecting, the building of at least one pretentious theatre devoted exclusively to motion pictures.

It is not too much to say that fully thirty-five per cent of the exhibitors of the United States and Canada are either planning to erect new theatres or to remodel old ones—all in an effort to meet the demands for accommodations equal to modern day pictures and the higher public taste for them.

* * *

OF Mr. Nathan Myers we need only say that which is widely known of him and which can readily be ascertained by inquiry—that he is one of the leading picture theatre architects in this country, whose work speaks for itself.

* * *

WE have been holding this department for him to take charge of it.

Its services are now open to exhibitors and all concerned in this trade.

W. A. J.

Schenectady Exhibitors' Problem

Teachers' Committee Complains of Character of Pictures to Mayor—Fear Local Censorship—Report Ordinance Violated

Schenectady, N. Y., March 31.

FEDERAL censorship of motion pictures will receive an enthusiastic welcome in this city, if the recent action of the Journal Club, backed by Mayor J. Teller Schoolcraft, is an indication of popular feeling on this subject. This club, composed of principals and teachers of the city schools, admitting the immense influence for good the pictures wield, is determined to stamp out all the tendencies to evil they may reveal.

The club about two months ago, appointed a committee to investigate the motion picture theatres of Schenectady and report their findings to the mayor. These findings were recently submitted. The committee's chief complaint was that too many children under sixteen and unaccompanied, were admitted to the theatre in violation of the law. They pointed out that a number of the houses were "badly lighted and poorly ventilated."

"Motion pictures," said the report, "may be used to great advantage, both for educational purposes and for amusement, if proper pictures are shown.

"A large number of the pictures seen during our investigation were valueless, vulgar, immoral or unmoral, representing such scenes as silly love affairs, incidents making light of crime, highly sensational scenes, infidelity and social impurity."

The information that the sixteen-year ordinance was not strictly observed at many of the motion picture theatres has aroused Mayor Schoolcraft to a determination to see that this statute is rigidly enforced.

From the temper of the various societies interested in social welfare in Schenectady, it would not be surprising if a movement to establish a local censorship, by police or otherwise, were started. Committees representing the Y. M. C. A., the Humane Society, the Ministerial Association and the Welfare Department of the General Electric Company have already conferred with the Journal Club board, but without announcing the results of the conference.

L. C. Smith, of the Crescent Theatre, and president of the Moving Picture Association of the district, declares that the flood of sex plays that have poured into the city during the last half year has brought matters to this crisis. There is every disposition on the part of the exhibitors to meet the authorities half way and do all in their power to eliminate the objectionable play

Eastman-Goodwin Suit Settled

Kodak Company Reaches Understanding with Rector's Widow and Twenty-Seven Years of Film Patent Litigation Are Ended

THE litigation between the Eastman Kodak Company and the Goodwin Film and Camera Company has at last come to an end by an ex parte settlement. Just what the figures are has not been made public, but both sides declare their satisfaction.

This controversy marks the ending of one of the longest and hardest fought battles in patent law history. The patent was applied for by the Rev. Hannibal Goodwin in 1887 but was not granted until 1898. The infringement action was commenced in 1902, but no decision was reached until last September.

Though the Eastman interests appealed the case, the primary decision was upheld. By this the Eastman Company were placed under a temporary injunction.

Mr. Goodwin's widow and daughter still live in Newark, N. J., in a small cottage. When asked about the compromise they said, "The settlement is positively satisfactory to us," and refused to discuss the matter further.

FILM MEN RESCUE INJURED

H. T. Peebles, the Dallas manager of Warner's Features, in company with Messrs. Bishop of the Dallas Seating Company, McCormack of the Mutual Company, Kennedy of the Big Four, and two exhibitors, while riding in an automobile, on March 26, came upon the wreck of another automobile. Investigating further, they discovered six people pinned underneath, three of whom were found to be dead. The remainder of the party were rushed to the hospital.

The Dallas papers were in one accord in their praise of the work of rescue.

FAMOUS PLAYERS' HEAD RETURNS

After a month's absence from town, during which he visited the Los Angeles studios to confer with Edwin S. Porter on some big plans contemplated for his company, Adolph Zukor, president of the Famous Players, returned last Sunday to New York.

Among other subjects considered at this conference were the order of releases of the stage successes controlled by Charles Frohman and Henry W. Savage, Inc., secured by the Famous Players' recent alliance with those managers, the forthcoming trip to Europe with James K. Hackett for a production of "Monsieur Beaucaire" in the exact locality of the story, the erection and construction of the new studio in Long Island City exclusively for the production of the Charles Frohman plays, and many other important matters.

Mr. Zukor was accompanied on this western trip by Marcus Loew, Aaron Jones and Joseph Schenck, with whom he covered the Sullivan-Considine circuit of theatres, including thirty-seven houses from Chicago to Los Angeles, which the Loew Company has just secured by a purchase involving nearly $5,000,000. As a big stockholder in the Loew theatrical enterprises, this transaction incidentally commanded some of Mr. Zukor's attention on this recent trip.

"SAMSON" AND KING BAGGOT SCORE

If the size of the crowd at the Republic Theatre, New York, on Monday night may be taken as a criterion, King Baggot and his "The Baited Trap" company are due to have a very successful run. From eight o'clock on the crowds surged around Times Square in a vain attempt to get into the already overcrowded theatre. The house was filled to the doors; even the newspaper men could not get in.

Flashlights were taken from every available position that a camera could be tilted in, fire-escapes being especially utilized. Mr. Baggot was slated to appear at nine o'clock, but the house did not know this. "Samson," the other attraction, was shown twice, but the popularity of King was such that none moved, sitting through the picture again. Even Mr. Baggot's short speech was not sufficient.

As an innovation, this "stunt" was must successful. Ten actors appeared in the production and all acted their parts well. Two hundred feet of film was first photographed and acted just as in a studio. Then "Samson" was shown and after that the film, which had meanwhile been developed, was exhibited, met with instant success.

Why Exchanges Lose Business

By E. J. Hudson

Indifference Is Often the Answer—Co-operation with the Exhibitor Is the Remedy—It Requires Diplomacy but It Can Be Done—Here's How One Western Exchange Manager Saved an Account

THAT the interest of the exhibitor and the exchange are, to an important degree, identical, and that it is to their mutual advantage to co-operate instead of maintaining a lamb-and-wolf attitude toward each other, is becoming more and more thoroughly realized. It is also being more generally admitted that the exchange should define itself as the friend and ally of the exhibitor, and make his prosperity its own.

From the point of view of one exchange man—a successful manager in a Middle Western city—the exchange that does not do this, will lose business because of its indifference or mercenary selfishness. As his own experience proves, many a customer who is on the point of giving up the service of a particular exchange through dissatisfaction, can be made a firm friend, an enthusiastic patron, by prompt and judicious action on the part of the exchange man.

Here is this manager's story in his own words:

"I received the following letter in my mail some time ago:

"'Dear Sir: You told me two weeks ago that your service was as good as any other, and better than some. You know that I was just opening my house, and that if I didn't give the people what they wanted I would lose my investment. Well, the stuff you have sent me is rotten. The people won't come to the theatre. They laughed at everything, particularly the dramas. So this is to let you know that I will not accept any more films from you, nor will I pay this week's rental.'

"THE signature was that of a man who had walked into my office two weeks before, and told me that he wanted to take our film. He said he had just finished building a theatre in a town about one hundred miles from our office. I went over the situation with him as carefully as I could, but he had never had previous experience, and wasn't sure just what he wanted to do. I argued the wisdom of taking five-day, fifteen-day, twenty-five-day and one commercial, but the price was too high. He said he could not afford it. So it was at last decided that he would run one twenty-day, one thirty-day, one sixty-day, and two commercials. The rental was $35 a week.

"After reading the letter I decided to make a trip out there. I don't like to lose a customer. Experience has shown me that nine-tenths of the fault-finding among exhibitors is not due to the exchange alone. I walked into his theatre shortly after 7 o'clock that night.

"'I don't want to see you,' he shouted. 'Your stuff has ruined me. Look! only ten people in here. My matinee was less than $2. Your service is rotten. Get out of here.'

"'If you walked into the business office of one of your patrons some morning and asked him why he didn't like last night's show, and he got mad and threw you out without answering, what would you think?' I asked.

"'What has that got to do with me?' he retorted.

"Just this. I have come out here to try and help you. If you don't want to take service from me any more, all right. But give me a chance to help you."

"IT took more argument to pacify him, but finally we went up into the booth. I already had spotted trouble. The operator was a quiet, clean-cut chap, who apparently knew his business.

"'This machine is second hand, isn't it?' I asked.

"'Yes, it is,' the proprietor answered. 'A supply man in Chicago told me it had been used but a week. It looks all right. And besides, the price was low, so why should I pay for a new one?'

"There was hardly a screw in the head that was tight. The side shake, particularly when the operator was turning the crank, was almost as bad as bushes in a wind storm. Well, I argued with the proprietor and the operator attested to the correctness of my assertions. Afterwards I learned that the young fellow had just about decided to quit from discouragement. Good projection was his hobby.

"We went down to the front of the house. The entrance, built like a dome, was unlighted. The only illumination it received was from the two incandescent lights in the box-office, and an arc projecting out over the sidewalk.

"I WATCHED the people who were passing by the theatre. They were well-dressed, and of refined appearance. Every few moments an automobile would pass. I walked out and inspected the neighborhood for three blocks on either side of the theatre. It was decidedly aristocratic in a mild way.

"Plenty of people were on the streets for the night was warm. Finally, I returned to the theatre. The house, inside, was beautifully decorated, and excelled in appointment many theatres of much larger seating capacity. This accommodated six hundred and twelve persons. It was less than one-third full when I walked in. It was then a little after 8 o'clock. I had fully determined to go over every inch of the situation, and give the exhibitor some plain truths.

"'You've got one of the finest neighborhood locations I ever saw,' I told him. 'People out here have got money, and they are willing to spend it. Your theatre is fitted out inside to conform with their taste. But that is as far as you have gone. You are charging only five cents admission, which, in itself, is, to them, an objectionable feature. They will pay ten, fifteen and twenty-five cents. The trouble does not rest entirely with the service. You should have better film, and you've got to have it to succeed. But you've got to do lots of other things.'

"To make a long story short, I remained there until early the next day, after spending half the night in argument. But when I left it was with his promise, and the operator's endorsement, to get a new machine; to book a better service, at an increase of almost one hundred per cent in rental; to divide his house and charge ten and fifteen cents.

"FOR three weeks I had to write to that fellow every day to help him keep up courage. But gradually the people began to note the change in the quality of the film, the improvements in projection, the new and attractive lobby decorations and lighting, and then business began to increase. To-day he is one of my best customers, and strongest boosters.

"I have heard exchange managers argue that exhibitors will not stand for any interference with their affairs. That is true, principally because the method of approach and interference is not clear to them, nor is the pur-

pose behind it. An exhibitor naturally believes that he knows more about his business than any one else—and he is right.

"But every exchange manager has it within his power to be of untold assistance to his accounts. The minute anything goes wrong, the exhibitor as a rule will blame the exchange. We do make lots of mistakes, it is true, but who doesn't in any branch of the film business? One thing to our credit is that we are not making as many as in the past.

"I have had numerous instances of the kind described above. They vary in detail, of course, but I am convinced that an outsider will often pick a business flaw quicker than the man whom it bothers. Some of my customers cater to peculiar classes of people, who want certain kinds of film. One man will need lots of Western material; another will need society stories to hold his patronage; some have patrons who prefer feature films; others cannot use anything longer than a two-reel, and very few of these.

"We have one road representative, who, in addition to soliciting new business, visits all of the exhibitors to whom we supply service to study their theatres for ways and means by which we can help to improve their patronage.

"WE have received so much encouragement through the working out of this service problem, that we intend shortly to put another man out whose only duties will be to visit our accounts, help them in their advertising, in meeting competition with suggestions for unique business-pulling schemes, and in combating strenuous local censorship.

"There was one instance that netted us three new accounts in a city of more than one hundred thousand population. The council took a sudden notion to enforce police censorship of all films. This was a year ago, when the quality was not up to its present standard. We sent a representative to the town, and he employed one of the most able attorneys there to represent us. This lawyer went before the council and made a splendid address. His work was backed up by a local advertising campaign, to which we contributed fifty per cent of the cost. The other half was paid by the more progressive of the local exhibitors.

"We ran a coupon in the ad, asking for a straw vote on the censorship. The results were overwhelmingly in our favor. The results we obtained through publicity in the reading pages of the newspapers, as well as in the advertisements, and among the exhibitors brought three new high-rental customers to our service, and so firmly established us that we could have taken on three more, if we had been able to supply them with what they wanted.

"We will stop at nothing to help one of our accounts, or one from another exchange for that matter. But we have found that diplomacy is needed. The average exhibitor resents intrusion into his affairs, and particularly from an exchange, because he suspects that it is a ruse to increase the rental, or otherwise change his service.

"IT is only by the indirect method of approach that we have been able to accomplish our object—the establishment of a personal service bureau. Instead of direct statement, we often resort to slight deceptions, such as writing a letter to an exhibitor whom we believe we can assist, advising him that another exhibitor in some other section was confronted with certain problems—the problems being those of the man to whom we are writing—and that certain things were done to solve them. This is but one of many different ways we work.

"And the net result is that our exhibitors are our friends; they trust us, and have confidence in our ability to give them film that will bring genuine profit to their box-offices.

"Education is the keynote. It takes time, and constant effort, but no man is going to continually discourage assistance, if he finds that it is being rendered in a spirit of sincerity.

"The chief trouble lies in not keeping at it long enough."

Show "Brewster's Millions" Tuesday

New Lasky Five-Reel Production, with Edward Abeles Leading the Cast, Will Have Private Presentation at Carnegie Lyceum

"BREWSTER'S MILLIONS," the new five-reel feature of the Jesse L. Lasky Feature Company, will be seen for the first time at a private showing in Carnegie Lyceum, Fifty-sixth street and Seventh avenue, New York City, Tuesday, April 7.



SCENE FROM "BREWSTER'S MILLIONS," LATEST LASKY PRODUCTION

Edward Abeles, the star, both of the original stage production and of the present photodrama, will be in the audience, together with George Barr McCutcheon, author of the now-famous story, Winchell Smith, who dramatized it for the stage with the author, and Melville Stone, who had a hand in preparing the scenario for the screen.

More than once it looked to both Cecil De Mille and Oscar Apfel as if their original plan of keeping the production within the five-reel limit would have to be abandoned. Exciting situations and sensational incidents began to pile up at such an alarming rate that the alternative of extending it to six reels was seriously entertained. But the directors finally found their way out of the difficulty, and the result promises to be five reels closely crowded with rapid and exciting action.

The photodrama, unlike the play, goes back of the time of the stage drama, and begins with Brewster's babyhood and boyhood. Without further ado, the play then plunges the spectator right into the laughable experiences attendant upon Brewster's attempts to spend $3,000 a day for a year.

Censorship News from Everywhere

Censorship "Lid" Is Clamped on in Pittsburgh—Demand Censors in Washington—Drastic Law Proposed in Argentina—Spanish Exhibitors Ready to Fight Censorship—What England Did in 1913

THE censorship "lid" is on in Pittsburgh, Pa. Charles S. Hubbard, director of the Department of Public Safety, has appointed four policewomen whose especial duty will be to censor all films that are to be exhibited in the city. Special provision is made for such a board in the year's budget. Mayor Joseph G. Armstrong announced in his statement recently on the progress of the administration, that the policy will be "censoring, even to the point of overcautiousness."

"The first work of the policewomen," said the mayor, "will be to visit, in company with secret service men, all of the picture show-houses in the city, and bring to the attention of the management what are the ideas of the administration as to the manner in which they should conduct these places of amusement."

"My own idea of the matter," went on Mayor Armstrong, "is that no picture which depicts crime should be permitted to be spread upon the canvas. There is a vast amount of good in the world, and these places, which I regard as 'children's theatres,' should be made places of education and pure amusement."

Censorship for Capital

A censorship board with power to review all plays and motion pictures that are destined for exhibition in the national capital is being demanded by various organizations in Washington, D. C.

It is the purpose of those at the head of the movement to induce, if possible, the commissioners to appoint a competent board of censorship, which board is to be charged with the duty of censorship all plays are motion picture films intended for presentation before Washington audiences. The plan contemplates the elimination from the stage and the screen of all portrayals, either dramatic or in films, of caricatures or burlesque, so-called "types," of any race or people, Jews or otherwise, and to bar from local theatres all plays or pictures containing lines or other features derogatory to religion or religious observances.

About three years ago the appointment of a board of dramatic censors in the District of Columbia was sought, but the commissioners at that time, acting on the opinion of the then corporation counsel, held they had not the power or authority to appoint such a board.

The National Anti-Defamation League, through its Washington branch, has asked the co-operation of other similar organizations in the effort.

The league, whose local officers include Simon Wolf, president, and Rabbi Abram Simon, secretary, has enlisted the aid of the Young Men's Christian Association and the Washington Truth Society in the effort to bring about the appointment of such a board. Committees representing the league and the Washington Truth Society have been named to wait on the commissioners of the District of Columbia, and the appointment of a similar committee by the Y. M. C. A. is expected.

Houston Wants Paid Censors

Houston, Texas, is now threatened with a paid motion picture censor. The present advisory board of censors have found the problem of looking after all the pictures in the city and keeping a watch on all the theatres too big for them. There are twenty motion picture theatres in the city, and Mr. Stude, the chairman, has estimated that to visit them all and see the programs would require ten hours' work a day. D. S. Gage and J. J. Settegast are his assistants on the board.

He suggests the appointment of a police official to act as censor, with power to call for their advice whenever he deemed it necessary. Complaints that come in to them from time to time regarding pictures at the various theatres have induced the present censors to "call for help."

A Dangerous Censorship Law

The exhibitors of the Argentine Republic, as well as buyers and importers of films in the South American state, are threatened with a law now under consideration by the Buenos Ayres authorities that carries with it imprisonment, the destruction of films, a fine and the closing of their places of business, if violated.

All pictures that are immoral, subversive of patriotism, or public order, or that represent crimes or acts of cruelty are forbidden. Importers, exchange men, or exhibitors who show them are subject to a fine of from $100 to $250, the destruction of the offending picture, and a possible imprisonment of from 15 to 30 days.

The worst feature of the totally unjust bill, however, is that it offers one half of the fines collected in each case to the theatre employee or person in the audience who gives the government information of such a violation.

This puts a premium on graft and blackmail. That it emanates from "The Legion of Honor," a society for the protection of public morality, is a disgrace to the society. It is to be hoped the Argentine legislators will promptly reject it, as it should be rejected.

Gadsden, Ala., Wants Censors

The censorship fever has spread to the little town of Gadsden, Ala. After much effort, the society women of the community have persuaded the town council to consider a petition for the establishment of a board of censors, who shall have authority over the motion pictures shown in the town, and the vaudeville as well. The town council, for some reason, is reluctant to act on the petition, and Gadsden is still pining for a censorship board.

Spanish Exhibitors Up in Arms

Film censorship in Spain, and particularly in the province of Catalonia, of which Barcelona is the capital, has become so rigid that exhibitors and manufacturers are preparing to take energetic measures to resist it.

Acting, apparently, on the request of the Society for the Protection of Children and the clergy, Andrade, the governor of the province, says "El Mundo Cinematografico," issued a formal warning to the manufacturers and exhibitors against making or showing films treating divorce, marital infidelity, theft, murder, ridicule of authority, and such themes, in any way, even when the aim and end of the picture was a moral one.

The governor's manner was so imperious that the film men became convinced that their interests were in grave danger. They have already issued a statement reminding the government that the motion picture industry is an important one and materially adds to the revenues of the state, and declaring that they propose to defend their rights.

Hamburg Exhibitors' Petition

The Exhibitors' Association of Hamburg, Germany, have addressed a petition to the senate asking that the municipal censorship of films at Hamburg be made more lenient, or that the decisions of the General Censor at Berlin be extended to cover their city.

Oppose Indiana Board

The Socialist party organization in Indiana has come out strongly against the proposal to establish a state censorship of motion pictures. The ball was started rolling by the Indianapolis branch, following which

branches throughout the state began holding meetings of protest.

The resolutions adopted in Indianapolis protest against the censorship on the ground that it would tend to keep out films which go to expose the present industrial evils, and that the board, instead of merely ruling out films that are objectionable from a moral standpoint, would go a step further and place the ban on pictures either of a political or religious nature which are not sympathetic to the personal opinion of the censors.

British Censors vs. Chicago

The British Board of Censors would never do for Chicago. They're a trifle too lenient. Ninety-three per cent of the films they examined during the year 1913 they passed. 7,488 photoplays were shown them; of this number they admitted 6,861. Not without some eliminations, to be sure. These varied from six feet to 100 feet for each cut. Only twenty-two films were forbidden in their entirety.

And yet they say old Mrs. Grundy is a daughter of John Bull!

PICTURES TO AID CHARITY

The Thirty-ninth Street Theatre, New York, will be utilized on April 5 by the Brooklyn Federation of Jewish Charities, in an attempt to educate the people through motion pictures, to what the society is doing. The pictures were shown at a recent banquet of the federation and met with instant approval.

"How the Jews Care for Their Poor," made by the Universal Company, and given to the federation, will be the most prominent film. This picture shows plainly the work done by this organization. It has been requested by other societies throughout the country.

LUBIN OFF FOR EUROPE

Siegmund Lubin, president of the Lubin Manufacturing Company, sailed for Europe on Tuesday for a stay of at least six weeks. His daughter accompanied him.

Most of this time will be spent in Paris, where Mr. Lubin is interested in real estate. It is also reported that he is completing a deal for a number of large photoplays.

"VOTES FOR BUSHMAN"

Francis Xavier Bushman, leading man for the Essanay Company, and one of the contestants in the "Ladies' World" popularity contest, is making great efforts to win. An attractive folder with his face and autograph, and the reasons for his wishing to be the typical American film hero, has been sent around and is receiving attention. If he does not win it will not be for lack of trying.

$50,000 Fire Sweeps Edison Studio

But All Productions Were Saved—Company Accepts Courtesy of the Biograph Studio—Heroic Work at Bedford Park Blaze

FOR the second time within ten days a motion picture plant was the scene of a spectacular blaze when, on March 28, the studio of the Edison Company at Bedford Park, the Bronx, New York, was attacked by a fire that wrecked a great portion of the interior of the concrete building and did damage that is estimated at $50,000.

By the heroic work of the company's employees, everything of value in the film-assembling and store rooms, together with a quantity of books, papers and scenarios, was saved. At the height of the fire, the immense glass roof of the studio crashed in, but this was fortunate rather than otherwise, for had not the flames found this outlet, they would have eaten their way from end to end of the structure.

The work of reconstruction will begin at once, and within a month the company hopes to have restored the building to its former state. Through the courtesy of the Biograph Company, their Fourteenth street studio is at the disposal of the Edison directors. Besides this, two of the stages at the Bedford Park studio were saved, and ordinary interiors can be taken on these after some of the surrounding wreckage has been cleared away. The fire will in no way interrupt the transaction of the company's business.

Daniel Clifford, the night watchman, discovered the blaze soon after its outbreak near the big switchboard over the main stage. He turned in an alarm, and then fought the fire single-handed with extinguishers, with the flames singing his face and hair, until he was nearly suffocated.

When the firemen arrived the studio was filled with thick black smoke and the heat was beginning to break the glass roofing over the stages. The firemen smashed great quantities of glass to let out the smoke, which made it impossible to get within fighting distance of the flames.

The Edison players and other employees who live in the immediate neighborhood of the studio, aroused by the arrival of the fire apparatus, hastily dressed and rushed to the smoke-filled building. Under the direction of Stage Manager Collins, they removed many valuable articles. Collins himself succeeded in rescuing every camera from the building. They were taken to Mrs. Jack Reade's home. Mr. and Mrs. William Bechtel, who live directly opposite the studio, were among the first on the scene and their house became a veritable thesaurus of rescued valuables. Charles Seay and George Lessey, also near neighbors, aroused MacDermott, Wilson and Phillips, who live close by, and they all joined the force at work at removing valuables.

B. S. Dawley, in charge of the film-assembling-room and the film storerooms, directed the work of removing positives and negatives to a place of safety. Mary Fuller, Miriam Nesbitt and Miss Milford arrived soon afterward. With Miss Bannon, Mr. Plimpton's secretary, who was bearing an armful of scenarios and valuable papers to safety, they turned their attention to helping in the removal of important papers.

The fight against the flames seemed for a while to be a losing one until a second alarm was turned in. While the players were at work in the front of the building, the firemen and stage hands were battling against the dense smoke in the rear. Dan Hyam, one of the stage hands, was overcome by smoke, and Mark Durling, despite the rain of falling glass and choking smoke, went into the building and dragged him to safety.

The fire occurred at a particularly unfortunate time, because of Manager Plimpton's contemplated trip to Europe. He and Mrs. Plimpton were to have sailed on the "Olympic" at ten o'clock on the morning of the fire. When notified by telephone, he was on the point of leaving his home for the pier, but drove at top speed to the studio, together with the other officials of the company, who had made a dash from Orange immediately upon receipt of news of the fire. Their European trip has been indefinitely postponed.

TAKE EXPOSITION VIEWS

The Knickerbocker Film Company has been invited to take charge of the motion picture display at the National Efficiency Exposition and Conference to be held at the Grand Central Palace, New York, April 4-11. Industrial films will be shown and pictures of the floor of the convention will be taken in a booth fully equipped with lighting facilities.

ADE'S WORKS TO BE FILMED

The Essanay Film Manufacturing Company, through George K. Spoor, have contracted with George Ade for the exclusive rights to his writings. "Napoleon and the Bumps" will be the first to be released, on May 13, followed by one each week. Each picture will contain a moral, though not in slang.

IN THE EDUCATIONAL FIELD

California Board of Education Adopts Films for Use in Schools—Pictures Supplant Textbooks in Houston, Tex.—New York and Chicago to Have Motion Picture Theatres Exclusively for Children

A NEW film manufacturing company has filed its certificate of incorporation with the secretary of state at Albany, N. Y., and will be known as the Smallwood Film Corporation. It is incorporated for $100,000. The new company will take over the business of the United States Film Company, of which Arthur N. Smallwood was general manager.

It will specialize in the making and distribution of industrial and educational subjects, a line of endeavor in which the United States Film Company was a pioneer. A sky-light studio and a well-equipped factory are now under way. The company will, in addition to making industrial and educational subjects, produce features, but only upon special order from State rights sellers.

Every facility will be offered, so that all that the State rights man need do is to furnish his scenario and producing expenses. The company will not release features of its own make, but will rest content with making industrial and dramatic subjects to order.

The original United States Film Company, with which Mr. Smallwood has been identified since its inception, was organized early in 1908 at Cincinnati, Ohio, and was a member of the old Motion Picture Alliance. Mr. Smallwood will be treasurer and general manager of the new corporation.

California School Plan

The California State Board of Education has approved of a plan to install motion picture projection machines in the schools of California and make the screen a medium of instruction. Lawrence E. Chenoweth, a member of the board from Bakersfield, Cal., is the author of the plan.

The expense of the outfits will in all probability be borne by the individual districts. The subjects for use will be selected by the state board and distributed to the schools.

As soon as the plan has been worked out in all its details, arrangements will be made for the installation of machines, so that next fall will undoubtedly see every school in California equipped with facilities for teaching through motion pictures.

Pictures Supplant Textbooks

Motion pictures will be substituted at once for some of the textbooks now in use in the Fannin School, at Houston, Texas. The introduction of films into the schools of the city has met with the approval of the school board, and orders have been given for the immediate wiring of Fannin School for a projection machine.

Films Fight White Plague

The war against tuberculosis is being carried on in Brooklyn, N. Y., in a spirited fashion with the aid of motion pictures. Four theatres in the "City of Churches"—Loew's Royal, the Oxford, the Hanover and the Arena—are now showing reels, in connection with the Committee for the Prevention of Tuberculosis of the Brooklyn Bureau of Charities.

These are "The Price of Human Lives," "Hope," "A Curable Disease" and the "Awakening of John Bond." The committee is making arrangements to introduce them into several other Brooklyn theatres, until the lessons of the reels have been taught to every motion picture patron in the borough. To fight fake cures is one object of the campaign.

Children's Matinees in Omaha

"Children's Matinees" are now a feature of the Omaha, Neb., motion picture houses. The new feature was agreed upon by a committee of exhibitors, S. H. Goldberg, G. S. Weaver, A. R. Pramer and O. S. Finch, and the Social Service Board of the city.

At these matinees pictures that are of especial interest to the boy and girl will dominate the program. They will not necessarily be educational or solely instructive, but entertaining as well. The producing firms of the country have lauded the plan, and it seems probable that many other cities will follow Omaha's lead in the institution of "Children's Matinees."

Filming an Operation

Six hundred and thirty-five feet of film was recently taken by the Sterling Camera and Film Company in a sanatorium in New York City showing an operation for appendicitis. The camera was placed at a distance of eight feet and caught the seven doctors and nurses at work, although the actual incision is concealed. The main idea of the operation was to show a number of skeptical doctors that a camera in such a place will in no way interfere with the operation. The time consumed was eighteen minutes.

More Dancing Pictures

A picture called "The Five Modern Dances," has been made by the American Photo Corporation and consists of two reels showing the correct and incorrect ways of dancing the new steps. They are taken under the auspices of the Castles, Professor Ain and Quentin Tod.

These pictures are to be shown at clubs, hotels and dancing schools, but will not be released on the open market. The tangos, castle walk, one-step, half and half, and maxixe are all demonstrated.

Approves Children's Theatres

The idea of using motion pictures as textbooks for teaching children has found a warm advocate in Louis J. Breitinger, chairman of the newly appointed Pennsylvania State Censors.

The Social Workers' Club, of the Quaker City, is ardently agitating the erection of children's motion picture theatres. Mr. Breitinger heartily approves such theatres, but is inclined to doubt their financial success.

He urged that arrangements be made with the large industrial plants of the country to have educational films made of their buildings and processes for the instruction of children. This could be done very easily, he thought, if the manufacturers could be convinced that the proposition would be a paying one.

Plan Big Children's Theatre

New York and Chicago are soon to have motion picture theatres exclusively for children, if reports now in circulation are true.

The proposition now on foot in Chicago contemplates the erection of a theatre that will hold 4,100 spectators, at a cost of $52,000. The admission will be limited to children under sixteen.

No details are obtainable of the children's theatre that is being urged for New York City, but it is said that one of the well-known theatrical managers is seriously contemplating the construction of such a theatre in the near future.

Japan's Schools Use Films

The motion picture and projection machine are now recognized accessories of education in all the schools of Japan. They are being used with especial success in the lower grades.

Circulating Film Library Ready

The new Bureau of Visual Instruction, University Extension Division, Madison, Wis., created for the purpose of distributing films to the schools and other educational bodies in the state, has just issued a list of films now available to their subscribers.

The list includes pictures of lumbering operations, cotton growing, concrete making, historic pageants, plant growth,

botanical views and historic and classical ruins.

Supervisor H. O. Berg, of the recreation department of the Milwaukee Public Schools, is selecting a number of these films from the bureau's catalogue for use in his work. The films are supplied free of charge to the educational institutions that subscribe to the bureau, on payment of transportation charges.

Town Gives Two Shows a Week

The Moorestown, N. J., Church Federation, Improvement Association and Current Events Society are giving an educational motion picture show in the town hall every Friday and Saturday night.

Films Will Teach Dancing

Courses in dancing through motion pictures may become a feature in some of the public schools of the country before long. Eight thousand feet of film, designed for educational purposes, has just been made by the All-Star Feature Corporation, depicting the correct method of dancing all the latest steps. Mr. Edward Roscoe Matthews, one of the younger Washington Square set of New York City, and Quentin Todd, a member of one of the Broadway musical comedy companies, posed for the camera. A conference of teachers has been called for Tuesday, March 24, and the picture will be shown to them at that time.

Saginaw Has Municipal Theatre

Saginaw, Mich., has a municipally-owned motion picture theatre, where the other day, ten thousand children were entertained with a chosen program of pictures.

Teaching Safety on the Street

The exhibitors of Milwaukee, Wis., have offered their houses to the newly-appointed Commission of Public Safety for the showing of special films, depicting accidents due to carelessness on the part of pedestrians and users of the city thoroughfares.

DETROIT EXHIBITORS AID WHITE PLAGUE FIGHT

The Motion Picture Exhibitors' League of Detroit came nobly to the front in Detroit's civic movement to stamp out tuberculosis, and designating Monday, March 9, as "Tuberculosis Night" at the forty or fifty motion picture theatres of the city, donated their entire receipts to the building fund for the Detroit Tuberculosis Sanitarium.

The nearby suburb of Wyandotte did likewise. There the exhibitors gave half of their receipts for a single evening to the cause, as did the exhibitors in most of the other suburbs.

Special attractions were added to the regular bills. Bands, orchestras and individual musicians, vocal and instrumental, contributed their services and united with the League men to make their efforts successful.

"The Littlest Rebel" to Be Filmed

Civil War Success Will Be First Offering of the Photoplays Production Company—Tichenor at Helm of New Firm

WITH the announcement that "The Littlest Rebel," in which Dustin and William Farnum starred two years ago, is to be filmed by the Photoplays Production Company of 220 West Forty-second street, New York City, that company may be said to have fairly opened its career.

The names of the men associated with the company and the coming production are well known throughout filmdom. Frank A. Tichenor is the general manager and treasurer. Edgar Lewis, the producer, directed the Reliance pictures for Mutual Movies for some time. Philip Rosen, the chief camera-man, has seen serice under the Edison, Mutual and Universal banners, and is one of the best-known camera-men in the country.

More than one of the dramas of Edward Peple, who wrote "The Littlest Rebel," will be produced for the screen by the Photoplays Production Company.

In the first, a Civil War drama, E. K. Lincoln, who played the lead in the Vitagraph feature, "A Million Bid," and has played numerous other parts in Vitagraph features, will in all probability have the role created by Dustin Farnum. A prominent motion picture actress has been engaged for the feminine lead in the Photoplays productions. Her name will be announced later.

William J. Sorelle, the first leading man the Edison Company had and a screen favorite, will play opposite Lincoln. Wherever possible the historic locale of the scenes in "The Littlest Rebel" will be used in the screen production. Officers who served in the war will collaborate with the producers.

The rights to the costumes and properties of the original production have been acquired from A. H. Woods, the theatrical manager. Mr. Peple, the author of the play, will assist the production as consulting director.

Attention to detail, dramatic strength and spectacular battle scenes are promised characteristics of the photoplay by the producers.

FILMING GAS PRODUCTION

One of the most interesting series of commercial pictures produced during the year 1913 was a three-thousand-foot subject entitled "Building a Twenty-inch Gas Main." This film was contracted for by the East Ohio Gas Company and produced by the Essanay Film Manufacturing Company.

The scenes were taken in the mountainous regions of West Virginia, and show the drilling of a gas well, surveying for the pipe line, panoramic views of the hills and mountains necessary to be crossed with their pipe line, which is to supply gas for the principal cities of Eastern Ohio, the making of the couplings, the hauling of pipe by narrow-gauge railroad up the mountains and by six-horse teams, digging trenches, and the final laying of the pipe.

At present the pictures are being shown to the public by a lecturer, who gives an interesting talk on the advantage Cleveland residents have over those in other large cities who pay 80 cents per thousand cubic feet for gas, while Cleveland buys its natural gas of a considerably higher heating value for 30 cents per thousand.

The motion picture as a media for creating public good-will for public service companies is incomparable, and the results secured by the East Ohio Gas Company have been so gratifying that six other natural gas companies in the Middle West have purchased copies of this film for use in their communities.

WARNING TO EXHIBITORS

The Famous Players Film Company has sent out notice that C. A. Beach is booking the Famous Players production, "The Prisoner of Zenda," throughout New Jersey and Eastern Pennsylvania. George M. Krupa, Hippodrome Theatre, Lancaster, Pa., controls the rights to this production in Pennsylvania, and the Famous Players Exchange, 1331 Vine street, Philadelphia, control the rights for New Jersey. These concerns are the only ones authorized to book this production in this territory.

Exhibitors who book this print of "The Prisoner of Zenda" from C. A. Beach will be held equally responsible with him in such legal action as may be taken by the Famous Players Film Company.

"STERLING" WILL BE BRAND NAME

"Sterling" is the brand name adopted by the Sterling Motion Picture Company after perusing some three thousand letters. The reward of $25, which was promised by the Universal Company, was awarded to Mrs. Frieda Decker, of Brooklyn, who was the first to suggest the winning title. Ninety per cent of the letters received also suggested the name "Sterling," but Mrs. Decker's was the first.

Fred J. Balshofer, president of the company, which will star Ford Sterling, writes that he wishes he might give each of the "Sterlingites" $25, but that that would be impossible.



FOREWORD

THE increase in the number of pages of The Motion Picture News has made it possible for the management to revivify the Construction Department, which was temporarily sacrificed because of the unusual demand for column space by other departments and by advertisers.

It is regretted that this was necessary, for there was every evidence of interest upon the part of exhibitors, manufacturers and builders alike in the spreading of knowledge relative to the proper housing of the motion picture, and it is hoped that the temporary absence of these articles has but more greatly whetted the appetite for such food.

Exhibitors are urged to feel that this is their department and that they shall be at all times at liberty to consult the editor about their difficulties and needs, present or prospective. Where inquiries are of a personal nature they will be treated confidentially and answered directly by the editor, but where of general interest they will be answered through the columns of The Motion Picture News for the benefit of all readers.

There will appear a series of articles by the editor, which we trust will be valuable on the one hand to those that might contemplate building new structures, and on the other to those already provided for and who must battle against possible new competition by improving their old quarters.

A COMPLETE list of these articles has not yet been formulated. The reader may however, gain a comprehensive idea of their general scope by the following: The selection of a proper site; the selection of the architect and contractors; the factors determining the size and type of the theatre; the design of the auditorium, its decorations, seating, acoustics and optics and fire and panic preventatives; the stage and its equipment and its relation to the motion picture production; the operator's booth, its size, equipment, ventilation, safety of the operators and provisions therein to safeguard against cause of panic; the illumination and electrical equipment of the theatre; the heating and ventilating of the small theatre; the picture screen, from its first crude stages to its modern development; and the remodeling of old structures for the housing of the motion picture and the betterment of existing picture houses.

These articles will be written so that the layman may derive every possible benefit from them. They will not be burdened with scientific facts, but with business and practicable ideas resulting from experience and careful study of the details entering into the successful houses.

THERE will also appear articles illustrating theatre aberrations, that the exhibitors may not follow in the same path, and others showing model show houses in general of the smaller size, trusting that illustrating the difference will cause the desire for better things.

Exhibitors are always alert to study what is being done about them. They will watch very closely the next-door competitor, they will seek personal knowledge of the doings of places for a few miles around, but they as a rule have not the time to travel to gain such knowledge.

We shall bring such information to your doors through the columns of this journal. Various cities will be written up, selected distant from one another. The peculiar conditions surrounding each will be studied and fully described and illustrated.

The closest co-operation between the Construction Editor and the exhibitor will inevitably be helpful to both. NATHAN MYERS.

Construction Notes

California

A $60,000 motion picture theatre is to be built in Pasadena, on East Colorado street near Euclid avenue. Frank Dale is at the head of the enterprise. The structure will be of reinforced concrete with an ornamental front of pressed brick. Contracts will be let within a few days.

Florida

Another large motion picture house—the third of its size—is to be erected in Jacksonville, at the southwest corner of Main and Monroe streets, directly opposite the Duval. The promoters of the new theatre are not prepared to disclose their identity as yet, and will give no details of the new enterprise. It is said, however, the theatre will be about 105 feet square. The other two theatres in course of construction are Montgomery's on Adams street and Clark's on Forsyth.

Massachusetts

P. D. Murphy and P. O'Shea are building a one-story frame motion picture theatre, 90 by 40 feet, on Milberry street, Worcester. E. P. Fitzgerald is the architect

Maplewood, near Fall River, is to have a new motion picture theatre on Peckham street, near Stafford road. Work on the interior will begin shortly. The outer shell of the building is up.

Middleboro, Mass., has only one motion picture house at the present time, but petitions are before the town council, asking for permits for the erection of two more theatres. Dr. F. L. Rounds is seeking to enter the field as an exhibitor with a theatre in Thatcher's Row, while Edward and Gordon Shaw are anxious to open one in one of the buildings on the business street.

The Grafton, Mass., municipal authorities have granted a motion picture license to Louis Paley, of that town, to conduct a motion picture theatre in North Grafton. Mr. Paley will erect a three-story block on Main street, North Grafton, in which there will be provision for a motion picture theatre, 40x70 feet.

New York City and Brooklyn

Plans for a one-story brick nickelette on the west side of Melrose avenue, south of 149th street, the Bronx, have been filed by the Yorktown Realty Company, of which Milton M. Silverman is president. Gross & Kleinberger are the archi-

tects. The theatre will cost, it is estimated, $15,000. The same company are to open an open-air theatre, 57.6x100, on the same site, to cost $3,000. Plans have been filed by the same architects.

To New York City's hundreds of motion picture theatres must now be added The Pictorium, recently opened on East 180th street, the Bronx, between Vyse and Daly avenues, in the heart of the Tremont district.

The Pictorium is a first-run picture theatre, of concrete construction, and a seating capacity of 600. An open-air annex, where pictures will be shown by the management during the summer months, seats 1,000. Samuel H. Harris is the manager.

A distinctive feature of this new uptown playhouse is a Wurlitzer Hope-Jones Unit Orchestra, which assures the excellent quality of music that is being demanded more strongly every day by a critical public.

The interior wall decorations are in plaster relief. The ceilings are of metal. Leather upholstered opera chairs are provided for the patrons' comfort. Two projection machines are employed and, to make them absolutely stationary, they are sunk into a bed of concrete.

A three-story motion picture theatre, with offices on the upper floors, will be erected at Second avenue and Ninth street, for Philip and B. Menschel, of 142 Fourth avenue. The building will cost $15,000. L. A. Sheinart, of 194 Bowery, the architect, filed plans on March 27.

The Beacon Photoplay Corporation have leased a plot of land, 100x100, at the northeast corner of Bushwick avenue and Hancock street, Brooklyn, on which they will build a theatre in the autumn after the plan of the Regent, at 116th street and Seventh avenue, Manhattan. The lease covers forty-two years at an aggregate rental of $150,000.

The Beacon Company, which controls the Regent, is said to be negotiating for several other Brooklyn sites, with a chain of theatres in view as the ultimate result.

Alterations that will cost about $8,000 are soon to be made on the one-story brick motion picture theatre, 25x142, at No. 5 Chatham square, owned by Henry Berg, of 507 Fifth avenue. The Theatrical Building Company has the contract and L. A. Sheinart is the architect.

A motion picture theatre will probably be erected in the near future at the southeast corner of Blake avenue and Cleveland street, Brooklyn. The Rosehron Realty Company, A. Hornik, president, will finance the proposition. No architect has yet been selected.

Alterations will be made on the motion picture theatre at the southeast corner of Bridge and Concord streets, Brooklyn, according to plans filed by Koch & Wagner, architects, of 26 Court street, for Wilfred Mulvaney, the owner.

Plans for alterations that will cost about $5,000 have been filed, in connection with the one-story brick theatre on the east side of Brook avenue, the Bronx, near St. Paul's place. Herman Lederer, 1,341 Southern boulevard, is the architect.

New York State

George Cohen, of Newburgh, will open a motion picture theatre next door to his opera house on Broadway, within two weeks. An attractive entrance on the Broadway side of the theatre is being built and will be finished within a few days.

North Carolina

The Amuse-U, Charlotte, owned and operated by Frank Harris, is closed while undergoing substantial alterations. The building will be lengthened to increase the seating capacity, and a new front is being built. The improvements will cost about $5,000.

South Carolina

Florence, S. C., is to have another motion picture theatre—the fifth that the little Southern town will be able to boast. The newcomer will be known as "The Imp," and will be opened in the Williamson building in East Evans street, Florence, next door to the Hotel Florence, and across from the Central Hotel.

Ohio

A $25,000 fire-proof theatre building will be erected on Market street, Steubenville, Ohio, by the Athenian Amusement Company. Contracts have just been awarded for the construction of the theatre.

Pennsylvania

A one-story brick and terra-cotta motion picture theatre will be built at the corner of Marshall and Market streets, Philadelphia. Builders' estimates are practically all in. Hoffman Company are the architects.

Contracts for the picture theatre at Kensington and Lehigh avenues, Philadelphia, have been awarded to H. P. Schneider, York road and Erie avenue. John Knoele, 3154 North Broad avenue, will operate the theatre. Herman Miller is the architect.

The new three-story club building of the Elks, at Mahanoy City, will also house a motion picture theatre. Edward Z. Scholl, of Reading, is the architect. Estimates are being invited.

Revised plans for a new motion picture theatre on Ardmore avenue, Ardmore, have been filed by John C. Norton, the architect of Byrn Mawr.

The motion picture theatre at 4817-4821 North Broad street has been conveyed by Jacob H. Mayerson to Luciano A. Magazzu for a nominal consideration, subject to a mortgage of $23,366. The theatre is on a lot 60x136.5, and is assessed for $20,000.

Margolin & Bloch are about to erect a motion picture theatre on the east side of Hope street, north of Susquehanna avenue, Philadelphia, at a cost of $30,000.

The theatre will be a one-story brick building, 176 feet 6 inches by 35 feet 6 inches.

A motion picture theatre will stand in the near future at 2640 Kensington avenue, Philadelphia, owned by John Knoell. Herman Miller is the architect and the estimated cost will be $20,000.

A fire-proof steel and terra cotta motion picture theatre that will cost, with the ground, $100,000, is to be built at the northwest corner of Fifty-second and Locust streets, Philadelphia, Pa. The Felt Amusement Company will operate the theatre.

The lot, 90 feet 3 inches by 70 feet, has just been purchased and the construction of the theatre will begin at once. The house will have a capacity of 800. Stacy, Reeves & Sons will be the builders. It is expected that the theatre will be ready for an opening in September, under the name of "The Locust."

The Star Amusement Company, of Philadelphia, have filed plans for a one-story motion picture theatre to be erected on the west side of Thirty-first street, south of Wharton street. Bids will be opened shortly.

The building will be 42x62 feet, of brick and terra-cotta construction.

A one-story motion picture theatre, to seat 400 persons, is to be erected in North Philadelphia, by Durham Brothers. The dimensions are to be 30x120 feet.

Rhode Island

Ground is being broken for a motion picture theatre in Cranston at the corner of Farmington and Dyer avenues, near the city line of Providence. The promoters are Eugene Simonetti and Carmine Vendituoli, 26 Bond street, Providence.

A large motion picture theatre is now in course of construction on Mathewson street, Providence, R. I. Emery Brothers, of that city, are undertaking the new enterprise. Work on the project was commenced on April 1.

West Virginia

The improvements on the motion picture theatre of C. D. Thompson, at 1135 Market street, Wheeling, will shortly be completed. The enlargement of the house will involve a brick and tile front and a ground floor 16x32.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

A WELL-BALANCED HOUSE

THAT attention to details which, when combined with a broad general grasp of the essentials in a modern motion picture theatre, makes for success to an exhibitor, is well exemplified in the Duffield Street Theatre, Brooklyn, and its manager, H. B. Arden.

The big features of a well-appointed theatre are there. So are numerous little conveniences whose importance the patron might not recognize, but which he would miss at once were they lacking.

The Duffield Street Theatre is situated on Duffield Street at Fulton, Brooklyn, N. Y., directly across the street from the Hoyt street Subway station. The front of this theatre is composed of tapestry brick with tile trim; an elaborate electric sign at the side lends distinction without being garish.



ENTRANCE TO DUFFIELD STREET THEATRE

The lobby is finished in mission effect. The patron procures a ticket from an automatic ticket seller and enters the theatre.

The last row in the orchestra is distant at least sixteen feet from the entrance. The management has sacrificed all this seating space to make it a comfortable lounging place where one may stroll while viewing the pictures.

The house is about 74 feet each way. Its seating capacity is 842. The orchestra is sixteen rows deep and the columns supporting the balcony are so arranged that in no instance are they in line of screen vision. The slant is a decided one, so that a clear view is always possible. There is an excellent orchestra, composed of five pieces with piano and organ, which is placed below the stage well out of the line of vision. They play consistent music, which quite often is classic.



VIEW OF INTERIOR

Aisle space has been given careful consideration; there are four on the orchestra floor, all of which are wider than required by law.

There is no cellar and all flooring is of concrete. The house is surrounded by alleys upon which fourteen exits open; there are two more fire doors than are required by law, and a full house can be emptied in one minute without undue crowding.

Consideration of patrons is shown on every side. The retiring rooms are models of cleanliness; the thick, rich carpets yield gratefully to the feet; there is a counter where a desire for sweetmeats may be gratified, though candy is not hawked through the audience.

The theatre is owned and operated by the Imperial Manhattan Corporation. The property (including ground) cost over $200,000.

Mr. Arden, who is managing director, while he claims to be a novice in the business, possesses the art of knowing what the public wants, and giving it to them without ostentation. Programs and souvenirs containing the weekly bill are distributed to all patrons.

The "screen" service is of the highest order. "Features" are a feature. The projection booth contains 132 square feet and is built of concrete, steel and masonry. Extreme cleanliness prevails, the machines are thoroughly cleaned every day and the booth carefully scrubbed twice a week. The throw is about 50 feet upon a white plaster wall screen tastefully draped; the size of the picture is about 11x14 feet.

The quality of projection is furnished by three Simplex projectors and is in keeping with the high standard of the house.

A LIVE WIRE IN LYNCHBURG

THE Majestic Theatre, Lynchburg, Va., will be opened and started on a new career within the next month or six weeks, it is expected, under the management of J. B. Cravier, of Charlotte, N. C. Mr. Cravier's policy will be to give close personal attention to the comfort of his patrons, and he intends to show only the highest class film productions possible.

Extensive improvements on all sides are going on. The seating capacity will be nearly doubled. The front of the house is to be made even more attractive, and the final cost of these operations will probably exceed $5,000.

An additional innovation, which should arouse the interest of music lovers, is the installation of a $2,500 orchestra piano.

Until recently the house was operated and owned by the firm of Bellard & Shelton, but on March 6 it was purchased by the Piedmont Amusement Company, chartered under the laws of North Carolina. The Piedmont Company's capital is $66,000, and it has as its president a Philadelphia manufacturer Frank H. Fleer.

CHANGE IN MANAGEMENT

THE Arris Theatre, in Mansfield, Ohio, has undergone a change of management after five years. William Georgiou has purchased a large motion picture theatre in Lima, Ohio, and he has been succeeded at the Arris by H. W. Thomas.

Mr. Thomas, an exhibitor of ample experience in the silent drama field, assumed the management and part ownership of the Arris fresh from success in Washington, D. C. Mr. Georgiou, at the time of his departure for Lima, sold his interest to Mr. Thomas, who also purchased that held by Mrs. Lersch. C. C. Beck, one of the original company, still retains his place.

The continued success of the Arris under the direction of Mr. Thomas, who recognizes the value of quality in pictures for giving satisfaction to the critical audiences of the present day, is assured. His predecessor, Mr. Georgion, was one of the first to introduce motion pictures to the Mansfieldians, and leaves behind as a legacy to the Arris the good-will of a large coterie of friends, whose allegiance to the Arris is unalterable.

HAS NO COMPETITION

In Union, S. C., a town of small population, there is but one motion picture theatre. The reason for this, apparently, is that the theatre, which is owned and conducted by Mrs. E. C. Storm, with her son as assistant manager, is so well managed as to discourage competition.

Perils Pauline Didn't Foresee

There Were Enough of Them to Keep Arthur Roussel Guessing Up to the Last Moment—A New Release Plan

VERILY, the way of the producer is hard. If any one of a thousand and one details goes wrong, there is no telling what may happen before the matter can be righted. All this has been said before, but it applies with peculiar force to "The Perils of Pauline," the Eclectic serial feature, which encountered nearly as



ARTHUR ROUSSEL

many perils on its way to becoming a finished product as Pauline will before she reaches the finale of the photoplay.

Trouble began while the interior scenes were being taken in Pathé's big Jersey City studio. Just as everything was working smoothly, along came one of the winter's now historic blizzards, wrecked the glass roof of the building and ruined part of the scenery.

Then the entire company was dispatched to Florida for the outdoor scenes, which required the best of summer weather. When they arrived the first snowstorm Florida had experienced for seventeen years was on hand to welcome them and make them feel at home.

But the snow quickly disappeared, and Arthur Roussel, general agent of the Eclectic, settled back to wait for the negatives to be shipped up from the South. The next he heard of the messenger bringing them north was that he and his train were stalled between New York and Philadelphia.

The time when the first instalment of the story was to be published in the columns of the newspapers in various parts of the country was drawing dangerously near, and the prints must be ready for delivery to catch the first signs of interest in the serial. Mr. Roussel, with four men armed with snow-shovels, set out in an automobile, dug their way to the train and rescued the negatives and their bearer.

Such are a few of the difficulties encountered in getting "The Perils of Pauline" ready for the screen. But the pictures were delivered on time and in keeping his dates Mr. Roussel set a new precedent in releasing methods.

IT had been the custom to put out as few films of a picture as possible and work them from house to house as long as they stood the wear and tear. This is what Mr. Roussel did:

He shipped twenty prints to Chicago for the exclusive use of that one branch. He made up thirty for New York City, ten for Atlanta, fifteen for Boston and twenty-five for the Coast.

The sales force was reorganized. New branch exchanges were opened. Wide publicity was used with the result that more than two hundred theatres in Chicago placed orders in three days for privileges to run the first episode. In New York City more than two hundred and fifty theatres were secured in the same time. Chicago wired for five more films. Atlanta, Boston and the Coast joined in. This was four days before the film was due to be released.

So the new policy of distribution started. Exhibitors who were customers of the Eclectic Film Company will no longer have to wait for weeks to get a chance to show a film. Enough originals will be on hand at the different exchanges to guarantee every man a chance for an early run.

TO REPRESENT EXPOSITION

The following men have been appointed by the Second International Exposition of Motion Picture Art to sell space for the Grand Central Palace in their respective states. William Sweeney 338 South State street, Chicago, Ill.; S. A. Lustig, 701 Columbus Building, Cleveland, Ohio, and Fred Herrington, 23 Knox avenue, Pittsburgh, Pennsylvania.

Any contracts made by them will be honored at the New York office. The exposition will take place from June 8 to 13, inclusive.

QUAKERS TO HAVE NEWS WEEKLY

Pictorial Periodical for Philadelphia and Vicinity Will Begin in a Week or Ten Days—$500,000 Theatre Deal by Stanley Company—Exhibitors Will Fight Segregation Bill as Unconstitutonal

Philadelphia, April 1.

A "PHILADELPHIA NEWS FILM" will very shortly be one of the features of motion picture theatre programs in this city and elsewhere. The first number may be looked for within a week or ten days, according to present promises of the producers, the H. B. B. Motion Picture Company.

The scope of the "Philadelphia News Film" will be similar to that of the New York Weekly, and the Washington, Baltimore & Annapolis Weekly, both of which have met with gratifying success in their respective cities and throughout the country, the former being particularly popular in distant localities.

Philadelphia news will form the bulk of the pictures, but events in the neighboring towns will be chronicled and Atlantic City will have a generous representation during the season when that resort is a social and recreation center.

The News film will be issued in connection with the Philadelphia "Public Ledger." The "Ledger" will publish each week in its supplement a digest of the pictorial news to be found in the new weekly, and still pictures of the principal events treated.

A $500.000 deal in motion picture theatres, recently consummated, has shifted four of the largest houses in Philadelphia into the hands of the Stanley Company, of which Jules Mastbaum is president. The four theatres were purchased from the Springer interests, and the purchase gives the Stanley Company fourteen theatres in the Quaker City, two of which are new buildings, to be opened to the public within a month or six weeks.

The four houses just purchased are the Plaza, Broad and Ritner, seating 1,500; the Park, Thirty-third street and Ridge avenue, seating 1,500; the Imperial, Sixtieth and Market, seating 1,800, and the Century, at Sixth and Erie avenue, seating 1,500.

The theatres already under the direction of the Stanley Company are the Market Street Theatre, 333 Market; Auditorium, 219 North Eighth; Casino, 923 Market; Palace, 1214 Market Victoria, 915 Market; Savoy, 1211 Market; Princess, 1018 Market.

The Stanley Theatre, at Sixteenth and Market streets, and the Globe, at Juniper and Market, are the houses whose opening will take place late this month or early next month. Besides these, the company controls the Stanley and North Star theatres in New York City, several in Reading, Pa., and two in Atlantic City.

Julian M. Solomon, Jr., the manager of the Susquehanna Theatre since its opening last November, has become affiliated with the World Film Corporation, to take charge of its road bookings. Joel A. Levy is the new manager of the Philadelphia branch.

SUNDAY openings of motion picture theatres is a lost cause in Reading, Pa., for the present, at least. Benjamin H. Zerr, state treasurer of the Motion Picture Exhibitors' League and president of Reading Local No. 3, together with Julius G. Hansen, appeared before Mayor Ira W. Stratton and the council, with an offer to give a series of Sunday motion picture entertainments for the benefit of the hospitals.

The mayor and the council were disposed to lend a favorable ear to the proposition, until the exhibitors reminded them that it would be necessary to charge a regular admission rate to meet expenses and provide a substantial offering for the hospital.

"We could not meet expenses by merely taking up a collection," was Mr. Zerr's admonition.

The council, even then, might have wavered in the direction of the exhibitors, but the mayor was adamant. Although the proposition was in a worthy cause, he admitted, he could not countenance the opening of the theatres on Sunday. The exhibitors, seeing that there was no hope of success, withdrew and the matter was dropped.

If Mayor Blankenburg, of Philadelphia, attempts to enforce the ordinance that has been proposed to segregate the sexes in the motion picture theatres, and provide separate sections for unescorted women, he will find himself opposed by the Motion Picture Exhibitors' League.

It was announced at a recent meeting that an attorney had been consulted in regard to such an ordinance and had assured the exhibitors that, in his opinion, such a law would be unconstitutional.

It will be opposed on these grounds in the courts if the ordinance is passed by the City Council.

THEATRE TAX READY

An ordinance fixing the tax on motion picture theatres in Omaha, Nebraska, at from $75 to $150 a year and at ten cents per seat annually, was recommended for passage by the council in committee of the whole.



THE INVOCATION

Scene from "Lost in Mid Ocean" (Vitagraph three reels. Released by General Film Company)

OUR CORRESPONDENTS' FORUM

Blind Film Criticism

THE following letter, written in answer to an editorial in the Philadelphia "Press," has been sent to THE MOTION PICTURE NEWS, with the request that it be given publicity.

To acquaint our readers with both sides of the controversy, the original editorial is here reprinted, following the letter which it called forth:

Editor, Philadelphia "Press,"
Philadelphia, Pa.

Sir:

I have read your paper for eighteen years, but when I saw your editorial in to-day's issue headed, "Clean Moving Pictures," I was astounded. You are, as a rule, so well-informed and correct in your survey of men and things, however diverse, that it was hard to believe you could have been so misled as to print such an article.

I had read what Warden McKenty was reported to have said, but did not consider it worthy of notice. A penitentiary warden is generally a man of little education, leading a narrow life within prison walls, full of prejudice, cynical—a low type.

But when a paper like the "Press" comes out with a statement that "There is no disputing the fact that reel after reel of films, depicting the most reprehensible forms of crime and villainy, are daily exhibited to audiences, including a large percentage of young and impressionable boys and girls," a protest is demanded and justified.

I am willing to wager that the author of your editorial has not attended two moving picture theatres in the last six months. I challenge him to name one single reel released by the General Film Company during that period that his description above could be applied to. On the contrary, whatever effect the pictures have, outside of entertainment and amusement is distinctly educational and moral.

Among our regular daily patrons, we have judges, college professors, and ministers of the gospel. Furthermore, over two-thirds of our attendants are ladies. Could this be true if our films were objectionable or immoral?

I enclose our program for the past few weeks, and would ask the writer of the editorial to point out one picture in the list whose exhibition would warrant him in his statements

Respectfully yours,
CHAS. F. OLDT,
Treasurer, Third Street Theatre,
Easton, Pa.

The editorial in the "Press" was as follows:

In declaring that moving pictures are an evil influence leading to crime Warden McKenty voices no new opinion on this much-discussed subject; but his views should command respectful attention because his long experience with criminals at the various institutions with which he has been connected has doubtless made him a keen judge of the causes that lead to crime.

There is no disputing the fact that reel after reel of moving picture films depicting the most reprehensible forms of crime and villainy are daily exhibited to audiences that include a large percentage of young and impressionable boys and girls. How far it is safe to permit young people to view such spectacles is a question that the authorities must sooner or later undertake to answer. It is a question that the newly-created Board of Moving Picture Censors cannot afford to overlook when the warden of the Eastern Penitentiary publicly declares that moving pictures are more responsible than any other cause for filling the prisons.

In New York City the courts recently prohibited the exhibition of pictures depicting a certain form of vice, and the prohibition met with unqualified public approval. But it is doubtful if this class of pictures is any more dangerous than the realistic display of burglary and highway robbery that are nightly flashed upon many screens in every part of the city and state.

Blunders to Be Avoided

The Editor
THE MOTION PICTURE NEWS,
New York City.

Dear Sir:

From the point of view of those who patronize the moving picture industry, I would like to ask if there is any real need for the contradictory "breaks" that are frequently appearing in these plays?

For instance, one representing a party of overland pioneers, in 1845-50, have a fight with the Indians along their route. It was evidently "staged" at no small expense, and most of it was very good; but the pioneers were armed with Winchester repeating rifles and magazine pistols.

Another, a high-class French "detective" story, where both sides turned on finely drawn features, the victim of an attack, where some chemical was forced to his nose, to render him unconscious, laid all night and until found by the maid in the morning, *his head resting on nothing* and the neck straight. Also in this play one of these attacks was made on a live, keen-witted woman, directly in line of the mirror before which she was sitting. Again, in this same play, a taxicab was used *twice*, the second time before it could possibly have finished the first "fare.'

In another picture, where an Indian legend was being played out, the presentation was certainly *beautiful*, only to be made ridiculous at the very last by a useless bit of stage trap-door play.

In another instance, where a party of men returning from a club late at night find an abandoned baby. It would have been quite impossible for them to see or hear so small an infant at the point from which they hurried toward the area where the child was hidden, tightly rolled up in a blanket. In this play, too, they used the same automobile twice before the first service could have been performed.

I could give a long list of smaller ones, such as a United States naval officer wearing an *infantry* sword on duty, but the above are samples enough to show to what I refer.

When so much money, and time, and trouble are expended on some features of these plays, why do they allow such "breaks" to *get in* and *stay in?*

I have noticed, with much interest, that where American *Indians* are in the plays *as actors, they seldom fail to act out the very last touch on realism.* They, unlettered as they are, grasp the spirit of *silent acting as* few whites seem able to do.

It seems to me there is real need, right now, for a few keen-eyed critics whose work it would be to *purge these plays* (as they are being acted) of these contradictions.

This is offered in a spirit of making so gigantic an influence as the motion picture a true work of art.

Respectfully,
ROSS WILLIAMS.
Los Angeles, Cal.

PROGRESSIVE STARTS WORK

Offices have been opened by the Progressive Motion Picture Corporation in the "Times" Building in New York City. Fred L. Bennage is general manager. Studios have been established on City Island, New York, and in Los Angeles, California.

Harry Cary, formerly a Biograph leading man, is working on the first release entitled "The Master Cracksman" at the City Island studio.

The second release will be a comedy named "Busy Issy," with George Sidney leading. "St. Elmo" will be the third picture.

Branches are being established in Philadelphia and Boston, as well as Ohio and California.

Live News of the Week

C. B. Price, who recently resigned from the General Film Company as manager of their Los Angeles branch, is now special representative for the World Film Corporation for the Pacific coast, in charge of their branches at Seattle, Portland, Los Angeles, Salt Lake and San Francisco, and making his headquarters at 104 Golden Gate avenue, San Francisco.

While with the General Film Company, Mr. Price has covered the country from coast to coast, doing special office and outside work in their branches at St. John, Montreal, Albany, Bangor, Boston, New York, Wilkesbarre, Pittsburgh, Chicago, Minneapolis, Phoenix, Los Angeles and San Francisco.

The Beacon Feature Film Company have moved into their new offices at 110 West Fortieth street, where they will be found on the third floor. An excellent projection-room is one of the features of the attractive suite of offices in which the company is now housed.

Burglars singled out the Chicago home of Samuel S. Hutchinson, president of the American Film Manufacturing Company, on the evening of Thursday, March 19, and ransacked the house from roof to cellar. The Hutchinsons are in California at present, where Mr. Hutchinson recently repaired to look after business interests, and the extent of the family's loss cannot be determined until their return. Detectives are working on the case and endeavoring to round up the housebreakers.

Ben P. Schulberg, publicity manager of the Famous Players, has joined "The Happy Fathers' Club." Master Schulberg became a member of the household late on the night of March 27, and is already delighting his proud parents by emulating his father's fearlessness in meeting strangers. The belief that he will make the elder Schulberg look to his laurels as an advertising manager when he reaches years of discretion is strong in many quarters.

Pearl White, who develops into an aviatrice during her adventures as Pauline in the the Eclectic feature, "The Perils of Pauline," very nearly sent the production up into the air as well as her aeroplane by stepping on some broken glass in the studio while the last few scenes were being taken.

Consternation reigned among the directors until Miss White solved the



PEARL WHITE

situation by announcing that she would go ahead, regardless of the injury. She played the rest of the scenes with two silver tubes in the injured foot.

Arrangements for the serialization in the Chicago "Tribune" and other newspapers of the new Thanhouser serial thriller, "The Million Dollar Mystery" will be perfected on April 10, at a conference between C. J. Hite, president of the Thanhouser Film Corporation, Harold MacGrath, the novelist, who is to write the story, and J. Medill Patterson, of the Chicago "Tribune." Mr. MacGrath is on his way from Italy to attend the conference.

Lloyd Lonergan is at work on the scenario, from which the novelist will write the serial that is to be published in connection with the picture. Marguerite Snow, Flo La Badie, James Cruze and Sidney Bracy have the principal roles.

George Baker, the Vitagraph director, has just returned from a two or three weeks' absence necessitated by the illness and subsequent death of his father in Nebraska. During his absence Mr. Baker's place was filled by Lee Beggs.

St. Louis is to have a new motion picture theatre on or very soon after April 15. It will be located at 5118-20 Shaw avenue, with a seating capacity of one thousand, and promises to be up to date in every respect.

Bottinelli and Ferreris, well-known exhibitors in St. Louis, will be its owners and operators. Two Simplex machines will be installed, and a $630 light reducer, among other efficient equipment.

"Two-reel dramas suited to Florence Lawrence" is now the Universal appeal. Scenarios from writers who are familiar with Miss Lawrence's style will be welcomed at the scenario department of the Universal Film Manufacturing Company, 1600 Broadway, New York. Two-reel and three-reel plays suitable to Leah Baird are also in demand. "These," says the scenario editor, "should be strongly dramatic stories of modern life or society stories with a new twist." The emphasis, be it noted, is on one and two reel melodramas just now.

Sydney Ayres succeeds Lorimer Johnson, who has resigned, as director of the "Flying A" Company at the Santa Barbara studios of the American Manufacturing Company. His place as leading man will be filled by Billy Garwood, who will play opposite Vivian Rich.

Dick Broderick, in charge of the Detroit office of Warner's Features, Inc., is making friends fast among the exhibitors of that city and vicinity. Mr. Broderick, though a graduate of the vaudeville field, is not finding it difficult to make himself at home in the film world.

The Chariot Film Company have opened offices at 110 West Fortieth street, New York, and are preparing to launch their first release, "The God of Vengeance." The scenario

was written by President Yokel, of the Chariot Company, and produced in Northern Germany and East Africa by a German company.

"Our Mutual Girl's" latest adventure, and one that followers of the series will soon witness, was taking possession of the battleship "Arkansas" in the name of the Mutual Film Corporation.

"The Redemption of David Corson," in which William Farnum will make his debut as a Famous Players'



FRANCIS POWERS

star, is being produced under the direction of Francis Powers.

Mr. Powers, though only recently become a member of the Famous Players' organization, has already to his credit the productions, "Clothes" and "The Day of Days," in which Cyril Scott appeared.

H. M. Warner, of Warner's Features, Inc., is away on a business trip that will take him to the Pittsburgh, Cleveland and Detroit offices of the company before his return to New York.

The Eclair Film Company have taken temporary quarters for their manufacturing department at Bayonne, N. J., where all developing, printing, drying negatives and mechanical work will be done under the direction of their own managers until the completion of their new factory building at Fort Lee, N. J., on the site of the structure burned down on March 19. Ground was broken and work begun on the new building on Monday, March 22. The newest machinery will be installed there and the new factory will be in all possible respects an improvement over the old. The production and delivery of Eclair films will go on meanwhile without any delay or interruption.

It is no longer Bennie Goetz, but Benedict Goetz. The young, hustling manager of the Crystal Film Company disengaged himself from his business activities on Thursday, March 19, long enough to make Miss Goldie Felstein his bride, and spend a brief honeymoon with her along the boardwalk of Atlantic City. The marriage took place at the bride's home, in the presence of many friends of both the fortunate parties.

A Pathé camera-man recently enjoyed the sensation of being appointed by Huerta to the command of his army in the City of Mexico for the space of a day. Twenty thousand men, horse, foot and artillery, paraded before the camera-man. As a result 3,000 feet of film have been received by the "Weekly."

The Rolands Feature Film Company, of 145 West Forty-fifth street, New York City, one of the youngest firms in the motion picture business, is meeting with success. In the case of their first release, "Trapped in the Great Metropolis," an interesting New York police picture, State rights for much of the choicest territory in the country have been sold, and offers for the remaining States are being received daily.

Inspired by this success George K. Rolands, the managing director of the Rolands Feature Film Company, is busily engaged in planning a new production.

The title of this picture might be "Put Yourself in Her Place." But it isn't. Its official monaker is "The Baboon Kiss." Miss Louise Glaum is the heroine of the scene, which



LOUISE GLAUM

transpired during the production of the latest Universal Ike comedy, "Universal Ike Makes a Monkey of Himself." Miss Glaum is supposed (in the play) to be an actress who loves her pet baboon better than anything else. Hence the picture.

The baboon, by the way, answers to the name of Charley. He is the property of the Universal and the particular pet of Isidore Bernstein, manager of the company's Pacific Coast studios. Incidentally, he is a great favorite with the girls.

Irving Cummings is again with the Mutual. This time he wears the Thanhouser livery. The New Rochelle company have engaged him for a long term, and he will be seen



IRVING CUMMINGS

in a series of important leading roles. When last with the Mutual Mr. Cummings played under the Reliance brand, when Oscar Apfel was director.

After a long stay with Reliance Mr. Cummings rejoined Pathé Frères (he had been with them earlier in his career) and played many of the leads in that company's features. His screen career was prefaced by twelve years on the legitimate stage, where he appeared with William H. Crane, Lillian Russell and other stars. He made his photoplay debut with the Powers M. P. Company.

The Inter-State Film Company, of Philadelphia, have opened a cleansing and re-softening department for their chief office, and their Baltimore, Washington and Wilkes-Barre branches.

Albert Teitel, of the Multicolor Film Improving Company, will have charge of this work. Mr. Lesser, of the Philadelphia Film Exchange, is the first to close a contract with Mr. Teitel.

Grinfil Blake Garrison is a very proud grandfather. Anyone entering the offices of Midgar Features will soon find out that fact. His daughter, Mrs. Walter Vincent Combs, and Walter Vincent Combs, Jr., are doing excellently.

Nicholas Power, now engaged in circling the globe, reported "All's Well" from Luxor, Egypt, on March 8, by post card. If he has not already passed through the Suez, headed for the Far East, he will bid farewell to the Mediterranean countries very soon.

Mr. Bodine, of the Raw Film Company, of 15 East Twenty-sixth street, New York City, has recently returned from a hurried trip to Chicago, where he represented his company at the dealers' convention. Mr. Bodine reports the general condition of business in the Middle West as excellent.

"Escaped from Siberia," the coming release of the Great Players' Feature Film Company, is a feature of "grip, punch and thrill," in the words of Mr. Manheimer who, with Mr. Mundstuk, is producing the picture. Sidney Goldin, late of the Imp Company, is the director, and it is said to be one of his best efforts.

The New York Weekly, of the Life Photo Film Corporation, 102 West 101st street, New York, have obtained for this week a picture of the launching of the dreadnaught "Oklahoma" at the Brooklyn Navy Yard.

Motion pictures is the topic of the day at the Shubert offices, 233 West Forty-fourth street, New York, and the selection of past stage successes for screening in the near future, with reference to their drawing power both here and abroad, is going forward rapidly.

The Lee Lash studios in Mount Vernon, New York, have been purchased by the All-Star and will soon be remodeled and made into an ideal motion picture studio. The east and south walls will be of solid glass, the officers being on the west. A small office will be kept in New York City, the remainder of the employees going to Mount Vernon. May 15 is set as the day for moving.

Buffalo has a new feature exchange in the C. F. Garbe Feature Foto-Film Company, Inc., which has recently opened offices in the Lake Erie city, in the Mutual Life Building. C. F. Garbe is secretary and treasurer of the new concern. New York State rights for several current multiples are being advertised by them.

H. M. Best, formerly with Selig and Essanay, is Thomas H. Ince's latest accession to his Santa Monica, Cal., company, where he is making Broncho, Kay-Bee and Domino pictures for the New York Motion Picture Corporation.

A six-reel production of Richard Henry Savage's novel, "My Official Wife," has just been completed by the Vitagraph Company. This novel of Russian nihilist life, was once a dramatic vehicle for Robert Hilliard. James Young directed the picture. Clara Kimball Young and Earle Williams play the parts of Helene Marie and Major Sacha Weletsky, respectively. Dancers of the Czar's ballet appear in the ball-room scenes.

One of the leading parts in "The Banker's Daughter," which the Life Photo Film Corporation is preparing for release in the very near future, is taken by David Wall.

Mr. Wall was formerly with the



DAVID V. WALL

Famous Players, and while in their companies played in "In the Bishop's Carriage." He was also a member of Cyril Scott's company in the production of "The Day of Days." Heavy parts are his specialty.

The first public showing of the four-part photoplay delineating the life of "Big Tim" Sullivan took place at Marcus Loew's Broadway Theatre, New York, Wednesday, April 1st. It will be shown at the Delancey Street Theatre, Thursday, Friday, Saturday, and at the Avenue B Theatre next Monday, Tuesday and Wednesday.

Joe Sullivan, almost identical with "Big Tim" in size and general appearance, plays the lead in the photodrama.

After Easter Sunday "A Million Bid" and "Goodness Gracious!" will be replaced at the Vitagraph Theatre, New York, by "Mr. Barnes of New York," a six-reel production made from the play and novel by Archibald Clavering Gunter. Maurice Costello is featured in the production. "Love, Luck and Gasoline," a three-reel comedy, and "The New Stenographer," will complete the new program.

RIGHT OFF THE REEL

On March 24, a delegation of the New York Bankers' Association visited the studios of the Vitagraph Company of America. They were received by Messrs. Blackton and Smith, escorted through the plant and otherwise entertained. The object of their visit was a double one, to learn more about the art of motion pictures and at the same time look into the possibilities of the art as a means of showing the workings of the banking system and its benefits to the general public.

The Vitagraph Company has contracted with Col. Jasper Ewing Brady for a series of six plays to be presented at the Vitagraph theatre under the title of "The Regular Army Man." Col. Brady is an ex-United States Army officer. Having personally secured permission from the Secretary of War, whereby the commands of Gen. Tasker H. Bliss, with headquarters in San Antonio and Brig. Gen. Frederick Funston, located in Galveston, will be utilized in the making of these pictures, Col. Brady and a staff of Vitagraph Players will go to Texas.

John Bunny, the Vitagraph motion-picture comedian, has received an interesting publication from Moscow, Russia. It is a full page advertisement concerning himself, and the interest centers in the literal translations. In the Russian language, his name is Pockson.

Oscar Eagle, the Selig producer, returned last week from an interesting trip, which embraced the Bermudas and the Canal Zone of Panama, thoroughly restored to health.

Lois Weber, Phillips Smalley and their troupe of Universal Rex players will leave the studios at Hollywood, Calif., shortly for Laguna beach, along the southern coast of California, where they will remain two weeks and produce two Rex dramas. Miss Weber and Mr. Smalley will be supported by Rupert Julian, Fred Wood, William Brown and Ella Hall.

Cleo Madison, who was attacked and badly beaten by a burglar, is rapidly recovering. Fortunately, there are no disfiguring cuts on her face or shoulders, although her face was terribly swollen and both her eyes blackened. It is an experience she will never forget.

Charlie Murray, who made such a success with the Biograph, received a call to go back to New York with his company, but sunny California and the Photoplayers Club were too much for Murray, so he is now making fun for the Keystone patrons.

Gus Inglis is assisting director Wilfred Lucas at the Universal.

Arthur Maude, who is producing pictures on the Coast for the Kennedy Features in which Constance Crawley and himself are featured, has just completed "The Massacre of Saint Bartholomew," in four reels, and is working in "Thais," also in four reels.

John Steppling, the comedian, is going to the American studios at Santa Barbara, Cal. He was recently with the Universal and before that with the Famous Players and Essanay.

William Garwood started with the American last Monday.

Edwin August has a capable company with him which includes Edna Maison, Hal. August and Eugene Ormonde. Miss Maison has been associated with the Universal for a long time now and Mr. Ormonde has acted opposite Blanche Bates in "The Darling of the Gods," Mrs. Fiske and others.

Cleo Madison takes a double part in the next photoplay directed by Wilfred Lucas and written by Bess Meredyth. It is entitled "The Hills of Silence," and is Western in character. As a mother, she gets killed in an Indian raid and later appears as the daughter.

Ernest Shields, who stood on a rock which crumbled beneath him and fell twenty-five feet whilst working in the "Lucille" series at San Diego, Cal., lies in the hospital with concussion of the brain. He fell down the rocks and slid into the water. Grace Cunard jumped in after him, as did the camera man and a spectator. Mr. Shields is seriously ill.

The
Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES

Published Every Week by

EXHIBITORS' TIMES, Inc.

220 West 42nd Street, New York City
Telephone Bryant 7650

Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

ADVERTISING RATES on application

Copy for next issue must reach us by Wednesday 11 a. m.
For Feature Booking Directory See Page 55
For Buyers' Guide See Page 59

52 **Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.**

Vol. IX April 11, 1914 No. 14

THE CENSORSHIP SITUATION

THE introduction of a bill into Congress providing for a Federal Censorship Board to regulate the motion picture industry is a reminder that censorship, as applied to photoplays, has become a problem world-wide and as great as any that manufacturers, exchange men and exhibitors now have to solve.

Censorship has hitherto been associated with the Old World, with monarchies and bureaucracies. The motion picture was the signal for its resurrection in a country theoretically dedicated to non-intervention by the government, Federal, state, or municipal, in the legitimate freedom of the individual. And the country-wide agitation for censorship in the United States is an unintentional tribute to the power and popularity of the silent drama.

In America, at least, no parallel to the attitude of persons of authority and culture toward the motion picture can be found in the disposition of that body of citizens, at any time in the history of the country, toward the stage. Religious sects have boycotted the theatre at one time or another, but no statutes or ordinances were ever passed with the avowed intention of bridling the stage, such as have of late been levelled at the screen. American playwrights and managers have taken pleasure in condoling with their English brethren on having to bend their necks to the yoke of an official censor, and pointing to their own happy state of freedom. But the motion picture producer in this country is in the same plight with his contemporaries across the pond.

A PANORAMIC survey of the censorship situation throughout the world is enough to convince an impartial observer that chaos and conflict are the ruling features. The same results might be obtained with vastly less effort, and the just relief to the exhibitor and the manufacturer would be almost immeasurable. Twenty censorship boards are trying to do what one central commission, clothed with the necessary powers and equipped with the requisite knowledge, could better accomplish.

In other words, the censorship situation needs regulation as much as the motion picture industry is said to need it by its would-be regulators. The hopeful side of the case is that world governments, where they have not already done so, are beginning to consider the regulation of motion pictures as a national matter, and are showing signs of taking it out of the hands of the local and provincial authorities.

The United States and Germany are the two countries where local censorship of films has developed to the greatest proportions. Chicago, Detroit, Kansas City, Boston, Los Angeles, San Francisco and Memphis have specific ordinances on the subject. Voluntary censorship exists in as many other cities of the country, in some cases through the police, in others through self-constituted censors who are members of social welfare bodies. Washington, Schenectady, N. Y., Milwaukee, Pittsburgh, Houston, Texas, are on the verge of adopting censorship legislation.

* * *

GREAT BRITAIN has a film censorship no less renowned than its dramatic censorship, which has provoked the wrath of every living playwright in the island empire, and city, town and village boards too numerous to mention pounce upon all films that come within their jurisdiction.

Canada has emulated the mother country in this matter. Quebec and Winnipeg both have strict laws regarding motion pictures, and the disposition of the authorities in other Canadian municipalities is to maintain a watchful supervision over the films.

France alone, where there is more actual freedom in artistic literary and theatrical affairs than in any other country of the globe, has escaped the elsewhere epidemic demand for censorship. Now and then, in some provincial city, the mayor or head of police will issue a specific order against a picture to curb the Gallic fondness for situations and scenes that, to say the least, are broad. But, in general, the film receives the benefit of the doubt, and there is no reason to suppose that the younger generation of France is suffering from indiscriminate exposure to uncensored motion pictures.

The censorship situation is in a state of transition. And, as before observed, the apparent tendency is toward a centralization of the power in the commission of national jurisdiction. While censorship exists and so long as, in the opinion of the authorities, it should exist, this solution of the problem is the fairest to those whose means and welfare are bound up with the prosperity of the industry.

Big Publicity

would be and always is useless unless backed up by the proper organization capable of delivering the goods.

The Perils of Pauline

is absolutely unsurpassed for gripping attention from beginning to end. We have thrills built into the film and copyrighted there. THE PERILS OF PAULINE never misses fire; never slows up for a minute.

And something more—THE PERILS OF PAULINE was not written for the publicity—the publicity was written for Pauline. The huge campaign was planned and carried out because THE PERILS OF PAULINE was unsurpassed for out and out merit.

Do Your Part

If this feature is so big that others are following our lead, you ought to get the advantage of the excitement at once. To coin money for your theatre

BOOK PAULINE

AND DO IT NOW—BY WIRE.

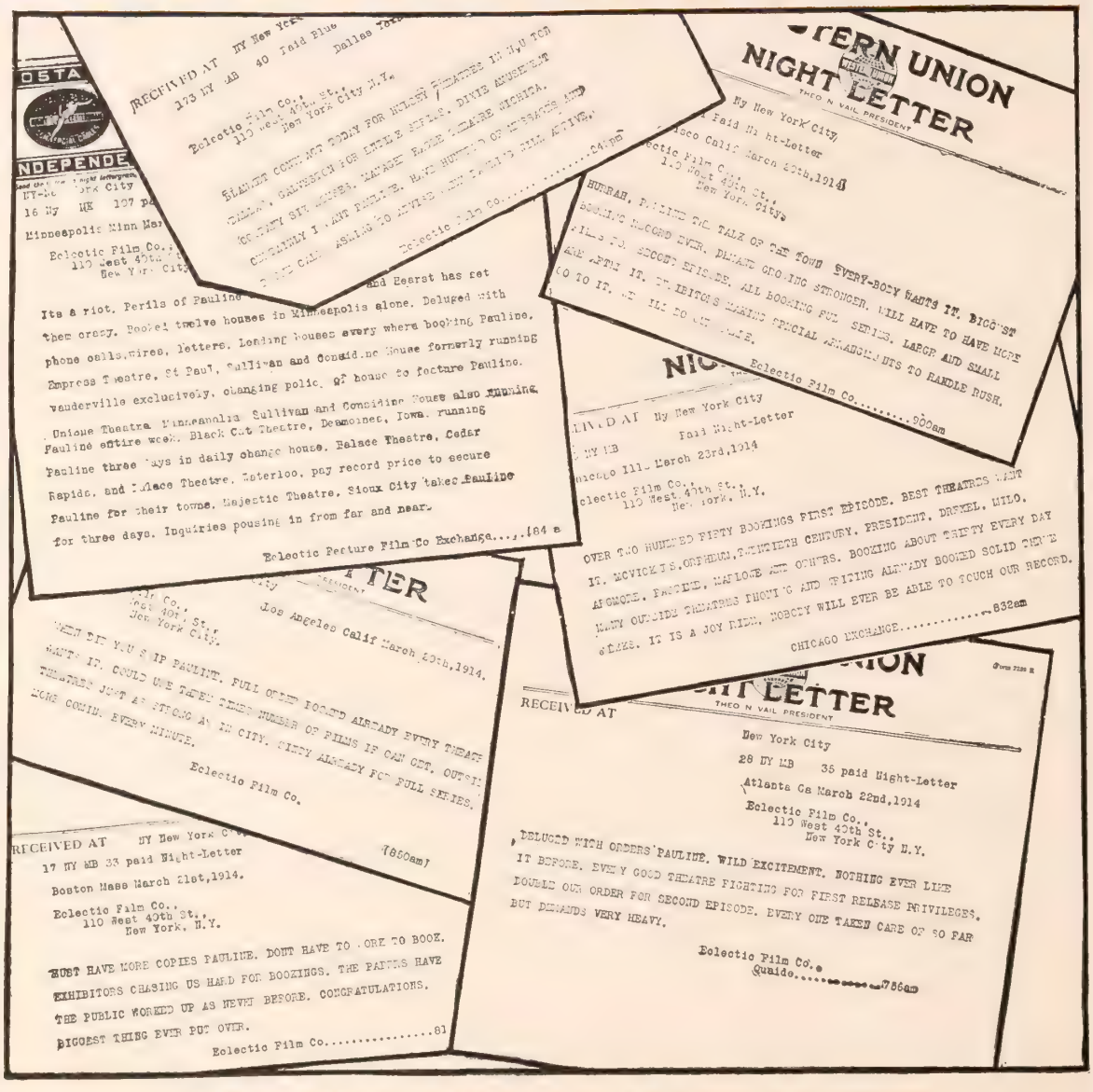
THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

Read What the Managers of Our Branch Exchanges Say About

The Perils of Pauline



WIRE YOUR BOOKING ORDER AT ONCE

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

The newspapers don't usually get excited about anything. But the day after the first showing of



The Perils of Pauline

the criticism reproduced here appeared in one of the biggest morning papers in New York.

ALAN DALE

is known all over the United States as one of the foremost dramatic critics of the present day. His field is particularly the drama and opera, but for the first time in history he broke all precedent to put the review of "The Perils of Pauline" on the dramatic page.

Now—

How about yourself? Have you protected your theatre and your patrons by booking "The Perils of Pauline"? The orders are so heavy and excitement is growing so fast that you will have to get in at once if you want the cream of the results.

The Second Episode Will Be Released on April 6th

Wire for it now. Get the first episode if you have not already done so.

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

Concentrate on This!

TWENTY MILLION READERS

Now Reading

THE PERILS OF PAULINE

in the largest newspapers on earth mean more to you NOW than all the promises of publicity to come at some future date on any other proposition ever thought of. It would be an easy matter for us to sign up three or four hundred second-rate or small papers to run THE PERILS OF PAULINE but we want you to have the co-operation of

Only the Biggest Paper in Your Locality

DON'T WORRY! WE HAVE IT!

and YOU get the benefit.

THE ECLECTIC FILM COMPANY

110 West 40th Street New York City

"THE SPOILERS"

(Selig Polyscope Company)

REVIEWED BY C. J. VER HALEN

THERE are so many things to praise in "The Spoilers" that it is difficult to know where to start. This stupendous nine-reel picture is thoroughly American. The real red blood of American action runs through every inch of it. And to use a real American phrase, there is a kick in every foot.

It takes hold of you, grasps your attention with the same kind of whole-hearted grip that one American would extend another, tells you its story, and makes you like it, because it has "some" story to tell. It is not one of



"I BROKE HIM WITH MY NAKED HANDS"

those pictures where one treachery is used to offset another, but where real men with clean minds and clean methods use the means with which God endowed them and overcame the schemings of their fellow humans. It is built on a large scale, big in principle and wholesome in theme.

One is likely to feel about this picture as one would feel about some favorite dish. It cannot be served too often. In fact, one does not feel that he has done the work justice by viewing it only once. It becomes an obsession to see it again.

Before many hundred feet of the picture have passed you imagine yourself in the character of Glenister and under your breath you say, "Bully," every time he scores a victory. You step right up to his elbow, help raise him on his associates' shoulders, and add your cheers to the other followers as they parade him through the town before his departure. When he shields his sweetheart from the flying bullets you can hear whistling noises go by your ears and the wind of the bullets on your cheeks. When good old "Slap Jack," as McNamara steals the mine, says to Glenister: "Step aside, lad, I got the big 'un covered," you know just as well as you know your own name that when "Slap Jack" threw his gun down and walked up the water way, he said "Hell!" as only thoroughly disgusted men can.

That big fight surely makes you sit on the end of your seat as the contestants sway fore and back, on furniture and over it, with no regard for the damage they are doing, breaking chairs, tables and bookcases as though they were junk.

The last scene, with the setting sun throwing its golden rays over the lovers, makes the spectator feel as though he were an eavesdropper, and the moment should be Glenister's and Helen's alone to enjoy.

Just a word of credit for the projection on this special event when it was shown privately to a circle of friends and newspaper men at Orchestra Hall in Chicago. The picture was put on the screen with as much perfection as is possible. That the light was splendid was attested by men present whose business it is to know good projection and good light. The musical selections on the pipe organ were an excellent aid in interpreting the emotions of the photoplay.

William Farnum looms up big in the character of Glenister. There is a personality about him that is appealing. Bessie Eyton as Helen Chester, is splendid in the role. A better actress than Kathlyn Williams to play the part of Cherry Malotte could not have been picked. Destry was played by Frank Clark in a convincing way, and Jack McDonald, as Slap Jack, carried off the lion's share of laughs. Wheeler Oakman, as Broncho Kid, carried his role well. Thomas Santschi, in the part of McNamara, played a good part. N. MacGregor, as Judge Stillman, and W. H. Ryno, as Struve, commanded attention in their respective roles.

To William N. Selig, the manufacturer, Rex Beach, the author, and to Colin Campbell, the producer, hearty praise and congratulations are due for "The Spoilers."

"The Spoilers" will receive its first public presentation at the new Strand Theatre, New York, under the management of S. L. Rothapfel. A full orchestra, headed by John Philip Sousa, will accompany the picture.

"ZINGO'S WAR IN THE CLOUDS"

(Warner's Features)

REVIEWED BY A. DANSON MICHELL

THIS is the fourth and last of the "Zingo" series, the review of the third part being in the Special Reviews for this week. The picture was made originally in thirteen parts by the Ambrosio Company but is marketed by the Warner's Features in four parts of three reels each.

Zingo is tired of globe-trotting and desires to rest in



THE BATTLE IN THE CLOUDS

Paris, but his large crew are unwilling to have him do so. He therefore sets out for Mexico, where he is to work a mine. Arriving, he hears of the former director of the mine, Philias Fogg, who, he also discovers, has been doing things in a very crooked manner. The man obtains the aid of the Indians and attacks Zingo and his wife, capturing them.

He is freed by an Indian girl and becomes general of the Federal army, with whom he attacks Fogg's cohorts. Deep water divers, submarine troopers, chloroform bomb-throwers all form a part of the "army." Fogg's troops are beaten.

Vanquished under the sea Fogg takes to the air in a large dirigible, taking Zingo's wife with him. A chase follows in which he is beaten and Zingo and his friends return to their native land.

"DANGERS OF THE VELDT"

(101 Bison)

REVIEWED BY PETER MILNE

THE scene of this pathetic drama is laid in South Africa, and except for a few minor details, one would think the film had been made in that distant land instead of in western America. There is not one uninteresting scene in the whole three reels, and aside from a few inconsistencies that are easily overlooked, the action is perfect. The photography is clear.

A good battle scene between natives and English soldiers is produced. The natives might have been imported



FRIEDA IS RESCUED

from Africa especially for the purpose. Wild animals are introduced, too, with sensational results. Two leopards are seen devouring an ox, and a lion is shown tearing at the body of a man. Both these scenes are so realistic that the observer truly shudders at the sight.

The plot may be an old one, but it is enlarged upon to such an extent and so well carried out that it appears quite new. Hans, the foreman of a Boer farm, marries Frieda against his will, but to please her mother. They are given a farm fifty miles across the veldt.

Six years later, Frieda being sick, Gretchen, the girl Hans really loves, comes to keep house for them. Hans and Gretchen act in a disgraceful manner before the eyes of Frieda. She sets out for home with her little boy and a farm hand. At night their oxen are killed by leopards.

Hans, relenting, starts after his wife, leaving Gretchen alone. The house catches fire and when she starts to go out she is met by two leopards. Her fate is left to supposition. Hans is pursued and killed by a lion, while Frieda is rescued from the natives by some English soldiers. She finds the man she loves in their captain.

"OUT OF THE FAR EAST"

(Imp)

REVIEWED BY A. DANSON MICHELL

THE very name of this two-reel picture suggests mysticism. The plot is suggestive of that Oriental fantasy that is so common to fiction. It is one of the very few pictures containing "spooky" ghostly scenes which really impress one as being well done. By a clever use of double exposure the director has gained that effect—the power of making the audience believe it is real.

The main plot is not new in any sense of the word, except that it is handled in such an efficient manner. The story has been utilized for both pictures and fiction, not of course in this exact form, but in varying degrees.

Ward, a young man, obtains some rubies which had been stolen from an idol in the Far East. He is tracked and haunted by "watchful eyes" which he sees everywhere. His fiancée is also carefully watched by the Indians.

She is finally captured and hypnotized, and a mark placed on her chest, which is to stay there until she tells where the stone is.

A friend of Ward's steals the stones. Ward is captured and frees himself by shooting the receiver of the telephone and thus calling the police through central. The stone is recovered from the friend by the Indians and restored, whereupon the mark leaves the girl's breast immediately.

"THE PRICE OF TREACHERY"

(World Film Corporation)

REVIEWED BY A. DANSON MICHELL

THE last half of the title of this picture is "The Lighthouse-keeper's Daughter" and the story is woven around this character.

The one feature that stands out in this picture more prominently than any other is the wonderful photography. There are a large number of water scenes, and these are enriched in splendor by natural beauty of the tints. The plot is good, although slightly shop-worn, but the photography is perfect enough to be a sufficient excuse for exhibiting the film anywhere.

The story is of the usual melodramatic type dealing with the good and wicked brothers, one opposed to the



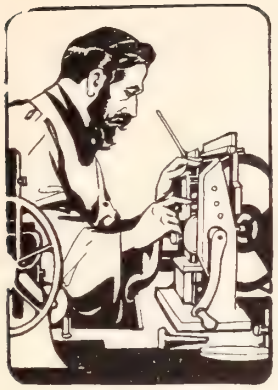
THE INTERIOR OF THE LIGHTHOUSE

other. There are several unusual twists and situations which change the sub-plots enough to warrant its use.

Henry and Robert are brothers. The former forges a check, the blame for which is assumed by Robert on his being taken ill. The lad is driven from home and becomes a sailor. Henry has become enamored of the lighthouse-keeper's daughter.

A terrible storm breaks out at sea and both the brothers are forced to seek shelter in the lighthouse, but they do not meet. Later the girl, who loves Robert, is insulted by Henry, and Robert hearing of it, yet not knowing who the man is, gives chase to him. He catches up with him just in time to see him sink into the quick sand.

The Great Northern Film Company have made a wonderful release in this five-reel picture, of which they may well be proud.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of The Motion Picture News.—*Editor.*

Address "Patent Editor," Motion Picture News, *New York City.*

Latest PATENTS AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,090,128. Indicating Device for Moving Picture Films. Franklin H. Avers.

1,090,287. Fire Protector for Moving Picture Machine Magazines. Harvy Barre Cunningham.

1,091,343. Motion Picture Apparatus. Charles Francis Jenkins.

1,091,443. Polychrome Screen and Process of Making the Same. Rudolph Ruth and A. Schuller.

United States Trade-Marks

The word "Arco" inclosed in three circles has been registered for the protection of Motion Picture Photoplays.

German Patents

271,882. Color Cinematography. Dr. H. A. Dorten.

272,013. Cinematography. Bernhard Bruns.

272,014. Stereoscopy. Willy Selke.

272,016. Color Photography. Huebner Bleistein Patents Company, Buffalo, N. Y.

The German Patent No. 233,167 in the name of Ruth has been out of print, and it is now announced that it is again at the disposal of the public. The patent in question covers a process which makes it possible to carry out McDonough's ideas, and at one time interested the German firm "AGFA."

Great Britain Patents

26,173. Photography. C. N. Bennett.

26,292. Kinematographs, etc. J. S. Higham.

26,472. Cellulose Films. Chemische Fabrik von Heyden.

26,820. Panoramic Cinematography. J. Marsh.

26,827. Kinematograph Films. J. E. Thornton.

26,828. Kinematograph Films. J. E. Thornton.

26,886. Arc Lamps. E. Siron.

26,936. Film Spools. M. Niell.

26,976. Colour Kinematography. C. N. Bennett.

27,227. Cellulose Acetates. Chemische Fabrik auf Aktien (Vorm. E. Schering).

27,228. Cellulose Acetates. Chemische Fabrik auf Aktien (Vorm. E. Schering).

27,322. Nitrocellulose Sheets. J. E. Brandenberger.

The British Patent No. 26,292 covers a screen for use in color cinematography, which is provided with more than two colors, in which every alternate color is a shade of red.

Anti-Halation

Silvio Cocanari has recently filed a patent for "Anti-Halation" coatings for films, which corresponds to his patent filed in Belgium on December 3, 1913.

Culpable Ignorance

DID you ever rescue a drowning man, and, instead of receiving thanks, hear the rescued one say, "Why don't you mind your own business?"

Something similar happened to me recently. An inventor to whom I was introduced complimented me greatly on behalf of the News, saying that the paper was steadily becoming more interesting and valuable to its readers.

"But what I cannot understand," said he, "is why you take so much pains in citing the foreign patents. Don't you think we have plenty to do to keep abreast of our own?"

When I essayed to explain, it was with difficulty that I made my acquaintance see the point at first, and I then made up my mind to warn readers of the News against this common error, so that others may avoid it and thus prevent consequences which at best may be discouraging.

There are at least thirty different countries in which an inventor may apply for a patent and still be entitled to claim priority in the United States during eleven months and thirty days thereafter. You may thus actually obtain a United States patent and establish a factory to manufacture the invention and then be forced to close unless you can make arrangements with the foreign inventor for a license. In any case, you will have to pay the price asked for without discussion, and all because another has applied for a patent similar to yours in one of the thirty countries referred to, prior to your application here.

The following extracts of the regulations of the International Convention for the Protection of Industrial Property will do more to convince the reader of the importance of this fact than anything I could write:

"The subjects or citizens of each of the contracting states of the union, in matters concerning patents for inventions, utility models, designs, or industrial models, marks of manufacture or trade and commercial names, indications of origin, repression of unfair competition, shall have all the advantages which the respective laws accord in the future to natives.

"They will, in consequence, have the same protection as the latter and the same legal recourse against all infringement of their rights, subject to the fulfilment of the formalities and conditions imposed on natives by the home legislation of each state. No obligation of domicile or establishment in the country in which the protection is claimed to be imposed on persons within the jurisdiction of the union.

"There are assimilated to the sub-

jects or citizens of the contracting states, the subjects or citizens of states not forming part of the union, who are domiciled or have effective and serious industrial or commercial establishments in the territory of one of the states of the union.

"A person who has duly made the deposit of an application for a patent of invention of a utility model, of a design or industrial model, of a mark or manufacture or trade, in one of the contracting states, or his legal personal representative shall enjoy for effecting the deposit in the other states, and reserving the rights of third parties, a right of priority during the terms hereinafter stated.

"Consequently a deposit subsequently made in one of the other states of the union before the expiration of these terms will not be able to be invalidated by acts accomplished in the interval, whether notably, by another deposit, by the publication of the invention, of its exploitation, by the placing on sale of examples of the design or model, by the employment of the mark.

"The terms of priority mentioned above shall be twelve months for patents of the invention or utility models, and four months for designs, industrial models and marks of manufacture or trade."

The following is a list of countries included in the convention: Belgium, Brazil, France, Great Britain, Italy, Netherlands, Norway, Portugal (including Azores and Madeira), Spain, Sweden, Switzerland, Tunis and United States of America (only since May 30, 1887).

The following countries later joined the above mentioned: Dutch Indies, Surinam and Curaçoa, Dominican Republic, New Zealand, Denmark, Japan, Germany, Mexico, Cuba, Ceylon, Australian Commonwealth, Trinidad and Tobago, Austria and Hungary.

When all these important facts are considered the question is not why so much pains are taken to set forth all the foreign patents obtainable, in addition to those of the United States, but why more of them are not given. —M. H. S.

FILMS ENTERTAIN MILITIA

A number of interesting pictures were exhibited on Monday night at the Twenty-Second Regiment Armory, N. G. N. Y. A large audience was present.

Pictures showing the comparison between the Russian Cossacks and the United States Cavalry were first shown. These were followed by illustrations of the working of the dynamite squad. The five-reel drama, "The Battle of Gettysburg," followed by two military comedies, were very well received.

Life-Photo Officers Entertain

Luncheon to Trade-Journal Men a Success—Engagement of William Gillette in "Secret Service" Announced

ON March 26, the Life Photo Film Corporation gave a luncheon to the representatives of the various trade and theatrical papers, who give all or part of their attention to the motion picture business. It enabled the representatives present to learn of the fine work which Edward M. Roskam, the president; Leonard Abrahams, vice-president; Bernard Loewenthal, treasurer, and Jesse J. Goldburg, secretary, are doing.



OFFICERS OF THE LIFE PHOTO FILM CORPORATION AND THEIR GUESTS IN THE STUDIO AT NO. 102 WEST 101st STREET, NEW YORK CITY

A demonstration was given of how a motion picture should be put on and the care and attention which is being given to productions by the Life Photo Film Corporation were clearly brought out. Two scenes were photographed during the morning from "The Banker's Daughter," which will soon be ready for state rights purchasers, and should go like wild fire.

Mr. Roskam gave a personally conducted tour through their large developing and printing factory, which is one of the most up-to-date in the city. Aside from the actual production of pictures the Life Photo Film Corporation is doing an enormous business in developing and printing for some of the largest film interests in the East.

At the luncheon, the members of the company went into detail as to their plans and aims which, if carried out, should land them in the front rank of producers.

It was announced that William Gillette has signed a contract to act in "Secret Service" for them, which is a foundation for future development which could not be improved. This Southern war story is the greatest of all the plays in which this great actor has ever taken part, and should make a new reputation for him, besides placing the Life Photo Film Corporation in a most enviable and advantageous position.

With William Haddock, late of the Edison and Imp studios, directing, and Frank Kugler, late of the Edison studio, as photographer, "Secret Service" should go over with a bang.

This is only a beginning of the great things which are to come.

EFFICIENCY PRINCIPLES SHOWN BY FILMS

The principle of efficiency, made comprehensible by motion pictures and physical exhibits, will be shown April 4 to 11, when the first Efficiency Exposition and Conference is held in Grand Central Palace, New York City.

There will be an efficient kitchen, in which every inch of space will be used to the best advantage. "Efficiency in production should begin at home," say the promoters. An office and a laundry equally efficient will be on view.

Although the management has pointed out this is not to be a business show, many of the largest corporations in the city will lend their aid to it. Industrial motion pictures will be displayed.

The exposition will be under the auspices of the Efficiency Society, Inc.

Advertising the Picture

By Frank D. Webb

[Editor's Note.—Mr. Webb is the advertising manager of the "Baltimore News," and in that capacity is qualified to speak with authority of advertising methods and their values. He has made a special study of theatrical and motion picture advertising, and his views on that subject, as here given, will be of more than ordinary interest to exhibitors.]

THERE are unquestionably many ways in which the owners of motion picture theatres can advertise their houses to the general public successfully. There are as many ways, no doubt, as there are ways open to business men in other lines, but one of the best of all these ways is systematic and not necessarily large use of local newspaper space,—particularly in newspapers which find this type of advertising interesting to their readers, and which are accordingly willing to give it more or less support.

Here in Baltimore, on "The News," we have felt for four or five years that there ought to be advertising possibilities in the rapidly increasing number of motion picture theatres which, at the present time, are to be found in every section of the town, but until a year ago it seemed impossible to get at this situation in the right way, and to make any headway at all with it.

At that time a member of our staff, who had taken the greatest interest in motion picture places and who had succeeded in developing some small showing of these local houses in our columns, for the most part in very small space, asked me one day if it would not be possible to run a general story in connection with motion pictures, in addition to the small advance notice which was given each prominent house—just as such notices are given to the regular theatres.

The matter was taken up with the editorial department and was favorably, if not enthusiastically, received. Using the fact that at least one general story of this type would be run the following Sunday, in addition to the notices which had been appearing for some little time already, the member of the "News" staff who had been working this type of advertising, then made a determined canvass among all of the better class houses to see if anything in the way of a representative showing from them could be developed.

IT was not easy work, but his efforts met with better response than any of us had any reason to anticipate, and instead of being given one general story, the advertising bulking up to pretty close to a half page, the editorial department decided to allow the other half of the page for the advance notices and several general stories, with the result that the entire page was devoted exclusively to motion picture news, and the advertising which had been developed to go with the one general story.

The effect upon the motion picture houses was almost instantaneous. The effect upon the circulation of the Sunday "News" was equally pronounced.

The motion picture men stuck and the page stuck.

It is a regular feature and has been, since that time, of our Sunday paper, and one of the best, we think, that has ever been put into it.

This paper, by the way, is published Sunday afternoon. This motion picture page has undoubtedly been one of the strongest contributing factors to an increase of several thousand circulation over the year before this feature was added to our Sunday issue, and its effect on the motion picture places has been equally emphatic.

From something like sixty-five, the number in Baltimore has increased to over a hundred, and the patronage, which was never particularly niggardly, has nevertheless increased until all the better houses are doing a business pretty much on a par with that done by the big downtown ones during the early days in motion pictures, when they were still such a novelty that everybody in every class was going to them, simply to see what they were like.

The "News" ran four pages devoted to motion pictures and made necessary by the volumes of advertising, at the time of the Motion Picture Convention held here in June, 1913.

ONE reason the motion picture advertising in Baltimore, even though most of it has been done in very small space, has been so effective, we feel, has been that the motion picture people have always had something specific and definite to advertise, and they have never injected into their advertising anything of the bargain counter spirit.

It has been straight, clean, creative copy to bring people to definite, specific places, at a definite time, to see definite things, and the titles of those things themselves, of course, are pretty nearly descriptive enough to make people want to see them or decide that they don't want to see them.

Consequently, the motion picture advertising, even though most of it has been very small, has always been good, and the response has been remarkable to it. We have packed five-cent houses twenty blocks out of the center of the city, to see productions which appeal to the people of Baltimore as worth while, while the downtown people feel practically every piece of copy they run, whether the production is especially noteworthy or not.

From seventeen to twenty of the local exhibitors use the columns of the "Sunday News" practically every week and the number lately has had a tendency to increase. What we have done in this direction we believe any paper can do with similar effort and similar support, and any paper which develops this form of business will find it immensely worth while, and the motion picture theatres in any town where any newspaper offers this type of co-operation, will find it immensely worth while to support that paper.

CO-OPERATION at this particular point, as in everything else in modern life, is the secret formula for making the good thing which both sides of the co-operation already have immensely big and worth while.

This development has been so important with us that we found it worth our while to attend the New York Motion Picture Convention last summer and have an exhibit not only at the Palace, but four framed exhibits at the Hotel Imperial, the Motion Picture Men's headquarters—this, in spite of the fact that up to that time we had never had, practically speaking, a line of advertising from the manufacturers of films.

At the present time the film situation is looking better, but even until this time the bulk of our support has come from the local exhibitors themselves, and with or without the support of the film producers, it is our belief that this development is worth the while of any live, wide-awake newspaper.

"DRUMONA" EASILY WORKED

The "Drumona" a mechanical orchestrion which can be used easily by the pianist, thus eliminating the expense of a trap drummer, was invented by Samuel Lapin, who also made the first "Dramagraph" and "Excelsior" machines.

The machine is small and compact, and can be used either with or without the piano. Large claims have been made for it by its manufacturers, who state it will produce all effects, musical or otherwise.

Archbishop's Ban Puzzles Exhibitors

Winnipeg Theatre Men Can't Understand Charges of Immorality Against Pictures—Point to Severe Censorship

Winnipeg, Manitoba, Mar 28.

WESTERN Canada is apparently not quite so broadminded as one would expect if one is to judge by the rather startling steps taken by His Grace Archbishop Langevin, who has placed a ban, not only on dancing and theatres, but on moving picture houses in the archdiocese over which he has spiritual charge.

There was recently read at the cathedral in St. Boniface, the cathedral city just across the river from Winnipeg, a letter from His Grace, which was addressed to his clergy, secular and regular, as well as to the laity. In this letter His Grace forbids his clergy and Roman Catholic citizens in his archdiocese to go to theatres and dances, and above all, to moving picture theatres.

The step has been taken because the Archbishop "has the testimony of worthy witnesses, both Catholic and non-Catholic, that the pieces presented at the theatres and in the moving pictures are contrary to morals." His Grace adds: "We hope that the abuses which have occurred in certain parishes of Winnipeg will not be repeated to the scandal of the whole archdiocese."

The very fact that the Archbishop has taken this step on hearsay evidence makes the letter of less value than had such not been the case. Winnipeg to-day is operated under a severe system of motion picture censorship, and one which has long been a thorn in the sides of the theatre managers, and it is safe to assume that the programs in this city of the West are as clean in every respect as in any other city in the world.

The Protestant clergy of Winnipeg have been long keeping an eye on them for this very reason, and the narrowest-minded parent or clergyman could not find aught to look askance at in the houses of this city. What His Grace refers to is a mystery to the managers as well as to the censors. There is a vast amount of capital invested in Winnipeg, and not a little in St. Boniface, in handsome motion picture houses, and such an arbitrary order, which threatens suspension from sacerdotal functions for the member of the clergy who overrides it, must seem little short of preposterous.

Whether it will affect the receipts of the motion picture houses is a questionable point. It may, however, be deemed a very doubtful one. Nevertheless, the fiat has gone forth—a fiat which is unprecedented in the history of the west of Canada—and one which must affect the right of every Roman Catholic citizen.

GEORGE M. CASE, the popular manager of the Victoria Theatre, which until March 9 was operated as a combination motion picture and vaudeville house, has changed the policy of the theatre to a combination stock musical comedy and picture house. Pictures will play a prominent part in the bill.

This is somewhat of an unusual combination and opens up a new field. It would be interesting to know how many houses are combination stock musical comedy houses and motion picture palaces. Two shows a night are given and one matinee, and the pictures run all day. Two reels follow and precede each musical comedy show and the bill is changed twice each week.

The Mutual program is making steady inroads into the theatres in Winnipeg, and the houses using the Mutual Girl series are speaking highly of them. The novel idea is attracting Winnipeg's femininity by the score.

The Province Theatre has made a stride in the right direction towards the comfort of its patrons in widening the space between the rows of seats. This was done at a sacrifice of quite a large number of rows of seats, but the widened space makes a remarkable improvement. One can now walk in and out with great comfort, and sit with even greater comfort.

It is unusual to see a manager sacrifice money which might be taken in at the door to make his audiences more comfortable, but such has certainly been done at this house. Handsome as are some of the Winnipeg houses, they all suffer from the narrow aisle disease.

There is no more uncomfortable arrangement than narrow spaces between seats. Managers would do well to realize that they not only lose patrons but also lose time in filling and emptying a house where the rows of seats are set so close together as to blister the knees of those who are trying to enjoy an otherwise good show.

Chandos St. John Brenon.



THE DEFALCATION DISCOVERED

Scene from "The Embezzler." (Gold Seal—2 Reels—March 31.)

INSTAL MODEL PRINTING PLANT

At an outlay of $50,000 the Balboa Amusement Producing Company is rapidly installing a thoroughly complete and up-to-date film printing department in its studios at Long Beach, California, and the new annex will be the largest establishment of its kind west of Chicago. Almost all the film negatives made in California by motion picture firms are shipped to Chicago and New York for the printing of the positive copies, at the companies' big laboratories in those cities. The Balboa Company will hereafter not only stage and produce big feature films but will also operate its own printing department and thus be able to make its own releases by individually delivering to exchanges throughout the country the finished product, ready for projection on any screen.

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

AN exhibitor in one of the larger cities of the West, himself something of a musician, has discovered an admirable way of combining music with pictures, and one that may prove of value to his fellow-theatre-managers.

His plan is particularly successful with multiples and features, but there is no reason why it could not be applied to single-reel plays as well.

Before the picture is shown to his patrons, this exhibitor reviews the play in private, notes carefully the emotional influences predominant in each part, and selects musical compositions that will be fitting introductions or preludes to them.

These must necessarily be brief, coinciding in length as nearly as possible with the time required for the change of reels, or with the intermission in vogue at any particular theatre between parts of the film drama.

Naturally, too, the selection of music must depend upon the instrumental resources of the house in question. An exhibitor who has an orchestra, however small, at his disposal, will be able to use music that one who had to depend entirely upon a piano could not.

THE exhibitor whose ingenious method is the subject of discussion in this article has, as it happens, an orchestra of eight or ten pieces at his command. Added to this, his own acquaintance with the best music of all times gives him an advantage over his less artistic brother whose knowledge is limited to a score or two of the more popular classics and "old favorites."

Let him describe, in his own words, his experiments and their results.

"The value of music, I find, is in making an audience more receptive of the dramatic and emotional power of a photoplay and more responsive to them," he says.

"Music is sentimentalizing in its effect and so is a powerful auxiliary to the pictures, which appeal directly to the sentiments of the people.

"Now, what I do is simply to try to select music that will awaken the sentiments to which I know, from having seen the film drama in advance, the play is going to appeal. Not only is there an overture for the entire play, but every part is introduced by music that, to me, seems to embody the theme of that part.

"YOU may think I am only copying the methods of the theatre orchestra and using mere entr'acte music. But it is more than that. What I do is really not done anywhere but in grand opera, where every act is preceded, in the majority of cases, by a special overture of greater or less length, embodying the spirit of that act.

"The operatic conductor has, of course, an immense advantage over me, in that the music was written especially for that opera and that act of the opera. And it is sometimes perplexing to find just the music, ready-made, that will convey the message I wish to give.

"Under this policy of mine,—upon which I have, by the way, received many personal congratulations from my regular patrons,—every kind of music has been heard in my theatre in connection with the exhibitions.

"When rag-time is necessary, I use it, and use the most popular 'rags' I can find. And when I encounter a scene or a part in a film drama that is more finely expressed in a work of Chopin, Mendelssohn, Liszt, Grieg, or Wagner, I haven't the slightest hesitation in giving my people that, either.

"While I am introducing my patrons to new music all the time, I don't forget familiar and popular pieces, such as the 'Melody in F,' Schubert's 'Serenade,' 'Poet and Peasant' overture, and the like, as well as the old ballads and sentimental songs of a generation ago.

"HOW can the exhibitor who is not a musician himself adopt such a plan as I have been discussing?

"I can answer that by telling you the experience of a friend of mine, who is an exhibitor in a nearby town.

"When I first hit upon the idea, I confided it to my friend, whom we will call Smith. He begged leave to try it in his own house and I agreed, willingly.



ROBERT LEONARD IN "THE EYE OF THE LAW"
(Rex Drama—Released April 2.)

"Smith is not a musician, though he has used music from the beginning, faithfully, and with excellent results.

"His is a town of about 15,000 inhabitants. Knowing he could not carry out the details of such a program himself, he set out to find a musician who could, and would do so at a reasonable figure.

"After some inquiry, he unearthed an ambitious young fellow who was organist at one of the local churches on Sunday, and gave music lessons during the week to eke out his income.

"Smith saw him and laid his proposition before him. The young man was enthusiastic over the application of music to pictures in such a way. The only thing that made him hesitate was the question whether he could, as a church organist, properly connect himself with a theatre. Smith quickly overcame his scruples, however, by assuring him that a good many of the members of the organist's church attended his theatre,—which was true,—and the bargain was struck.

"I happen to know the details of the deal Smith made with him, and the figures were $20 a week. 'Bargain' is the word for it, for an ordinary 'ivory-thumper' would have cost him nearly, if not quite as much as that, while this man put his talent, his familiarity with music and his ability to arrange programs at Smith's disposal at what was really a ridiculously low figure.

"I RAN into Smith one day after his new 'find' had been with him for two or three months.

"'How is your musical scheme getting along?' I asked him.

"'Immense!' was his reply. 'Some of my patrons were surprised at first at the amount of music I gave them but they very soon came to understand it, and then to look for it.

"'And say! I've got a gem in that kid organist I dug up. Between him and the pictures, we have very few dry houses when there's a pathetic piece on the screen. I've gotten so now that I go into the back of the house during a sad scene and count the sobs I can hear with as much pleasure as I count the coins in the box-office. And, to tell the truth, I get things in my throat and eyes every little while, listening to that fellow. He certainly can play the heart out of your breast.

"'I don't worry any more about the music. It's up to him entirely. He can put things across I never thought you could get a motion picture audience to listen to, yes, and get a hand on them, too. You can't imagine what a difference it makes in the pictures. Why, films I'd had the operator run off for me, just to get the drift of them, I scarcely recognized when I watched them to the tune of his music.

"'I m for that sort of thing strong, and so are my people. I wonder why more fellows in the business don't try it?'"

"And so do I."

BATTLE OF AUSTERLITZ SHOWN

In Kleine's "For Napoleon and France," the battle of Austerlitz has been featured. The action occurs at the commencement of the second reel and continues through eleven hundred feet. It is filled with attacks and sorties in the engagement of several thousand men, in a very realistic and thrilling reproduction of the battle which decided Napoleon's future and temporarily changed the boundaries of modern Europe.



"DON'T START ANY TROUBLE!"
Scene from "The Smuggler of Sligo" (Reliance—two reels. Released March 28)

ESSANAY

There's a plant in North Chicago with
all others t'will compete.
The number's 1333 and it's up on
Argyle St.,
Where they manufacture picture films
for use in the Photoplay
The trade-mark is an Indian Head—
sub-titled—S and A.

This trade-mark born some time ago
from infancy arose,
Till now it holds a foremost place in
all the picture shows,
It has advanced and will advance so
strongly day by day
That throughout this mighty universe,
you'll see an Essanay.

'Tis not alone the subject of the photoplay in kind,
For praise is absolutely due the director's master mind,
He moulds his people in the work as a
sculptor moulds his clay,
And therein lies the real success of
the famous Essanay.

Of the people of the Eastern Stock
one cannot speak in vain,
There's Bushman, Calvert, Bailey,
"Doc" Travers and Miss Bayne,
Ruth Stonehouse and Ruth Hennessy
and Beery always gay
Washburn, Stine and Bolder, all at
the Essanay.

Miss Edney, too, and Clara Smith, and
then we must n't fail
To mention Irene Warfield also Clara
Dale
There's Mason, Thomas Commerford
and Charlie Hitchcock, say
It's quite a bunch of artists that are
with the Essanay.

—Frank Dayton.

ECLECTIC EXCHANGE NOTES

The New York City branch of the Eclectic Feature Film Exchange, under the management of Jule Bernstein, has moved from temporary quarters in the World's Tower Building, 110 West 40th street, to 115 East Twenty-third street, where the exchange will be permanently located.

Another branch of the Eclectic Feature Film Exchange has been opened at 217 East Fifth street, Cincinnati, Ohio.

S. P. Hetteyberg, an experienced exchange man, will be at the head of the new branch.

PICTURES AID SUFFRAGE

To illustrate the obstacles encountered by the National Suffrage Association motion pictures were utilized in a meeting at the Carnegie Hall, New York, on Monday night. The pictures showed the difficulties of canvassing the small towns and outlying districts in attempts to get votes.

Dr. Anna Shaw presided at the meeting.

"THE BLUE MOUSE"

(De Luxe Attractions)

REVIEWED BY MERRITT CRAWFORD

THIS is a production that fairly sparkles. It is crammed full of intensely ludicrous situations, well conceived, well contrasted and arranged in such natural sequence that the audience thrills with anticipatory pleasures throughout the six reels which it takes to tell the story. Except for the opening scenes, which drag a trifle by comparison with those that follow, but which are quite necessary for the proper development of the plot, the interest is constantly sustained.

Whether "The Blue Mouse" would be as effective without



THE "BLUE MOUSE" WRITES TO THE DIRECTOR

Madge Lessing in the title role is problematical. With her it may be classed with those screen productions—steadily growing more frequent nowadays—which actually surpass in popular appeal the stage success upon which they are based. Miss Lessing's portrayal of the character of dainty—if somewhat naughty—Dolly Frivoleuse fascinates quite as much upon the screen as over the footlights.

The story of the play is too well known to need much mention here. Teddy Barker, an employee of the Searchlight Insurance Company, to win a position as branch manager and a dowry for his wife at the same time, lays plans to engage the interest of Mr. Bock, the director of the company. This gentleman, he finds, has a weakness for granting concessions to employees who have pretty wives.

After much reflection Teddy evolves a plan which seems feasible, and arranges with Miss Dolly Frivoleuse, otherwise known as "The Blue Mouse," for a stipulated sum, to pose as his wife. Soon afterward she meets the susceptible Mr. Bock, who at once falls a victim to the charms of the pseudo Mrs. Barker.

As can well be seen a number of complications result, in which Bock and Teddy, the wives of both, the "Blue Mouse" and Teddy's father-in-law, Mr. Brummer, all have a part. In the end, of course, everything is straightened out to the satisfaction of all with the possible exception of the "Blue Mouse" herself.

THE COBBS IN CHICAGO

Agnes Egan Cobb, manager of the Leading Players Film Corporation, and C. Lang Cobb, manager of Ramo Feature Films, dropped into Chicago last week boosting their respective brands of features. C. Lang handed out something rather novel in the way of business cards which consists of a small envelope and ticket of the kind you get for $1.50 and $2.00, when you want to see a first-class show. You can get them for nothing from C. Lang, who claims they are good publicity.

"LUCILLE LOVE, THE GIRL OF MYSTERY"

(Gold Seal)

REVIEWED BY PETER MILNE

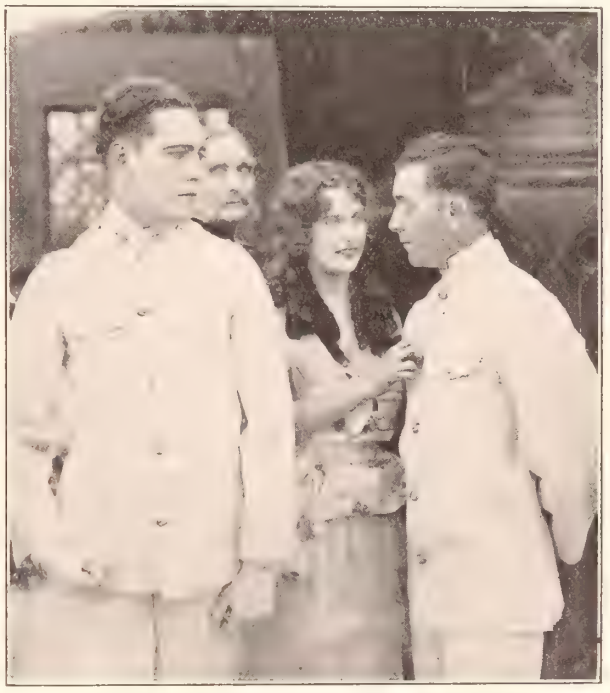
THIS "de luxe" production of the Universal Company is sure to be a success. From the very outset it scents of excitement and mystery. Two reels are to be produced every week for fifteen weeks. As is always the case in pictures that are "to be continued," the last reel ends at an exciting moment, which is sure to cause the public to return for the next installment.

The photography is clear and the light effects are good throughout. The entertainment in the commander's house is handsomely staged. Elegantly gowned women and well-dressed men throng the rooms of Love's mansion and lend life and grace to the picture.

The last scene is the crowning one of this installment. Lucille is in hot pursuit of the spy in a hydro-aeroplane, while air craft is seen skimming over the water and rising in the air. This scene, which must have been very difficult to film, is exceptionally well done.

All the characters act their parts to perfection. The spy is a fine, racy villain, and Lucille gives promise of developing into a most marvelous heroine. The opening chapters of the story run as follows:

A servant in Commander Love's house steals some papers of great importance and gives them to a spy, a former rival of Love's for the hand of the same girl.



LUCILLE AROUSES HER LOVER'S JEALOUSY

Dick, one of Love's naval attachés, who is engaged to his daughter, is accused of the theft and imprisoned.

Lucille overhears the spy communicating with an accomplice on the telephone, and learns that he is to sail that day, taking the papers with him. She keeps the knowledge to herself and hastens to the dock, but the spy has already started for the steamer. Nothing daunted, the young lady enlists the aid of an aviator, and they set out in hot pursuit of the ship in his hydroplane.

The excitement that abounds in these pictures from the opening scenes, and the feeling of suspense that the closing moments leave with the spectator, augur well for the stimulating power of the coming chapters of "Lucille Love, the Girl of Mystery." The first part is scheduled for release April 14.

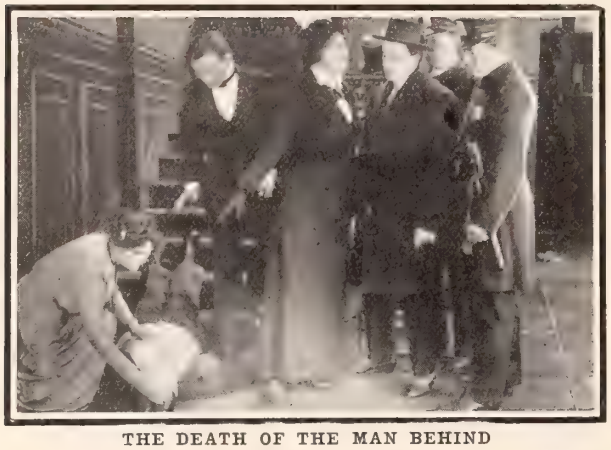
"TRAPPED IN THE GREAT METROPOLIS"

(Rolands Features)

REVIEWED BY LESLEY MASON

OF the making of white-slave photoplays there seems to be no end, and "Trapped in the Great Metropolis" is the latest of them, as the shrewd spectator will surmise from the title. The supposed conduct of the traffic according to the most approved of modern business methods, under the trade-name of "Social Employment Bureau," with stenographers, bookkeepers, and so on, is delineated at some length; in fact, to the exclusion of other white-slave features. But the traffic, as such, is the atmosphere rather than the subject of the production.

In other words, this five-reel feature deals with the wholesale side of the inhuman business, if one may apply cold commercial terms to an industry that is hideous, whether real or imagined. It does not carry one into the region of disorderly houses, or show the victims of the cadets in their sensual servitude. Save for extracts from the books shown on the screen, certain of the sub-titles, and the operations of Teresa, the decoy for emigrant girls—and her activities are mild compared with similar scenes in other dramas of this sort—it might be representative of any business carried on in violation of the law. By so much, it is less offensive to the delicate-minded than its predecessors.



THE DEATH OF THE MAN BEHIND

After a sufficient revelation of the workings of the white-slave offices to give what follows vividness, everything is centered around the tracking down and capture of "The Man Behind" by a detective and his sweetheart, a woman newspaper reporter. Not a new plot, to be sure, but one that is always capable of interesting treatment. Rose Austin, the reporter, disguises herself as "Madame Dufrene," on from South America—her card reads simply "South America"—to buy white slaves.

She meets the manager and finally wins a tête-a-tête with "The Man Behind," who, of course, proves to be the philanthropic lecturer she had interviewed not long before. While she is waiting for her lover and the police "The Man" escapes, the manager throttles her and makes his desperate way up fire-escapes and over roofs, to be shot finally in a duel with the police. "The Man" drops dead of apoplexy in his own front hall.

There are few, if any, novel situations, or combinations of them; the fragment of the automobile pursuit down Broadway, and the capture of the cadets by the detective racing behind a cop on his motorcycle are among these few. The artistic is frankly subordinated to the sensational. Suspense is frequently lacking in the earlier parts, but after Rose Austin sets out to get "The Man" there is the constant doubt as to what her fate at this stage or that of her adventure will be, and how retribution will overtake the criminals.

Vigor and spirit in the action is not by any means wanting, though the movements of the cadets and the detectives at the steamship wharf (Coney Island Line) could have been more snappily handled with far better results than were obtained. It appeared as though the director were at a loss how to keep the sleuths from capturing the runners before the latter had reached their automobile, and commenced their flight. Photography that is generally clear and good acting of a vehement, melodramatic sort complete the tale.

"THE LIFE OF OUR SAVIOUR"

(Pathé Fréres)

REVIEWED BY A. DANSON MICHELL

NINE thousand feet of perfect colored photography, wonderful settings and impressive acting combine to make this truly one of the most perfect films ever produced. The picture was reviewed at the Manhattan Opera House, New York, where it is being exhibited, for this week only, under the capable management of Robert W. Priest. Mr. Priest has handled a number of large films of this and other kinds, and is a master at staging and arranging such pictures.

Much of the picture was made in Paris, in the Pathé studios. It is handled in a consistently reverent manner by all concerned. The grouping and lighting effects were particularly notable for their fitness.

As an educational feature this picture is unsurpassable. The life of the Christ is followed from His birth to His death; the events are shown in the sequence in which they naturally follow.

The coloring is wonderful. It can hardly seem possible that it is natural, and not hand-colored, because of the exquisite distinctness of the tints. A most remarkable film.

Late Chicago News

American Film Employees' Ball

The employees of the American Film Manufacturing Company on March 17 held a ball at the Colonial Hall which was attended to the capacity of this auditorium. Many of the people connected with the other manufacturing plants were present, as were also a host of friends of the American's people. The trade papers were represented and also the exchanges.

This was the first ball attempted by the American Film Manufacturing Company employees and proved to be a success beyond their expectations. Novelties were introduced in the way of colored spotlights, and professional fancy dancers entertained the guests at intervals during the evening. Everyone present seemed to enjoy themselves thoroughly and much physical exercise was secured to the tune of "Too Much Mustard." Even genial Dick Nehls, the G. M. of the American, attempted a few of the latest steps. He became rather efficient before the evening was over. A flashlight picture was taken of the gathering.

Fuller Sick in Chicago

Charles Fuller, the man who never stops talking, and who right now is boosting Kennedy Features, ran into Chicago last week to give all of us the "once over." Unfortunately, however, Fuller was taken sick on his second day here. His many Chicago friends sought out his room in the Sherman House, where they planned to condole with him. But they found that he is not the kind of fellow that condoles, and he played host in fine fashion with that wonderful repertoire of stories at his command.

Preparing Big Production

Mr. Byrnes, president of the Historical Feature Film Company, states that he is preparing to make a big feature. For this purpose Mr. Angeles will go East during the coming week to secure people for the leading parts. It is said that the cast will include about three hundred and fifty people.

SPECIAL FILM REVIEWS

"The Price of Silence." (Kleine-Celio. Two reels. March 31.)—There are some very good scenes in this production. The exhilarating sight of a fox hunt is portrayed, and done well from start to finish. The last scene, that of the three Raffles fighting on the top of a high cliff, is a thriller. The final plunge of all three of them going over the precipice is a vivid climax.

Mollie marries Mitchell, a young man who was hurt falling from his horse in a hunt and taken to her father's house. Mitchell pays his former companions to keep the secret that he was once a crook. They come to the house for more money. Their demands are overheard by Mollie and she learns the truth. Mitchell is hurt in a tussle with the men and is attended by Richard, Mollie's former love. Mitchell and his companions go out for a walk to talk things over. On the edge of a cliff they start fighting and all of them fall to their death. Mollie marries the doctor.

"Zingo in Africa." (Warner's Features. Three reels.)—The third of the "Zingo" series, the fourth of which is reviewed in another part of this issue. Arriving in Egypt Zingo and his wife rescue two native girls from a band of savages, adopting them as members of their party. While Zingo is out in his famous patented hunting suit the three girls are captured by a band of gorillas and carried to their nest in the tree tops.

Zingo, on his return, follows the gorillas, and remembering his monkey language talks to them and calms them so that they give up the girls. Meeting with several artists who attempt to steal the girls, Zingo is surprised. He is drugged and placed in a coffin and shipped to London as a rare specimen. Chartering an aeroplane, he flies back to Egypt and rescues the girls from the artists, and then with a fond look at the Nile he returns to Europe.

"The Drug Traffic." (Eclair. Two reels. April 8.)—An exposure of the traffic in morphine, heroin, opium and the like, placed in the form of a drama which is sure to please.

Curson, a manufacturing chemist, has produced a consumption "cure" in which there is a large amount of morphine. His son marries a young heiress, and together they start a crusade against the sale of morphine by druggists, litle dreaming that their father supplies their market with the raw material. The girl becomes addicted to the habit. Curson, Jr., has the druggist who has been selling her the drug arrested, and swears if he can get the man higher up he will kill him. Soon after his wife dies and he learns it is his own father who is responsible for this and many other deaths. A strong finale.

"The Fighting Blood." (Lubin. Two reels. April 1.)—Some excellent scenes both on land and water are shown in this drama. The plot is new, or else it has been developed to such an extent that it appears new. There is a thrilling scene in the last reel where two men struggle in the water. They both go under, but the hero finally comes up with the dead body of his opponent. The photography is clear and the action rapid throughout. The observer's interest is not lost once during the entire two reels. Some of the wireless and telegraph messages that appear in the sub-titles are a little too indistinct to read without straining the eyes, but save for this small defect the film is flawless.

The adopted son of Colonel Poynte is caught drinking on duty, court-martialed and discharged. At the same time Captain Little, commander of a United States revenue cutter, comes to visit the colonel's adopted daughter. The discharged soldier overhears the plans of some smugglers and it is largely through his efforts that they are brought to bay. Captain Little secures a commission for young Poynte in the revenue service. He is reconciled to his father and the story ends happily.

"The Smugglers of Sligo." (Reliance. Two reels. March 28.)—Owen Moore and Miriam Cooper play the leading parts. Mr. Moore might have made more of his role. The story is laid on the coast of Ireland. The finale, a moonlight effect, is well photographed. The romantic parts are slightly contradictory.

Danny, a smuggler, and the daughter of an old sea captain are in love. She meets the officer of the King, who is there to find the smugglers. Her father gives up the traffic and Danny is forced to bring in the illicit goods. He is killed by one of the soldiers in attempting to escape. The officer and the girl plight their troth immediately after.

"Captured by Mexicans." (Kalem. Two reels. April 8.)—A wonderful idea of the expansive, sandy, Mojave Desert is afforded in the scenes of this delightful drama, and the awfulness of being lost in its wind-blown wastes is brought home with force. The photography is clear from start to finish, nor is it marred by the least bit of bad acting. There are some thrilling battle scenes between the Mexican Federals and rebels.

Don, traveling across the continent with his wife, Cleo, rescues Mexican Pete, who is dying of thirst in the desert. Later Pete betrays his benefactor into the hands of the rebels. In a battle between the rebels and Federals, Don and Pete are cap-



Scene from "The Fighting Blood" (Lubin—two reels. Released April 1)

tured and sentenced to be shot. Cleo enlists the aid of some prospectors and the American Consul, and secures Don's freedom. Pete, however, meets his just fate.

The spectacle of Don before the Mexicans preparing to die, and then shifting to that of Cleo riding to him with his pardon, keeps the audience in a continual state of suspense throughout the last half reel.

"The Stirrup Brother." (Eclair. Two reels. April 15.)—After the famous story by O. Henry. As in a number of the other Eclair dramatizations of well-known writers, the atmosphere is excellent. A girl and a boy, despite the feud existing between their families, are sweethearts. "Curley," a typical son of rest, turns up at the camp and is made to work, and treated like a human being for perhaps the first time in his life.

Curtis, the girl's father, makes her promise that she will never see Truesdale again. The boy also takes the same oath. The parting is necessarily a sad one. Truesdale finds a letter which tells that he is not really the son of the old man.

The old family servant tells the story of how his mother had died and the baby had been stolen. Someone had left him at the old man's door and he had been adopted in the place of the stolen boy. A little later it is proved that "Curley," the tramp, is really the son. Truesdale is therefore free to marry the girl of his choice.

"The Secret Vault." (Kleine-Cines. Two reels. April 14.)—A story of love and politics is delightfully told in this Kleine two-reel feature, which is scheduled for release through the General Film Company, April 14. The photoplay is remarkable not only for its gripping dramatic intensity and superfine character portrayal, but also for its beauty of scene and its crystal-clear photography. It was staged in the romantic city of Seville, Spain, by the Cines Company, of Rome, and is a production well worthy of the makers of "Quo Vadis?" and "Antony and Cleopatra."

The efforts of two political factions to gain possession of documents capable of freeing a state secretary from charges of high treason, and the winning fight waged by the lawyer for the defense, combine with a charming love story to make this a photodrama of power.

"The Ruby Circle." (Rex. Two reels. April 9.)—This reel holds the attention of the audience throughout. The air of inconsequence of the society man and the pall of mystery which accompanies the moves of the Nihilists help make the picture most interesting.

A young society man chances on some information that there will be a meeting of a secret society, and later, a ring which is the mark of identification of the order falls into his hands, and he goes to the meeting. Unable to give the password, he is doomed to death as a spy. A girl member of the society calls the police, who raid the place, and her lover is released, just in time. He resigns from his bachelors' club.

"The Geisha." (Kay-Bee. Two reels. April 10.)—A charming drama of the "Cherry Blossom Kingdom." The Japanese gardens are portrayed beautifully, as are all the other scenes, and the photography is clear and brilliant throughout.

Carver, a young midshipman in the United States navy, while in Nagasaki, falls in love with a Japanese girl, Myo. He deserts his ship and marries her. Later an American arrives in Japan with his daughter, whom Carver once loved. The sight of her causes Carver to realize his mistake in marrying outside of his race. He determines to leave Japan, and in order to obtain money, he becomes a spy for a Japanese rebel. He is killed after stealing some important papers, to the great grief of Myo and the American girl.

"Where There's a Will There's a Way." (Imp. April 9.)—Ethel Grandin and Hobart Henley have found in this an excellent vehicle. The plot was presented by the same company a year ago in slightly different form, but was far from perfect. This time the picture is most excellent.

A tramp finds the key to an apartment and sublets it. The owner, returning, finds a girl in possession. They are married and then discover that they are the two their parents had betrothed and that each had fled to avoid marrying the other.

"Repentance." (Thanhouser. Two reels. March 31.)—A very good drama and well acted. Grey, in a rage, kills his partner, Hampton. No one knows who did it. Later Hampton's son proposes to Grey's daughter.

The sight of the son of the man he killed affects Grey to such an extent that he dies, leaving a confession with the doctor. The doctor, however, keeps the news to himself unwilling to spoil the young people's happiness.

A Chain of Theatres

is the ambition of practically every new exhibitor. Many exhibitors, who opened their first theatre several years ago, have achieved that ambition. But they started right. They first studied every detail, big and little, of theatre management.

We have remaining less than a hundred copies of "Picture Theatre Facts," an excellent book for new exhibitors. It is crowded with important information about every department of theatre operation.

We will be glad to present copies of this valuable work to exhibitors who wish to become yearly subscribers to The Motion Picture News.

Just clip this advertisement, pin it to a check, bill or money-order for two dollars, and mail it to

The Sales Division

The Motion Picture News
220 W. Forty-Second St.
New York City

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Story of Cupid." (Selig. Mar. 27.)—A modern version of the story in which Psyche performs the three superhuman tasks in order to win Cupid. A slow drama that hardly holds the interest. There is an abundance of trick photography which is very good.

"Hearst-Selig News Pictorial No. 13." (Selig. Mar. 28.)—A good view of the launching of our battleship, the Oklahoma, is shown. Scenes of the recent trouble in Ulster are of interest, and the submarine practice of San Diego is good. Almost all the rest of the reel is devoted to Mexico.

"Broncho Billy's True Love." (Essanay. Mar. 28.)—Not as good as most of Broncho Billy's experiences. Billy neglects his sweetheart for a city girl, who accepts his courtesies until she sees the sorrow it causes the Western girl. Then she pretends to be married and Billy goes back to his true love.

"Detective Short." (Lubin. Split reel. Mar. 28.)—On the same reel with "The Bottom of the Sea." Rather a slow comedy. Short thinks that he is as good a detective as Long, but he makes some bad blunders and is expelled from the force.

"The Bottom of the Sea." (Lubin. Split reel. Mar. 28.)—On the same reel with "Detective Short." Three or four miniature men go down in a submarine. Their experiences under the water are comical. The figures move jerkily, which adds to the humorous effect.

"Never Again." (Vitagraph. Two reels. Mar. 28.)—A very well acted comedy. Its one fault is that it appears to be disconnected; several times the story seems to have come to an end, but then it branches off on some new track and goes on. Rufus Fletcher goes to the Jardin de Tango, where he gets into a lot of trouble with a young girl. He learns later that she is to be his next waitress. Later his two would-be sons-in-law get into quite a mix-up with his daughters and the waitresses. Things are finally straightened out and Rufus and the two young men solemnly vow "Never again."

"The Cabaret Dancer." (Kalem. Two reels. Apr. 6.)—A very good drama featuring Alice Joyce and Tom Moore. Don, an artist, has married Linee, his model, in preference to the girl of his parents' choice. Linee leaves Tom's home when she sees the grief she has caused his father. Later Tom saves her life, but is temporarily blinded. His father relents when he realizes how much Linee cares for his son.

"Above the Law." (Lubin. Mar. 25.)—Meg, a country girl, is dazzled by the description of New York by Bill Hunt, a crook. She elopes with him but she soon finds out his real character. Meg's father hunts down Bill and kills him, only to find that he is the son of a detective who is helping him. His deed, however, is considered "above the law" and he returns home with his daughter.

"The Constancy of Jeanne." (Pathé. Two reels. Mar. 26.)—An interesting drama, in which Jeanne loves a sailor, Henri, who is reported lost. Jeanne poses for Bernard, a celebrated artist, and thinking Henri is lost forever, yields to his proposal of marriage. Later Henri comes home and Bernard, realizing that Jeanne loves Henri more than himself, resigns in his favor.

"And the Villain Still Pursued Her." (Kalem. Split reel. Mar. 27.)—On the same reel with "Phosphate Mining." Reviewed in the edition of March 28.

"Phosphate Mining." (Kalem. Split reel. Mar. 27.)—On the same reel with "And the Villain Still Pursued Her." Some very interesting views of the phosphate industry.

"The Puritan." (Lubin. Mar. 27.)—The pathetic story of a girl who married for money to save her mother's life. A week later she has a proposal from a man she loves, and to top it all, her mother dies.

"Millions for Defense." (Vitagraph. Mar. 27.)—A good comedy containing some pretty scenes. "Billie," a flirt, has turned down many men. Her friends dare her to tackle a young millionaire who is a confirmed bachelor. She does not hesitate and after quite a while she makes him propose. This time she accepts.

"Wiffles' New Profession." (Pathé. Mar. 25.)—A fair comedy. On the same reel with "Old Streets of Cairo, Egypt." Wiffles makes a living by going to hotels minus his nether garment, and complaining of having been robbed of it. He is almost caught but produces a pair of trousers and makes a safe getaway.

"Old Streets of Cairo, Egypt." (Pathé. Mar. 25.)—On the same reel with "Wiffles' New Profession." Some picturesque scenes of the old Egyptian city.

"The Hall-Room Rivals." (Vitagraph. Mar. 25.)—A rather poor and very slow comedy. Two old sailors are both contenders for the hand of their landlady. While they are debating what to do, a third one proposes and is accepted.

"Bridget Bridges It." (Essanay. Mar. 25.)—A laughable comedy, in which notes get mixed and a washwoman attends a bridge party. She wins an electric runabout, to the great delight of her husband.

"Hubby's Night Off." (Kalem. April 10.)—On the same reel with "Gertie Gets the Cash." Hubby goes to a poker party and Helen to a bridge party, each without the knowledge of the other. Mutual confession follows their arrival home.

"Under Desperation's Spur." (Kalem. April 11.)—A well-played drama, in which the heroic self-sacrifice of a mountain girl is the predominant feature. Molly, temporarily blinded, saves a revenue officer from certain death by tearing the bandages from her eyes and holding his assailants at bay. Through this act she is made blind forever, but she wins a husband.

"A Night Out." (Edison. Mar. 25.)—Two unacquainted neighbors get their coats mixed in a restaurant. The contents of the garments cause a lot of trouble before they get straightened out.

"While Wifey Is Away." (Selig. Mar. 25.)—Dodd invites his friends around for a game when his wife is away. Wifey returns unexpectedly, but the doctor helps the boys escape and the laugh is on the wives.

"Gertie Gets the Cash." (Kalem. April 10.)—On the same reel with "Hubby's Night Off." Gertie is to get $100,000 if she marries. The way she gets it without marrying is quite funny.

"The Doctor's Trust." (Biograph. Mar. 30.)—A good drama, in which the wayward son of a doctor robs him of a large sum of money that he may be able to pay off his gambling debts. Later he returns it to save his father's honor.

"Pathé's Weekly No. 26." (Mar. 30.)—Two splendid views are given of the launching of the battleship Oklahoma and the submarine K-3. Bud Fisher's drawings of Mutt and Jeff at the end of the reel are very funny.

"The Salvation of Nance O'Shaughnessy." (Selig. Two reels. Mar. 30.)—If the action of this drama were made a little more rapid, the two reels might be condensed into one without spoiling the story. Nance is traveling the downward path at a fast gait by frequenting cheap dance halls and associating with questionable people. She is saved from ruin by a country man, Sandy, who marries her and helps her reform an unhappy family.

"The Silver Snuff Box." (Vitagraph. Mar. 30.)—A drama which is sure to please. Ivan, an escaped Nihilist, poisons Strogoff, who was responsible for his arrest, by the use of snuff. A clever detective captures him and frees Strogoff's granddaughter from suspicion.

"A Princess of the Desert." (Edison. Apr. 18.)—Written and acted by Mary Fuller. The story is light and typically romantic. Beautiful opening and closing scenes, enhanced by artistic lighting effects. Although she loves the Arab robber, the Queen orders his death.

"Lo, the Poor Indian." (Edison. Apr. 15.)—A thoroughly delightful comedy. Carlton King as the Indian is splendid. The picture is taken in the South. A professor brings an Indian into civilization. His antics at seeing water flow from a tap, and on finding "fire water," make excellent humor.

"A Question of Hats and Gowns." (Edison. Two reel. Apr. 17.)—Yale Boss, Andy Clark, Bliss Milford, Augustus Phillips and Miriam Nesbitt in the leading parts. Having loved him from their schooldays, Miranda decides she will win Bob, though the outlook is hopeless. An answer from a lovelorn column conductor tells her that if her beauty is not sufficient she should try business. This does not help and she begins to worry. A city girl takes her in charge and by getting her new dresses, fixing her hair and so on, helps her win her beau.

"Handsome Harry's Wooing." (Melies. Mar. 26.)—On the same reel with "Batty Bill's House Rough-Housed." A fair comedy. Handsome Harry is father's choice, while Rob is "her" choice. With the aid of auntie, Harry is put to rout and Rob wins the girl.

"Batty Bill's House Rough-Housed." (Melies. March 26.)—On the same reel with "Handsome Harry's Wooing." A great deal of property is wrecked without giving the desired comical effect.

"Chanler Rao, Criminal Expert." (Vitagraph. Mar. 26.)—A rather unusual drama of mystery and detection. Chanler Rao, an Egyptian, discovers the thief of a diamond ring, through the use of capsules which he gives to the suspected ones. The guilty one loses the use of his tongue and is in this way detected.

"Never Shrink." (Biograph. Mar. 26.)—On the same reel with "Wifey's Visit Home." A good comedy in which a man buys a suit that is guaranteed not to shrink. He finds to his sorrow that it does. His wife assists him in getting his money back.

UNIVERSAL PROGRAM

"For the Family Honor," or "The Heart's Highway." (Eclair. Two reels. April 15.)—An interesting and well-played drama. Jean, the son of a haughty countess, marries Blanche, the daughter of a poor doctor. The countess refuses to recognize the marriage at first, but relents when she sees the grief of her son and the sorrow of the girl's father.

"Almost a Bridegroom." (Crystal. Apr. 26.)—With Charles De Forrest and Vivian Prescott. Pa and Ma object (as usual) to their children marrying. This causes several mix-ups.

"In the Clutch of Circumstances." (Joker. Apr. 11.)—A laughable comedy in which two thieves who are pursued leave their loot in a ditch. One laborer finds it and gets rich, while another is wrongly accused of the theft. He is, however, rescued by his sweetheart.

"For Life or Liberty." (Imp. Apr. 26.)—In this drama children perform in a remarkable way. A count will not marry a princess because she loves an actor. He resorts to stratagem, which results in the actor's lodgment in jail. He escapes and, proving his innocence, the villain count takes the actor's place behind the bars.

"Grandfather's Romance." (Eclair. Apr. 12.)—Another of the Eclair's child stories. Several clever light effects. A little girl tells a beggar child whom she has met the history of her grandfather. She shows the "man" in the American Revolution fighting against the British. A clever story.

"The Price." (Eclair. Apr. 19.)—This story is very dramatic, and the action is consistent. By her quick wit, a girl saves a burglar from the police and makes him submit to a transfusion of blood, which saves her father's life. In going away, the only gratification he allows his thieving instincts is the theft of her picture. The end seemed incomplete when he is not reclaimed.

"Man's Best Friend." (Frontier. Apr. 18.)—A stirring drama in which the jealousy of a Western sheriff prompts him to try and kill a stranger who has replaced him in the heart of his love. The man is saved from death by Edythe's dog. The sheriff is foiled in the end and the stranger wins Edythe.

"An Up-to-Date Cook." (Crystal. Split reel. Apr. 14.)—On the same reel with "Three Men and a Girl." A good comedy in which the cook is boss of the house to the great distress of her employers.

"Three Men and a Girl." (Crystal. Split reel. Apr. 14.)—On the same reel with "An Up-to-Date Cook." A fine comedy. A girl thinks it is lots of fun when three men are asking her for her hand. But later the boys have the laugh on her when she finds out that they are engaged.

"Risen from the Ashes." (Rex. Apr. 16.)—In this reel the most noticeable item is the seeming ease with which a woman took hold of her husband's business. Briggs goes to Mexico on business and is held prisoner by the insurrectionists. Meanwhile, a body had been found in the ashes of his burned office, which is supposed to be his. The wife assumes charge of the business. The husband escapes. A happy reunion follows.

MUTUAL PROGRAM

"The Chicken Chasers." (Keystone. April 2.)—A typical Keystone comedy containing a great assortment of brick-throwing, tumbling, etc. This hero loved two varieties of chickens, both made trouble for him.

"After Her Dough." (Komic. March 25.)—A very humorous slapstick comedy which should "get across." Possessing many jewels, a lady has the local police department guard them. Thieves, anarchists and yeggs all take their turn in having the centre of the stage, but the cops win out.

"A Backyard Theatre." (Keystone. March 30.)—A child comedy which seems a little drawn out. Children have a "theatre" in which they give variety acts for the benefit of the kids in the neighborhood who pay one cent admission. A watch which one of the "actresses" stole from her mother causes trouble.

"The Town of Nazareth." (American. March 30.)—Not a biblical story. An unusual plot with good action make this worth while. Walter, a tailor, and Frank, a poet, are friendly rivals for a girl's hand; the former wins her. The poet makes his mark, while the tailor leaves home and goes away. Years later Frank, his son, now out of college, becomes successful and marries his employer's daughter. The poet marries the girl he had loved and thought he had lost; she had since become a widow.

"Like Father, Like Son." (American. Two reels. Apr. 6.)—Longley, to meet his gambling debts, robs his bank and is imprisoned for twenty years. Later, after Longley has been released from prison, he is hurt and picked up by his son. The father keeps his identity a secret. He receives a position as night watchman in his son's bank. The son starts to travel the same road as his father had done, but Longley prevents him.

"The Star Boarder." (Keystone. Apr. 4.)—A very funny comedy. The landlady is too familiar with the star boarder to suit her husband. He gets even, however, by going off with another woman.

"Mac at It Again." (Keystone. Apr. 6.)—A side-splitting comedy. Father doesn't choose to have Mac for his son-in-law. But Mac is persistent, and after numerous funny experiences he finally wins the girl.

"Our Mutual Girl." (Chapter 11. Reliance. Mar. 30.)—Margaret attends the performance of Blanche Ring in "When Claudia Smiles." As usual, she wants to go on the stage herself, but her aunt prevents her. Margaret tries on a good many of the latest gowns and hats before she is satisfied.

"The Battle of Chili and Bean." (Apollo. Mar. 29.)—A laughable comedy of the slapstick variety. The main point is that two Mexicans, in love with the president's daughter, decide to fight it out. There are many other side plots which have nothing to do with the story, but add to its foolishness.

"The Bellboy's Revenge." (Royal. Split reel. Mar. 28.)—An old idea. On the same reel with "A Mistaken Watch." A bellboy changes the letter six to nine and vice versa so that the man in room six is called at five and the man in room nine is left alone, with disastrous results to both.

"Victims of Speed." (Komic. Split reel. Apr. 1.)—A very antiquated story which contains some excellent trick photography. Plenty of "fast" running and chases due to an electric fluid invention.

"Vanderbilt Cup Race." (Komic. Split reel. Apr. 1.)—On the same reel with "Victims of Speed." Showing scenes from the late races won by Ralph De Palma.

"Fred Sees the Point." (Apollo. Apr. 5.)—Fred Mace goes through a number of humorous antics which will produce mirth. Fred's son and his former rival's daughter wish to marry. After the fathers fight a "duel" they marry on the Q. T.

"The Second Clue." (American. Apr. 10.)—A Western with plenty of excellent horsemanship. A detective locates the post-office thief, who also turns out to be a murderer and so frees an innocent man. A good love story.

"The Tin Soldier and the Doll." (Thanhouser. Apr. 5)—Featuring probably the cleverest child on the stage, Helen Badgely, the Thanhouser Kidlet. The story is exceedingly pretty, is entirely devoid of anything that might annoy and will be well received.

In a dream her doll and tin soldier come to life and are married. The doll's twin sister tries to steal the soldier away.

"Beautiful Snow." (Princess. Mar. 27.)—This story is somewhat involved and difficult to follow. A large cast.

"A Mistaken Watch." (Royal. Split reel. Mar. 28.)—A fair comedy on the same reel with "The Bellboy's Revenge." A stolen watch is returned to the owner through the mail, but in the meantime the wrong person is blamed.

"The Warning Cry." (Majestic. Apr. 3.)—Dawn, an opera singer, rendered dumb from fright, has her speech restored when she sees the man she loves in danger of death. She opens her mouth to warn him, and finds she can talk again.

"In the Spider's Web." (Majestic. Mar. 31.)—An interesting and well-acted drama. Laura Stephens takes pity on a burglar whom her husband has captured robbing his house. She aids in his escape and later, to prove his gratitude, he obtains some incriminating letters of hers which have fallen into the hands of a blackmailer.

"When Sorrow Fades." (Thanhouser. Mar. 29.)—A young man objects to his fiancée's interest in charity work, in which she is assisted by a young reporter. One day he attacks the reporter but is worsted. The girl breaks her engagement and marries the man that she has found to be sympathetic with her and her work.

WARNER'S FEATURES

"The Crystal Ball." (Three reels.)—Made by the Pyramid Film Company. An excellent story which will be sure to interest. The acting would stand improvement. An Indian mystic tells an assembled audience how one of their number had forged his uncle's will and thus stolen all the money from the estate. The district attorney, the young man's friend, arrests him, but after learning of his repentance, lets him leave the state.

"The Last Ghost Dance." (Three reels.)—Made by the Miller Brothers on their 101 Ranch in Oklahoma. The plot deals with the old and new types of Indian. White Eagle, an Indian student, returns and saves the life of Elsie. Her father repulses him in his attempt to gain her friendship. Eagle Shirt, an Indian of the old school, listens gladly to White Eagle's grievances and together they arrange for a massacre of the whites. At the last minute, when the braves are starting for the attack, White Eagle repents and saves Ethel at the final cost of his own life. Splendid atmosphere.

EXCLUSIVE SUPPLY CORP'N

"Alone with the Devil." (Great Northern. Four reels.)—A melodrama with plenty of action. Photography excellent. The "heavy" registers some excellent work. Business rivals plan to steal the secrets of another through his wife, over whom one of them has a hypnotic influence. Failing in this and wishing to ruin the man, the villain buys a note for a large sum and then tries to drive the man out of business. Failing again, he kills himself with the husband's revolver. From here on the story becomes utterly impossible. The man is cleared of the supposed murder by the finding of a ring which had left a mark on the butt of the revolver. The ring was the property of the dead man.

"Mystery of 13 Hill Street." (Film Releases of America. Three reels.)—Some crooks, receiving word through an unfaithful bank clerk that money is being shipped, hold up the messenger and rob the automobile. The bank learns of the clerk's deceit and follows him to the thieves' rendezvous, where they capture all but the chief. A series of chases take place; the thief is caught several times but always escape. Finally he gets away and apparently for good.

MISCELLANEOUS

"Golden Gate Weekly No. 66." (California Motion Picture Corporation. Mar. 28.)—Six items touching the general news of the week in and near San Francisco. The Blossom Fete in Saratoga, a sham battle at the University of California, the gift of the museum to the citizens of San Francisco, the orchard lands in Santa Clara valley in bloom, the oil industry on the Pacific Coast and the new fire escapes are pictorially described.

RIGHT OFF THE REEL

One of the newest "suspense" stories produced by the Majestic is "The Warning Cry," directed by Frederick Vroom, with Francelia Billington, Lamar Johnstone and Jack Pickford, a brother of Mary Pickford, in the leading roles.

Word comes from the Pathé studio that Crane Wilbur has won the popularity contest recently conducted by the St. Louis "Times." Mr. Wilbur had strong competition from well-known film stars, but led nearly all the way.

C. B. Price, formerly of the General Film Company, has been appointed Western representative of the World Film Corporation. He left for the West recently.

William L. Sherry has closed with Harlem Opera House, and Keith's Fourteenth Street Theatre, New York, on Famous Players releases. They started last week with Mary Pickford in "Caprice."

"The Master Criminal," which will soon be released through the offices of the World Film Corporation, has been declared by all who have seen it as a second "Tigris" film.

The only remaining territory on the books of the Jesse L. Lasky Feature Play Company was disposed of last week. It is composed of the four states, Iowa, Missouri, Kansas and Nebraska, and was purchased by the Star Feature Film Service, Inc., of which Bert Barnett, manager of the Famous Players Star Feature Film Service of Minneapolis, is the president "The Squaw Man" opens simultaneously in St. Louis, Kansas City, St. Joseph and Sioux City.

The six-reel production of "Atlantis," the Great Northern Film Company's photo dramatization of Gerhart Hauptmann's novel of the same name, was given its initial presentation in the Dominion of Canada at His Majesty's Theatre in Montreal, Que., on Friday evening, March 20. The International Feature Film Corporation, Ltd., has the Canadian rights to the picture. The big theatre was filled to its full seating and standing capacity. "Atlantis" will be shown for eight nights and seven matinees in Montreal before being presented by the International in other parts of the Dominion.

"THE HINDU NEMESIS"

(The Master Producers)
REVIEWED BY A. DANSON MICHELL

WHILE still but a baby, a boy is kidnapped by a masked man. His parents mourn his loss, but cannot find him anywhere. Years later a traveling Hindu company comes to the city where the parents are, and one of them, really young Brandon, meets Miss Brandon, his sister.

Although engaged to one of the Hindu women, he proposes and is accepted by his own sister, neither one knowing their relationship. An elopement is arranged, and early the next morning they leave the place in an automobile. They are followed by the man in the mask, who is in turn pursued by the boy's father.



THE HINDU DEVIL DANCE

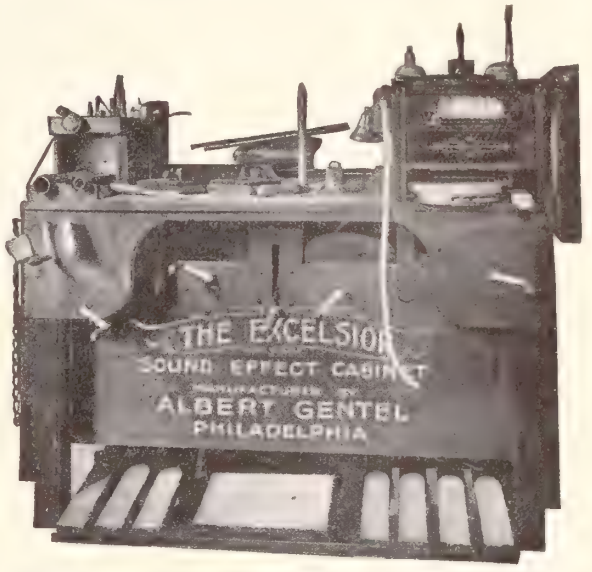
An automobile accident kills the girl and boy and the villain escapes, followed by the father. He finds him in his house and attacks him. The Hindu, escaping with Brandon's former sweetheart, falls down stairs and is killed.

THE POWER OF THE PICTURE

The great power of the motion picture was thoroughly demonstrated one evening recently when the patrons of the Ellis Theatre; in Chicago, Ill., refused to leave the theatre to witness a fire which was raging several doors from it. The Chicago public have become inoculated with the motion picture germ. Nothing seems to be able to move them after they have once entered the picture theatre. This incident is surely a convincing argument in favor of the entertaining power of the motion picture.

Sound Effects Produce Natural Shows

It is unnatural to see something happen that naturally produces a noise and hear nothing



The Excelsior Sound Effect Cabinet

Produces a combination of more spunds at one time than any other method

ENLIVENED PICTURES MEAN SUCCESS

—— Send for —— Descriptive Pamphlet **ALBERT GENTEL** 1503 Columbia Ave. PHILADELPHIA

THE PHANTOSCOPE

The Phantoscope Mfg. Co.
1400 New York Ave.
Washington, D. C.

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

THE FIRST GREAT MASTERSTROKE

"Not only good enough to tone up your line of FEATURES, but your customers will want to run it over and over again."

INTENDED FOR THE HIGH CLASS EXHIBITOR THAT CATERS TO DISCRIMINATING AUDIENCES



...THE...
HINDU-NEMESIS

The Photo-Drama De Luxe, in 4 Marvelous Parts

A Film Production that is Different. A Big Plot that is a Thriller. Produced from a Big Idea.

AN INVESTMENT

WIRE OR WRITE WHAT TERRITORY YOU WANT AND WE WILL SUBMIT OUR BEST. FREE illustrated booklet, giving complete story of this play, with actual scenes, *sent you on request.*

ELEGANT LINE OF PAPER, all styles; 2-color Heralds, Photos, Cuts, Slides.

United States and Canada Rights Now Selling, *Address*
P. A. BLOCH, *Sales Manager*

MASTER PRODUCERS FILM CO. 220-224 West 42nd Street NEW YORK CITY

See Americans First ***"Flying A" Feature Films***



"THE LAST SUPPER"

(TWO PARTS)

An Allegorical Gem—A Masterful Presentation of Sociological Evolution

SYDNEY AYRES in a Dignified Portrayal of Christ — The Power of Good Over Evil

Grand - Gorgeous - Spectacular - Historical

One, Three and Six Sheet Lithographs, Photos, Slides and Heralds

Release Monday, April 13th, 1914

"THE INDEPENDENCE OF SUSAN"

A BREEZY WESTERN STORY OF HOMESTEADERS' TRIALS AND TRIBULATIONS

One and Three Sheet Lithos. ***Release Wednesday, April 15th, 1914***

AMERICAN FILM MANUFACTURING CO.
CHICAGO

FEATURE BOOKING DIRECTORY

Editor's Note.—The rapid increase in value of the columns of THE MOTION PICTURE NEWS, together with the popularity which the Feature Booking Directory has already attained and which indicates a still greater growth in days to come, has necessitated a change in the typography of this department. In future, to avoid unnecessary repetition and with the object of presenting the information given under this heading in more compact form, firm names and addresses shall be indicated by a letter or key number. Thus, a glance at the features in a given territory and a reference to the key-letter that follow them in the list below will give the name and address of the exchange or company handling them.

A—Golgate Feature Service, 234 Eddy St., San Francisco, Calif.
B—Texas Film Corporation, 1917 Main St., Dallas, Texas.
C—Exclusive Feature Service, 314 Praetorian Building, Dallas, Texas.
D—Notable Feature Film Co., 303 Boston Building, Salt Lake City, Utah.
E—Mountain States Features, 201 Boston Building, Salt Lake City, Utah.
F—Famous Players Film Service, Calgary, Alta, Canada.
G—Inter-Urban Amusement Co., 110 West 40th St., New York City.
H—Attractive Features, 211 North 13th St., Philadelphia, Pa.
I—E. & W. Transfilm Bureau, 110-112 West 40th St., New York City.
J—Nebraska Feature Co., 1210 P St., Lincoln, Neb.
K—Kansas City Feature Film Co., Kansas City, Mo.
L—H. E. & J. C., Feldman, 1482 Broadway, New York City.
M—Peerless Film Company, 34 Willoughby Bldg., Indianapolis, Ind.
N—Monarch Feature Film Co., Kansas City, Mo.
O—Famous Players Film Co., 31 Beach St., Boston, Mass.
P—Progressive Features, 800 Broad St., Newark, N. J.
Q—Orpheum Features, Candler Bldg., 220 West 42d St., New York.
R—William L. Sherry Feature Film Co., 126 West 46th St., New York.
S—G. F. Garbe Feature Fotofilm Co., 310 Mutual Life Building, Buffalo, N. Y.
T—Success Feature Film Co., 220 West 42d St, New York.
U—European Feature Film Corporation. 220 West 42d St., New York.
V—Modern Feature Film Co., 318 W. Court St., Cincinnati, Ohio.
W—Photoplay Feature Co., 412 Ferry St., Pittsburgh, Pa.
X—Weiland Film Co., 212 Fourth Ave., Pittsburgh, Pa.

Production	Key
ARIZONA	
"Checkers"	A
"In Mizzoura"	A
"Soldiers of Fortune"	A
"Paid in Full"	A
"Paul Rainey African Hunt"	A
"David Copperfield"	A
"Leap of Despair"	A
"Florence Turner"	A
"Victory"	A
"Secret of Adrianople"	A
"How Wild Animals Live"	A
"Vicar of Wakefield"	A
"Over Niagara Falls"	A
"Victory or Death"	A
"Burning Train"	A
"By Whose Hand"	A
"Princess Elena's Prisoner"	A
"Ghost of the White Lady"	A
ARKANSAS	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady—Four Reels	C
"The Master Hand"—Three Reels	C
"The Master Rogue"—Three Reels	C
"The Fatal Number"—Four Reels	C
"Fatality and Mystery"—Three Reels	C
"The Guerrillas of Algiers"—Three Reels	C
"The Phantom Dungeon"—Three Reels	C
"For the Queen's Honor"—Three Reels	C
"The Tragedy of the Arena"—Three Reels	C
"The Crime of the Camorra"—Four Reels	C
"Pierrot's Love"—Three Reels	C
CALIFORNIA	
"Her Life for Liberty"—Three Reels	A
COLORADO	
"Three Musketeers"	D
"Mysteries of Paris"	E
"Nero and Britannicus"	E
"The Fatal Plunge"	E
"Message of the Dead"	E
"Doom of the Ocean"	E
"Wheel of Destruction"	E
"When Paris Loves"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E
"Thrust of Hate"	E
"The Betrothal"	E
CANADA	
All Famous Players and Lasky Features	F
DELAWARE	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	H
DISTRICT OF COLUMBIA	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	H
GREATER NEW YORK	
"Her Life for Liberty"	G
"Rome or Death"	I
IDAHO	
"Three Musketeers"	D
"Mysteries of Paris"	E
"Nero and Britannicus"	E
"The Fatal Plunge"	E
"Message of the Dead"	E
"Doom of the Ocean"	E
"Wheel of Destruction"	E
"When Paris Loves"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E
"Thrust of Hate"	E
"The Betrothal"	E
IOWA	
"Ten Nights in a Barroom"—Five Reels	J
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Over Niagara Falls"	N
"A Tragedy of the Arena"	N
"Victory or Death"	N
"The Burning Train"	N
"Fedora"	N
ILLINOIS	
"Magda, a Modern Madame X"	L
INDIANA	
"Mary Magdalene"—Three Reels	M
"Bride of Lammermoor"—Three Reels	M
"Magda, a Modern Madame X"	L
KANSAS	
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Over Niagara Falls"	N
"A Tragedy of the Arena"	N
"Victory or Death"	N
"The Burning Train"	N
"Fedora"	N
LOUISIANA	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—Four Reels	C
"The Master Hand"—Three Reels	C
"The Master Rogue"—Three Reels	C
"The Fatal Number"—Four Reels	C
"Fatality and Mystery"—Three Reels	C
"The Guerrillas of Algiers"—Three Reels	C
"The Phantom Dungeon"—Three Reels	C
"For the Queen's Honor"—Three Reels	C
"The Tragedy of the Arena"—Three Reels	C
"The Crime of the Camorra"—Four Reels	C
"Pierrot's Love"—Three Reels	C
"Carouge, the Ghoul"—Three Reels	C
"The Woman in Black"—Three Reels	C
"The Unknown Monster"—Three Reels	C
"In the Jaws of a Landshark"—Three Reels	C
"Magda, a Modern Madame X"—Four Reels	C
"Mephistophelia"—Three Reels	C
MARYLAND	
"Her Life for Liberty"	G
MINNESOTA	
"Ten Nights in a Barroom"—Five Reels	J
MISSOURI	
"The Missing Woman"	K
"The Firefly"	K
"A Life for a Life"	K
"Secret of Adrianople"	K
"Outlawed"	K
"Gallows of the Gods"	K
"Soldiers of Fortune"	K
"David Copperfield"	K
"The Three Musketeers"	K
"Evangeline"	K
"The Vicar of Wakefield"	K
"A Message from Mars"	K
"Fedora"	N
"Over Niagara Falls"	N
"A Tragedy of the Arena"	N
"The Burning Train"	N
MONTANA	
"Three Musketeers"	D
"Mysteries of Paris"	N
"Nero and Britannicus"	N
"The Fatal Plunge"	N
"Message of the Dead"	N
"Doom of the Ocean"	N
"Wheel of Destruction"	N
"When Paris Loves"	N
"David Garrick"	N
"Scrooge"	N
"Vendetta"	N
"Thrust of Hate"	N
"The Betrothal"	N
NEBRASKA	
"Ten Nights in a Bar Room"—Five Reels	J
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K

FEATURE BOOKING DIRECTORY—Continued

Production	Key
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
"Over Niagara Falls"	N
"A Tragedy of the Arena"	N
"Victory or Death"	N
"The Burning Train"	N
NEW ENGLAND STATES	
"Rome or Death"	I
"Her Life for Liberty"—Three Reels	I
"An American Citizen"—Four parts	O
"Day of Days"—Four parts	O
"Hearts Adrift"—Four parts	O
"A Good Little Devil"—Five parts	O
"Clothes"—Four parts	O
"Tess of the Storm Country"—Four parts	O
"In Mizzoura"—Five parts	O
NEW JERSEY	
"Her Life for Liberty"	G
"Rome or Death"	I
"Magda, a Modern Madame X"	P
NEW YORK STATE	
"Her Life for Liberty"	G
"Rome or Death"—Five Reels	I
"Magda, a Modern Madame X"	Q
"The Prisoner of Zenda"—Four Reels	R
"Tess of the Durbervilles"—Five Reels	R
"In the Bishop's Carriage"—Four Reels	R
"Chelsea 7750"—Four Parts	R
"The Count of Monte Cristo"—Five Parts	R
"Caprice"—Four Parts	R
"A Lady of Quality"—Five Parts	R
"An American Citizen"—Four Parts	R
"The Day of Days"—Four Parts	R
"Hearts Adrift"—Four Parts	R
"The Pride of Jennico"—Four Parts	R
"A Good Little Devil"—Five Parts	R
"Clothes"—Four Parts	R
"Tess of the Storm Country"—Four Parts	R
"Leah Kleschna"—Four Parts	R
"A Daughter of the Hills"—Three Parts	R
"The Port of Doom"—Three Reels	R
"An Hour Before Dawn"—Three Reels	R
"His Neighbor's Wife"—Three Reels	R
"The Squaw Man"—Six Parts	R
"The Stranglers of Paris"—Six Parts	S
"Hoodman Blind"—Five Parts	S
"The Trap"—Three Parts	S
"The Fugitive"—Three Parts	S
"Fatality and Mystery"—Three Parts	S
"The Master Rogue"—Three Parts	S
NEW YORK STATE EXCEPT NEW YORK CITY	
Charles Hawtrey "A Message from Mars"—Four Reels	T
"A Soul's Tempest"—Three Reels	U
"80 Million Women Want"—Four Reels	U
"Gambler's Revenge"—Four Reels	U
"Magic Veil"—Four Reels	U
"Power of Innocence"—Three Reels	U
"A Race with Death"—Two Reels	U
"Nemesis"—Three Reels	U
"Revolutionary Wedding"—Two Reels	U
"Dagmar"—Three Reels	U
NEW YORK STATE AND NO. NEW JERSEY	
"Through the Clouds"—Four Reels	T
"A Soul's Tempect"—Three Reels	U
"80 Million Women Want"—Four Reels	U
"Gambler's Revenge"—Four Reels	U
"Power of Innocence"—Three Reels	U
"Magic Veil"—Four Reels	U
"A Race with Death"—Two Reels	U
"The Current"—Three Reels	U
"Cards"—Three Reels	U
"Unmasked"—Three Reels	U
"On the Steps of the Throne"—Four Reels	U
"Nemesis"—Three Reels"	U
"Dagmar"—Three Reels	U
"Salome"—Three Reels	U
"Spectre of the Sea"—Two Reels	U
"Revolutionary Wedding"—Two Reels	U
NORTH DAKOTA	
"Ten Nights in a Barroom"—Five Reels	J
OHIO	
"From the Manger to the Cross"	V
OHIO (WESTERN)	
"Her Life for Liberty"	W
OKLAHOMA	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—Four Reels	C
"The Master Hand"—Three Reels	C
"The Master Rogue"—Three Reels	C
"The Fatal Number"—Four Reels	C
"Fatality and Mystery"—Three Reels	C
"The Guerrillas of Algiers"—Three Reels	C
"The Phantom Dungeon"—Three Reels	C
"For the Queen's Honor"—Three Reels	C
"The Tragedy of the Arena"—Three Reels	C
"The Crime of the Camorra"—Four Reels	C
"Pierrot's Love"—Three Reels	C
"Carouge, the Ghoul"—Three Reels	C
"The Woman in Black"—Three Reels	C
"The Unknown Monster"—Three Reels	C
"In the Jaws of a Landshark"—Three Reels	C
"Magda, a Modern Madame X"—Four Reels	C
"Mephistophelia"—Three Reels	C
OKLAHOMA (SOUTHERN)	
"A Dash for Liberty"—Three Reels	C
"Unmasked"—Three Reels	C
"Money's Merciless Might"—Three Reels	C
"Brennan of the Moor"	C
"The Steel King's Last Wish"—Three Reels	C
"The Serpent's Fang"—Two Reels	C
"The War Correspondents"—Four Reels	C
"Who Killed George Lambert"—Three Reels	C
"Theresa, the Adventuress"—Three Reels	C
"The Faithful Servitor"—Two Reels	C
"A Fight for Millions"—Four Reels	C
"A Flight from Justice"—Three Reels	C
"At the Wheel"—Three Reels	C
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
PENNSYLVANIA	
"Her Life for Liberty"	G
"Rome or Death"	I
PENNSYLVANIA (EAST)	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	H
"The Buried Secret"—Three Reels	X
"Shadows of Yesterday"—Three Reels	X
"Mystery of 13 Hill Street"—Three Reels	X
"Elsie Venner"—Three Reels	X
"Fatality and Mystery"—Three Reels	X
"The Rose of Surrey"—Two Reels	X
"Detective Finn of Scotland Yard"	X
"The Desert's Sting"—Three Reels	X
"The Gambler's Penalty"—Three Reels	X
"The Treasure of Buddha"—Three Reels	X
"Judgment of the Jungle"—Three Reels	X
"Convict 113"—Three Reels	X
PENNSYLVANIA (WEST)	
"Her Life for Liberty"	W
SOUTH DAKOTA	
"Ten Nights in a Borroom"—Five Reels	J
TEXAS	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—4 Reels	C
"The Master Hand"—Three Reels	C
"The Master Rogue"—Three Reels	C
"The Fatal Number"—Four Reels	C
"Fatality and Mystery"—Three Reels	C
"The Guerrillas of Algiers"—3 Reels	C
"The Phantom Dungeon"—Three Reels	C
"For the Queen's Honor"—Three Reels	C
"The Tragedy of the Arena"—3 Reels	C
"The Crime of the Camorra"—4 Reels	C
"Pierrot's Love"—Three Reels	C
"Carouge, the Ghoul"—Three Reels	C
"The Woman in Black"—Three Reels	C
"The Unknown Monster"—3 Reels	C
"In the Jaws of a Landshark"—3 Reels	C
"Magda, a Modern Madame X"—4 Reels	C
"Mephistophelia"—Three Reels	C
"A Dash for Liberty"—Three Reels	C
"Unmasked"—Three Reels	C
"Money's Merciless Might"—3 Reels	C
"Brennan of the Moor"	C
"The Steel King's Last Wish"—3 Reels	C
"The Serpent's Fang"—Two Reels	C
"The War Correspondents"—4 Reels	C
"Who Killed George Lambert?"—3 Reels	C
"Theresa, the Adventuress"—3 Reels	C
"The Faithful Servitor"—Two Reels	C
"A Fight for Millions"—Four Reels	C
"A Flight from Justice"—Three Reels	C
"At the Wheel"—Three Reels	C
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
UTAH	
"Three Musketeers"	D
"Mysteries of Paris"	E
"Nero and Britannicus"	E
"The Fatal Plunge"	E
"Message of the Dead"	E
"Doom of the Ocean"	E
"Wheel of Destruction"	E
"When Paris Loves"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E
"Thrust of Hate"	E
"The Betrothal"	E
WEST VIRGINIA	
"Her Life for Liberty"—3 Reels	W
WYOMING	
"Three Musketeers"	D
"Mysteries of Paris"	E
"The Fatal Plunge"	E
"Message of the Dead"	E
"Doom of the Ocean"	E
"Wheel of Destruction"	E
"When Paris Loves"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E
"Thrust of Hate"	E
"The Betrothal"	E

RIGHT OFF THE REEL

George Kleine's six-reel subject, "For Napoleon and France," has been booked for opening at many of the country's largest theatres, beginning with an engagement at the Victoria Theatre, Dayton, Ohio, March 27.

For the first time in three years Mack Sennett and Mabel Normand, of the Keystone Company, will appear together in the comedy, "Mack at It Again," which will be released April 4. Miss Normand and Mr. Sennett were co-stars in the old Biograph comedies.

Virginia Pearson has been secured by Frank Powell, the Pathe director, to work in pictures, the first to be "The Stain." Miss Pearson appeared as the Vampire with Robert Hilliard in "A Fool There Was." She also played in "Nearly Married," at the Gaiety Theatre in New York.

Julian M. Soloman, Jr., of the World Film Company, of Philadelphia, called on Monday. Trade in general, he says, is good, the eastern part of the State only being quiet. He reports the Lubin company to be extremely active, work to start at the Lubin farm at Betswood.

Rosemary Theby, of the Lubin company, recently purchased a motor car.

More than fifty newspapers throughout the country have signed up for the "Zingo" stories, as novelized from the film by Helen Harrington, a newspaper woman.

Among the companies who have secured space for the coming exhibition of motion-picture art, to be held next June, the following will have much prominence: General Film Company, Mutual Film Company, Nicholas Power Company, Precision Machine Company, and the New York Edison Company.

Marion Leonard, now appearing in Warner's Features, is making rapid strides toward first place in the popularity contest being conducted by the Dallas, Texas, *Times-Herald*. She is now third in a field of twenty-three. Her appearance in "The Rose of Yesterday," a three-part Warner Feature, at the Washington Theatre, in that city, has helped her cause materially.

After a careful inventory of the loss incurred at the Eclair factory, the negative of the $60,000 production of "Protea," which is owned by the World Film Corporation, was found to be saved.

The Union Square Theatre, New York, is to exhibit "The Triumph of An Emperor"—"In Hoc Signo Vinces"—booked through the World Film Corporation, for three days.

Phil Gleichman leaves for Canada this week to open offices for the World Film Corporation in Toronto, Montreal and Winnipeg.

The much-heralded Ben Wilson, Jr., played the leading part in a dramatic offering (with comedy scenes) last week. The majority of settings depicted the Little Church Around the Corner. Jessie McAllister, alias Mrs. Wilson, ably supported by the minister and bewildered Ben, Sr., comprised the cast. On their arrival back home, Ben, Sr., was not sure whether the christening took place or not, but was assured it had.

The All Star has engaged the services of Upton Sinclair to help produce "The Jungle." Mr. Sinclair will also take a part in the prologue. George Nash and Jeane Acker will play the other leads. Production will commence on Monday.

"DOPE" WAS PLAYED ON THE REGULAR STAGE 1500 TIMES BY MR. LIEB

AND CREDITED WITH THE SAVING OF THOUSANDS OF PERSONS FROM THE DRUG HABIT



THE GREATEST PROBLEM OF THE DAY PRESENTED WITHOUT A SINGLE OBJECTIONABLE FEATURE AND WITH A GREAT BIG MORAL AND SIX BROADWAY STARS!

SENSATIONAL HIT AT
WEBER'S THEATRE, BROADWAY, NEW YORK!
STATE RIGHTS GOING FAST! WIRE!

DIRECT-FROM-BROADWAY-FEATURES
71 WEST 23RD ST. NEW YORK CITY

A DIRECT-FROM-BROADWAY-FEATURE

HERMANN LIEB IN HIS OWN PHOTOPLAY VERSION OF

"DOPE" An UPLIFT DRAMA

IN PROTEST AGAINST THE INDISCRIMINATE SALE OF HABIT-FORMING DRUGS

° IN SIX PARTS °



AN-ALL-STAR, ALL-BROADWAY-CAST

MRS. BINKLEY . . . . . LAURA NELSON HALL
JIMMIE BINKLEY . . . . . ERNEST TRUEX
JOHN ROGERS . . . . . WILLIAM H. TOOKER
MR. BINKLEY . . . . . GASTON MERVALE
MRS. ROGERS . . . . . CHRISTINE BLESSING
AND
JOHN ROGERS, JR. . . . . HERMANN LIEB

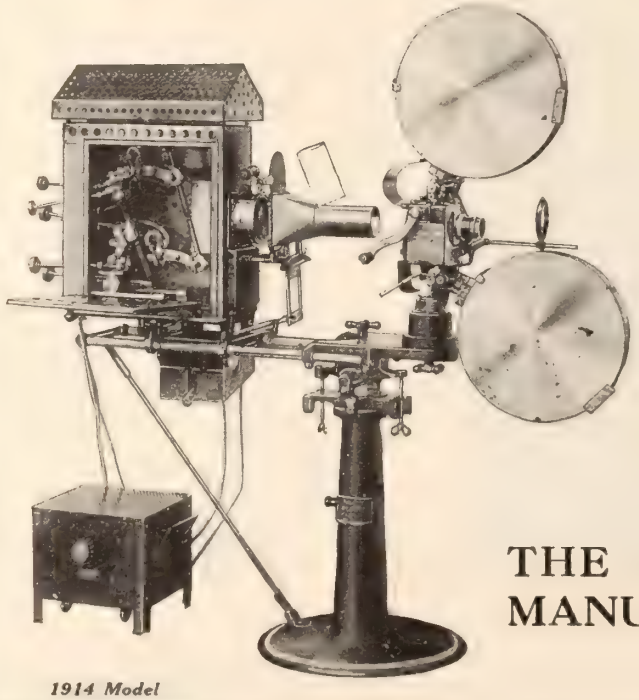
In writing to advertisers please mention "THE MOTION PICTURE NEWS"

ATTRACTIVE PHOTOPLAYS

Are taken from stories with new plots and produced with superb settings in the best locality to secure the atmosphere that the picture requires. Don't fool the fans any more with inferior features that are not true in their portrayal, but "play safe" and give your patrons the best that there is on the market. No Company can give pictures of as high a quality at as low a price and continue to do so week after week, always keeping the quality and service above par, as we, who are buying the best on the open market and paying the best prices for our pictures.

Warner's Features, Inc.
130 West 46th Street, New York City

REPUTATION *vs.* DOLLARS



1914 Model

NOT CONTENT with our star being made of tool steel and hardened, we are now grinding the star in a specially designed machine and hardening and grinding the cam, and all the bushing in the Framing Device.

We could have used brittle die cast parts made of zinc and lead in our Mechanism and after our guarantee expired we could have made lots of money furnishing repair parts that were moulded in dies as others have done, but this is not the REPUTATION which is behind the MOTIOGRAPH. We have stood for QUALITY **REGARDLESS OF COST.**

Our 1914 Model MOTIOGRAPH is now ready for delivery, and has many changes, such as Lamp-house brace, new model Arc-lamp, new Framing-Device, hardened and ground star and cam. All these changes have been expensive, but the price remains the same.

Besides **ROCK STEADY PICTURES, THE LIFE OF THE MOTIOGRAPH HAS BEEN FIVE TIMES THAT OF ANY OTHER MACHINE.**

Order a 1914 MOTIOGRAPH, and you will have a machine of QUALITY with a small up-keep.

Manufactured and Guaranteed by

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

563 Randolph Street, Chicago, Ill.

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES

Niagara Slide Co., Lockport, N. Y.

CAMERAS

American Cinematograph Co., 617 Jackson Blvd., Chicago, Ill.
Sterling Camera & Film Co., 145 W. 45th St., New York.

COSTUMERS

Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS

A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS

The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS

(Manufacturers, Dealers and Renters)

American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES

Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.

Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS

Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 70 W. 38th St., New York.

FEATURE FILMS

All Star Feature Corp., 220 W. 42nd St., New York.
Anglo-American Film Corp., 126 W. 46th St., New York.
Australasian Films, Ltd., 15 E. 26th St., New York.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
Kennedy Features, Inc., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St. Chicago, Ill.
Ernemann, 114 Fifth Ave., New York.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York.

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS

Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

THEATRE CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

RIGHT OFF THE REEL

A hesitation waltz entitled, "King of Hearts," by Charles N. Grant, has just been published. The name refers to the title often given to J. Warren Kerrigan.

Lois Weber and Phillips Smalley, of the Rex Company, at the Hollywood Universal studios, have just completed the production of a split-reel comedy entitled, "Waterloo Peterson, Cameraman." Interesting scenes on a busy day in and around the studios are shown.

Robert Leonard, of the Rex Company, has returned to the Hollywood studios, after spending a week on the summit of Mt. Lowe, producing "The Fox," a story of the Canadian Northwest mounted police.

"The Triumph of An Emperor"—"In Hoc Signo Vinces"—a five-reel Savoia production, which is being marketed through the World Film Corporation, is to be played in Denver in a "legitimate" theatre, put on with a chorus and symphony orchestra.

Clarence A. Taylor, the "Broncho Hiker," who started from New York, September 19, 1913, to walk to the Broncho Motion Picture Studio at Santa Monica, Cal., arrived there March 22, 1914, taking him three days over six months to do it. In that time he covered 5,650 miles. He passed through eighteen states and traversed sixty-five miles of war-ridden Mexico.

The Gene Gauntier Feature Players have secured the Old St. Ambrose Church in New York as a studio. Father Moran arranged with Miss Gauntier and Jack J. Clark for a benefit performance. They also entertained the Mother Superior and a number of Sisters, none of whom had witnessed a picture before.

Frank Crane, director of Imp features, has begun the production of a three-reel drama entitled, "On the Chess Board of Fate," written by W. Hanson Durham. It is the first three-reeler to be attempted by Mr. Crane since his affiliation with the Universal's Imp company.

"The Hills of Silence" is the title of the newest Universal Bison production of Wilfred Lucas, in whose company Cleo Madison is featured.

Allan Dwan, director for the Universal studios, recently employed two specialists in mental telepathy to review his latest production entitled, "The Forbidden Room."

A psychological drama entitled, "The Hangman's Noose," written by Lois Weber, has just been completed by the Rex company. Phillips Smalley, Lois Weber, Rupert Julian and Edna Hall are the principals.

Anita Loos, of San Diego, Cal., is the author of "The Fatal Dress Suit," "Nearly a Burglar's Bride," and many other Mutual farce comedies. Miss Loos was "discovered" by D. W. Griffith, of the Mutual company.

Through B. F. Porter, the Brooklyn House, in Coney Island, New York, has replaced its equipment with three Simplex projectors.

Shea's Theatre, Buffalo, has become a picture house and has installed two Simplex projectors.

Augustus Phillips, of the Edison Company, while driving his car down Sixth Avenue, saw a traffic Goliath hold up his mighty hand for him to stop. Phillips jammed on his brakes, but skidded past the arm of the law because of the slippery pavement, and was haled to court. Despite his graphic description of the cause of his crime, Phillips was persuaded to part with a five-spot by the Magistrate, who in caustic tones recommended tire chains. Phillips says he won't buy chains now if his car does the tango all over Fifth Avenue.

Harry Pollard and Frank Cooley and eight other members of the American studios, have joined the new gymnasium at Santa Barbara. Too much avoidupois?

"THINGS ARE COMING YOUR WAY"---MR. AIRDOME MAN!

AND IF YOU CAN READ THE HANDWRITING ON THE WALL—YOU'LL ADOPT THE—

"THE PEERLESS" **Day and Night Screen** "THE PIONEER"

WRITE FOR CATALOGUE ———AND——— ARRANGE FOR COMPARATIVE TEST

———KEEP OPEN-HOUSE ALL DAY———

THE SCREEN WITHOUT A SEAM—THE SCREEN DE LUXE—THE SCREEN THAT IS BUILT TO ORDER

DAY AND NIGHT SCREENS, Inc., 291 Broadway, New York

BRANCH OFFICES AND DISTRIBUTING CENTRES AT

Philadelphia New Orleans Atlanta El Paso Memphis Kansas City Des Moines San Francisco Los Angeles Seattle Paris Berlin London

Kinematograph Weekly

$3.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 cents

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS

250A Kingston Ave., Brooklyn, N. Y.

REDUCE YOUR EXPENSES

Use Corcoran Tank System

Get Price List No. 6

A. J. CORCORAN, Inc.

9½ John Street New York

FURNITURE & FURNISHINGS

On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS

70 West 38th St., N. Y.

Phone: Greeley 6255.

FILM TITLES

Printing and Developing

Give Us a Trial — All Work Guaranteed

Prices Right — Prompt Service

If you have any event that you want photographed we can furnish an expert camera man.

Standard Motion Picture Co.,

5 S. Wabash Ave., Chicago

Telephone, Randolph 839

RIGHT OFF THE REEL

Power's Cameragraph No. 6A motion picture projecting machines have been installed in the State Epileptic Colony at Abilene, Texas, the State Lunatic Asylum at Austin, Texas, and the State Orphan Home at Corsicana, Texas. These machines were sold through the General Film Company of Dallas, Texas.

London is experiencing a moving picture revival of Selig's great historical three-reel film, "The Coming of Columbus." This big feature recently made a long tour through Australia.

W. C. Smith, assistant general manager of the Nicholas Power Company, has been receiving congratulations on the projection furnished by this company with one of their Power's Cameragraph No. 6A machines at the Brooklyn Exhibitors' Ball, at Prospect Hall, Brooklyn, on March 16.

Richard Stanton, of the New York Motion Picture Corporation forces appearing in Kay Bee, Keystone and Broncho Mutual Movies, in the future will direct all his own pictures. Walter Edwards, who is also connected with the New York Motion Picture Corporation's Mutual Movies, is doing the same thing.

H. M. Goetz, assistant sales manager, who returned a few days ago from an extended trip in the interests of Warner's Features, Inc., reports a greatly improved market for features throughout the South and West.

S. C. Kingsbury, one of the original film men of Canada, succeeds Harry C. Kaufman, manager of the Toronto branch of Warner's Features, Inc. J. L. Warner succeeds H. M. Kohn as resident manager of the San Francisco office.

"Through Blindness to Light" is the title of a two-reel melodrama now in the course of production by Director Frank Crane at the New York Imp studio. By Stuart Paton. It tells the story of a blind hero, a girl who goes wrong, a brother who is murdered in attempting to revenge her wrongs and a final reckoning. Mr. Crane plays the part of the murdered brother.

The Artistic Feature Film Company has established an office in Philadelphia at 211 No. Thirteenth street and will offer as their first feature "The Money God."

F. E. Cooksey, assistant to Sales Manager J. E. Robin, of the Precision Machine Company, has returned from a flying business trip to Washington.

Word comes from Samuel S. Hutchinson, president of the American Film Manufacturing Co., now at Santa Barbara, that preparations for special feature productions are well under way, but no definite announcement as to the actual details will be forthcoming for some time.

ACME COMMERCIAL FILM CO.

Prices to The Trade

POSITIVE PRINTS .04½ Per Ft.

(In Quantities over 5000 feet)

Above price includes printing, developing, tinting, toning and Raw Positive Stock.

Negative Film Developed .01 Per Ft.

Film Titles .08 " "

(Our Special *Title Apparatus* will match any perforation.) All work guaranteed

General Offices

56 East Randolph St. Chicago

Phone Randolph 652

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEELEY'S PHOTO SUPPLY HOUSE

514-516 Erie Ave. M. P. Dept. RENOVO, PA.

LANG'S FILM REELS

THE BEST MADE

14 in. $1.50 10 in. $1.00

CATALOGUE

LANG MFG. WORKS, Olean, N. Y.

Advertise Your Feature Films in

The Motion Picture News

The Fastest Growing Picture Journal



LABELS IN ROLL FORM

Caution and Shippers

Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.

Ever-Ready Roll Label Co.

203-7 W. 40th St., New York City

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

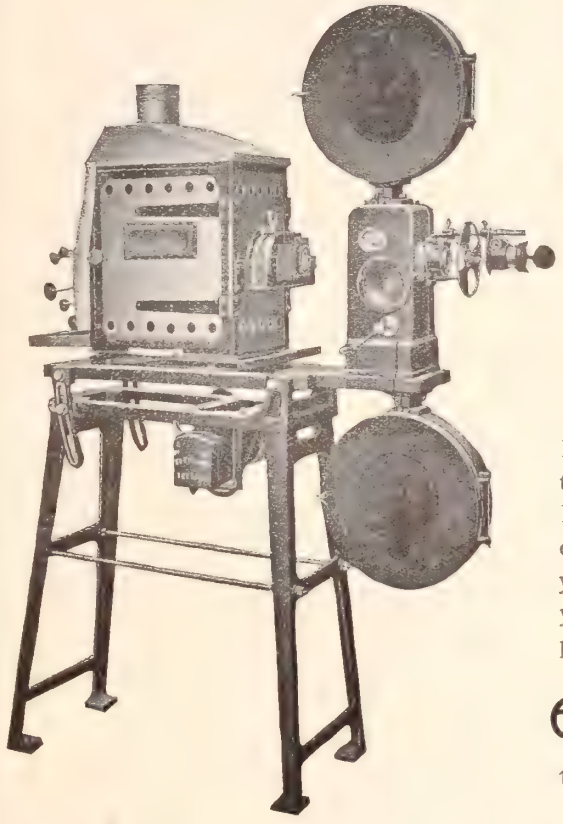
PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

WE EQUIP MOTION PICTURE THEATRES COMPLETELY



Introducing
THE
ERNEMANN
STEEL PROJECTOR
"Imperator"

Built like a battleship—runs like a watch—constructed to meet the severest tests of a modern projector. Absolutely fire-proof. Film never exposed to the open air. Mechanism entirely enclosed. Price, complete with motor, etc., $450.00. Get your name on our mailing list for descriptive literature. If you are in the vicinity of our offices, drop in and we will be pleased to give you further information.

ERNEMANN-PHOTO-KINO-WORKS
114 5TH AVENUE NEW-YORK 114 5TH AVENUE
BRANCH FOR UNITED STATES AND CANADA

AMERICAN-ECLAIR

FEATURE FILMS

THE JINGLE OF COIN
is Pleasant Music to the Ear of the Exhibitor

BOOK

"The Drug Traffic"

A SMASHING TWO REEL ECLAIR
AND ENJOY SOME MELODY
RELEASED WEDNESDAY, APRIL 8
An Astounding Expose of a Nefarious Trade Dramatically Visualized

ECLAIR FILM COMPANY, Inc.
126 West 46th Street NEW YORK CITY
SEE THE NEAREST UNIVERSAL FILM EXCHANGE TODAY!

126 W. 46th ST., NEW YORK CITY.

FEATURE FILMS DIRECTORY

Tel. 2305 Bryant

INTER-FILM FEATURES

Represent standard excellence

This is the protection you require if you cater to the best.

See list of releases on another page

INTER-CONTINENT FILM CO.

World's Tower Building

110-112 WEST 40th ST. NEW YORK CITY

Cable: INTERFILM

All Star Feature

Augustus Thomas'

"IN MIZZOURA"

with Burr McIntosh

Five Parts

Next Release April 10th

EDGAR SELWYN

in his own adaptation of

"Pierre of the Plains"

All Star Feature Corporation

220 West 42nd St., New York



The Hall of Fortune Paved with Gold—or Supplied with Gaumont Films—means the same thing.

A Gaumont will crowd your house and please the crowd.

Ask about our coming

Special Features

EVERY SORT OF PUBLICITY, BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.

110 West 40th St., N. Y.

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.

Incorporated

416-22 WEST 216th STREET

Tel. 7652 Audubon at Broadway, New York

BEGINNING WEEK

March 16th

We Release

2 GAUMONTS

EVERY WEEK

General Feature Film Co.

POWERS BLDG. CHICAGO, ILL.

FILM TITLES

6c PER FOOT

Positive Printing

5c PER FOOT

1000 feet, 4½c ft. 5000 feet, 4c per ft.

Negatives Developed Free

GUNBY BROS., Inc.

145 West 45th Street New York City

"80 MILLION WOMEN WANT—?"

4 REEL POLITICAL DRAMA

UNIQUE FILM COMPANY, Inc.

110-112 WEST 40TH STREET NEW YORK CITY



LA FILM ARTISTICA "GLORIA" TORINO

Gloria American Co.

Phone Bryant 7713

Cable Ad. Gloriafilm, N.Y.

110 West 40th St. New York City, N. Y.

PAN-AMERICAN FILM MFG. CO.

High Grade Feature Films booked in all parts of the country.

Trade Mark Registered

Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.

LEA BEL CO.

"Features Extraordinary"

We still own Exclusive Illinois Rights on "Satan"

Booking a new copy

912 Schiller Bldg., CHICAGO

ACME FEATURES

When you want good features, the kind which bring your audiences back the next night, remember Acme Features. We handle only the best. They will increase your business 100%. Call or write at once for list and prices.

ACME FEATURE FILM COMPANY

37 S. Wabash Avenue, Chicago.

GEO. A. HUTCHINSON, *Proprietor.*



THE ELEPHANT BRAND

Means Quality

WORLD FILM CORPORATION

130 West 46th St., New York

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.
717 Sycamore St.
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y. 106-108 W. Lake St., Chicago, Ill.
Established 1882.

"AT LAST"
You can now write your announcement slides in Pen and Ink with
SPOT-LIGHT SLIDE INK
Write beautiful colored slides. No experience necessary. Put up in 1 oz. bottles. Set of six colors $1.00.
LEAVITT STATIONERY CO.
208 N. FIFTH AVE. CHICAGO, ILL.

THEATRE SUPPLIES

A Large Stock of Slightly Used Moving Picture Machines and Current Reducers (Latest Models) at about Half Prices. All Kinds Seating Always in Stock.

Opera Chairs ,slightly used, each $0.75
Heavy New Folding Chairs, each .40
Simplex, used three months....150.00
Power's 6A, first-class condition.140.00
Edison Exhibitions, good condition 55.00

Don't forget. I take your old machine in trade regardless of make. All goods guaranted in first-class condition. Will ship subject to inspection. Have many other good bargains. Send me an exact list of your wants and see why I sell more goods than all competitors combined.

SAM LEARS, 509 Chestnut St., St. Louis, Mo.

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

FOR SALE

FOR SALE—Latest Edison projector, practically new. Taylor trunks. Screen, Rheostat, 100 feet of cable. Bargain. Call or write. NUTTALL, Room 902, 110 West 40th Street, New York City.

FOR SALE

MOTION PICTURE CAMERA FOR SALE—Second-hand, a bargain. V. L. DUHEM, 811 Mills Building, San Francisco, California.

NEW PHANTOSCOPE FOR SALE—Complete with carrying case, attaching cord, screen and box of carbons. F. A. Holmes, Brewster, N. Y.

EVERY DAY 1,500,000 PEOPLE
In Motion Picture Theatres
of the United States listen to the
WURLITZER MOTION PICTURE ORCHESTRAS
HAVE YOU ONE? IT PAYS
20 BRANCHES **WURLITZER** 20 BRANCHES
CINCINNATI

Our Frames are not cheap but our prices are
GET THEM
Eagle Frame Co.
JOE GUERCIO, Mgr.
506 N. Carpenter St., Chicago

BARGAINS IN REBUILT PICTURE MACHINES

Powers No. 6.....$140.00
Edengraph 75.00
Powers No. 5..... 75.00
Edison Exhibition..... 75.00
1912 Model Motiograph No. 1-A 165.00
1911 Model Motiograph No. 1-A 150.00
Powers No. 6..... 160.00
1910 Model Motiograph..... 125.00

All machines complete with electrical attachments. A-1 condition guaranteed. Time or Cash.

We also have all makes of new machines and supplies.
Send for catalog today.
AMUSEMENT SUPPLY COMPANY
160 E. North Fifth Ave., Chicago.

Advertise your Products in the MOTION PICTURE NEWS and Get Results.

HERE IT IS AT LAST
THE SUN KISSED SCREEN
The one you have been waiting for
"IT DON'T HURT MY EYES LIKE OTHER CURTAINS"
An important invention so far ahead of any Moving Picture Curtain manufactured that a blind man could see the difference.
YOU CAN DO ANYTHING WITH IT BUT HARM IT
Let us demonstrate its worth to you.
Moving Picture Certificate Company, Inc.
Room 811, Longacre Bldg. **1476 Broadway, New York City**

It makes no difference what kind of work you *can* do unless you have the facilities to do it. We have the largest and most completely equipped commercial factory in the country. None but experienced men working under the direction of one of the most noted film experts in the country will handle your film.

Centaur Film Company

Commercial Developing and Printing

FACTORY—BAYONNE, N. J. **OFFICES—1600 BROADWAY, N. Y.**

"NEW FILM FOR OLD"

MULTICOLOR

Increase the reputation of your theatre—and your income—by exhibiting CLEAN films.

We take a four months' film—rainy, scratched, fleckery—and make it like a first release. We deal with the most reputable exchanges. They will deal with you—to your benefit.

We will send you a list of these exchanges, if you drop us a postal

Do it today.

Multicolor Film Improving Company, Inc.

15 E. 26th St. New York *1126 Vine St. Philadelphia*

All Live Exhibitors
READ THE
Motion Picture News
The Fastest Growing Picture Journal

LITTLE TERRITORY LEFT FOR
"On the Firing Line in Tripoli"
in Five Reels, and
"The Whirl of Destiny"
in Four Reels
WRITE OR WIRE
Mundstuk's Features
909 Longacre Bldg., New York City.

MOVIE "L." MFG. CO.

Producing, Developing and Camera Work

Film Developed and Printed 5c per ft.

Renovating, $1.00 per 1,000 ft.

FACTORY:
111 N. CICERO AV.
OFFICE:
406 SCHILLER BLDG.
CHICAGO, ILL.

WANTED

One and two reel **comedy scenarios;** highest prices paid.

A-MACK FILM CO.
7514 South Park Ave., CHICAGO, ILL

SCENARIO-WRITERS' CLUB

Become a member of this organization for your own advancement and benefit. Send your plays here. The usual rates, when requested, for typewriting and marketing your scripts. Criticism and advice on plot, construction, and how to make your play salable, free to members. Entrance fee, $3.00.

COURTNEY WENTWORTH
123-129 West 44th Street, New York City

Moving Picture Chairs
VENEER OR UPHOLSTERED



Quick Shipments Made

Reasonable Prices

CALL or WRITE
Ask for Dept. M

ATLAS SEATING CO.
501 Fifth Ave., N. Y.
Phone, 5290 Murray Hill

LE COURRIER
Cinematographique

28 Boulevard St. Denis, • Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.

Abonnement 12 FR. 50

PROJECTION SUPPLIES

MANUFACTURERS

ESTABLISHED SINCE 1865

Oldest and best known headquarters for stereopticons, moving picture machines of all descriptions, calcium and electric burners, gas-making outfits. Everything for projection except films.

HENRY MESTRUM, SUCCESSOR TO **C. B. KLEINE, 385 6th AVE.,** BETWEEN W. 23d and W. 24th STREETS, **NEW YORK**



"THE EXPOSURE OF THE MAN BEHIND"

STATE RIGHT BUYERS Attention!

TRAPPED IN THE GREAT METROPOLIS

Tons of Advertising Material

Now Ready!

Already Making Records as
A MONEY GETTER

IN FIVE REELS

400 Characters

500 Thrilling Scenes

TERRITORY SOLD:

SOUTHERN NEW JERSEY
WEST VIRGINIA MARYLAND
NEW YORK CITY DELAWARE
OHIO DISTRICT OF COLUMBIA
EASTERN & WESTERN PENNSYLVANIA

Write, Wire, Call

Rolands Feature Film Co.

145 W. 45th St., N. Y. City Phone, 3179 Bryant



"THE ARREST OF THE CHIEF"

Let Us Convince You

"Quality and Punctuality" is our Motto

IF YOU HAVE LOST MONEY BY NOT GETTING YOUR PRINTS ON TIME, CALL ON US AND YOUR TROUBLES WILL CEASE.

HARVARD FILM CORPORATION

231-233 TENTH AVENUE, Between 23rd and 24th STREETS

NEW YORK CITY

Tel. CHELSEA 812

W. K. HEDWIG, President
J. T. REARDON, Sec'y-Treas.

W. T. ERICKSON, Vice-Pres.
J. J. MURPHY, Sales Mgr.

DATA FROM MANUFACTURERS' LIST OF RELEASES

EDITOR'S NOTE.—These lists of current releases are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Tear the list out and paste it in your note-book for future reference.

Date Shown	Released Title Kind, Length	Serial No.
	AMERICAN	
	4— 6. Like Father Like Son, D., 2000	
	4— 8. A Happy Coercion, C., 1000	
	4—10. The Second Clue, D., 1000.	
	4—13. The Last Supper, S., 2000	
	4—15. The Independence of Susan, D., 1000	
	4—20. The Widow's Investment, D., 2000	
	4—22. David Grey's Estate, D., 1000	
	BEAUTY FILMS	
	3—31. Sweet Land of Liberty, D., 1000	
	4— 7. Retribution, D., 1000	
	BRONCHO	
	3—18. The Adventures of Shorty, D.	
	3—25. The Relic, D., 2 parts	
	ALBERT BLINKHORN'S FEATURES	
	3— 9. Cloister and the Hearth	
	BIOGRAPH	
	4— 4. Skelly's Birthday, C., 439.. Bill Tell, Pawnbroker, C., 565	14649
	4— 6. The Master of the Strong, D., 1005	14651
	4— 9. When a Woman Guides, D., 1000	14678
	4—11. Hickville's Finest, C., 483.. Rings and Robbers, C., 516..	14705
	101 BISON	
	4— 4. The Lamb, The Woman, The Wolf, 3 reels	
	4— 5. The Lady Doctor, C.	
	4—11. Dangers of the Veldt, D., 3 reels	
	4—18. Doloras d'Arada, D., 2 reel..	
	CRYSTAL	
	4— 7. Get Out and Get Under and An Undesirable Suitor, D., 2 reels	
	4—12. Lost, Strayed or Stolen, C.,	
	4—14. An Up-to-Date Cook and Three Men and a Girl, split reel	
	4—19. How to Keep a Husband, C.	
	DOMINO	
	3—25. The Silent Messenger, D., 2 parts	
	ECLAIR	
	4— 5. In an Old Trunk, D.	
	4— 8. The Drug Traffic, D., 2 reels	
	4—12. Grandfather's Romance, 1 reel	
	4—15. The Stirrup Brother, D., 2 reel	
	4—15. The Heart's Highway, D., 2 reels	
	4—19. The Price, D.	
	4—22. A Drama of the Desert, D., 2 reels	
	EDISON	
	4— 6. Clarence Percy's Sailing Party, C., 1000	7588
	4— 7. The Black Mask, D., 1000	7589
	4— 8. Andy and the Hypnotist, C., 1000	7590
	4—10. The Impersonator, D., 1000.	7591
	4—11. The Chinese Fan, D., 1000.	7592
	4—13. Quarantined, C., 1000	7593
	4—14. The Resurrection of Caleb Worth, D., 1000	7594
	4—15. Lo, the Poor Indian, C., 1000	7595
	ECLECTIC	
	3—20. Esther, B. D., 3 parts	
	4— 1. The Reckoning, D., 4 parts	
	ESSANAY	
	4— 4. The Coming of Sophie's Mama, C., 1000	14642
	4— 7. The Price of His Honor, D., 1000	14661
	4— 8. The Bargain Hunters, C., 1000	14672
	4— 9. Snakeville's New Sheriff, C., 1000	14679
	4—10. In the Moon's Ray, D., Parts 1 and 2, 2000	14691
	4—11. The Treachery of Broncho Billy's Pal, D., 1000	14698
	FRONTIER	
	4— 9. Pretzel's Baby, C.	
	4—11. Poison, D.	
	4—16. That Cuckooville Horse Race, C.	
	4—18. Man's Best Friend, D.	
	GAUMONT	
	3—21. The Three Shadows	
	GOLD SEAL	
	4— 7. The Mystery of the White Car, D., 2 reels	
	4—14. The Web of Circumstances, D., 2 reels	
	4—14. Lucille Love—The Girl of Mystery, parts 1 and 2, 2 reels	
	4—21. Lucille Love—The Girl of Mystery, parts 3 and 4, 2 reels	
	GREAT NORTHERN SPECIAL	
	4— 6. Darkness and Dawn, 3000.	
	IMP	
	4— 6. Out of the Far East, D., 2 reels	
	4— 9. Where There's a Will There's a Way, C.	
	4—16. The Sea Coast of Bohemia, D., 2 reels	
	4—13. Notoriety, D.	
	4—20. Miss Nobody From Nowhere, C., 2 reels	
	INTER-CONTINENT	
	3—12. Rome or Death, 5000	
	3—26. Futurists' Carnival, 3000	
	ITALA	
	3—18. Buried Secret, 3000	
	3—26. Lost in Darkness, 3000	
	JOKER	
	4— 1. The Luck of Hog Wallow Gulch, C.	
	4— 8. Schultz, the Paper Hanger, C.	
	4—11. Mike and Jake in the Clutch of Circumstnaces, C.	
	4—15. The Sharps Want a Flat, C.	
	KALEM	
	4— 6. The Cabaret Dancer, D., parts 1 and 2, 2000	14652
	4— 8. Captured by Mexicans, D., parts 1 and 2, 2000	14670
	4—10. Gertie Gets the Cash, C., 500 Hubby's Night Off, C., 500.	14693
	4—11. Under Desperation's Spur, D., 1000	14704
	KENNEDY	
	3— 4. Elsie Venner, 3 reels	
	3—18. Charlotte Corday, 4 reels	
	KLEINE	
	3—31. The Price of Silence, D., part 1, 1000	14607
	The Price of Silence, D., part 2, 1000	14608
	4— 7. A Son of the Sea, D., parts 1 and 2, 2000	14662
	LEWIS PENNANT	
	4— 7. Woman to Woman, 3000	
	LUBIN	
	4— 7. All in the Air, C., 400.. The Bully's Doom, C., 600..	
	4— 8. Lord Algy, C., 2000	
	4— 9. The Root of Evil, D., 2000	
	4—10. On the Brink, D., 1000	
	4—11. At His Expense, D., 1000.	
	LUX By Prieur	
	3— 6. Bill's Day Out, C., 575	
	3— 6. A Stone Quarry in Belgium, Ind., 420	
	MELIES	
	4— 4. Rival Collectors, 600 Bedelia's Day Out, 400	
	4— 6. Bobby, "Some" Spiritualist, C., 500	14659
	The Cabby's Nightmare, C., 500	
	4— 9. Fine Feathers Make Fine Birds, C., 500	14682
	Batty Bill Wins a Baby, C., 500	
	4—11. W. W. Winky Willy B. B. Batty Bill	
	MAJESTIC	
	3— 7. The Rector's Story, D.	
	NESTOR	
	3—27. The Wrong Miss Wright, C.	
	4— 1. Cupid Incognito, D.	
	4— 3. Such a Villain, C.	
	4—15. The Test, D.	
	4—17. When the Girls Joined the Force, C., 2 reels	
	PATHE	
	4— 6. Pathé's Weekly No. 28, N., 1000	14654
	4— 7. Whiffles' Night Out, C., 750 The Ancient Ruins at Thebes, T., 250	14664
	4— 8. The Grafters, Cart., 750 The Termite, the Insect Architect, E., 250	14673
	4— 9. The Greater Love, D., parts 1 and 2, 2000	14683
	Pathé's Weekly No. 29, N., 1000	14687
	Detective Kelly, D., parts 1 and 2, 2000	14700
	PLAYGOERS'	
	3—23. The Great Diamond Robbery, D., 5000	
	POWERS	
	4— 8. A Gypsy Romance, C.	
	4—10. Her Moonshine Lover, C.	
	4—13. Lured from Squash Center, C.	
	4—17. Pitfalls, D.	
	RELIANCE	
	3— 7. When Fate Frowned, D.	
	REX	
	4— 5. The Babies' Doll, D.	
	4— 9. The Ruby Circle, D., 2 reels	
	4—12. The End of the Feud, D.	
	4—16. The Boob Incognito, C.	
	4—19. On Suspicion, C.	
	RAMO	
	3—31. The Claws of Greed	
	SELIG	
	4— 6. Adventures of Kathlyn No. 8, D., parts 1 and 2, 2000.	14655
	4— 7. A Mix-up on the Plains, C., 1000	14665
	4— 8. The Rube, C., 1000	14675
	4— 9. The Fire Jugglers, D., 1000	14685
	4—10. Red Head Introduces Herself, C., 500 All Mixed Up, C., 500	14694
	4—11. Hearst-Selig News Pictorial No. 15, N., 1000	14706
	UNIVERSAL IKE	
	4— 7. Universal Ike Has His Ups and Downs, C.	
	4—14. Universal Ike Makes a Monkey of Himself, C.	
	UNIVERSAL SPECIAL FEATURES	
	January, Absinthe.	
	February. The Merchant of Venice.	
	March. Won in the Clouds.	
	March. Washington at Valley Forge.	
	April. The Spy.	
	April. Samson.	
	VICTOR	
	4—10. The Little Mail Carrier, D., 2 reels	
	4—13. The Bolted Door, D., 3 reels.	
	4—17. U. S. Government Inspection of Beef, E.	
	4—24. Pawns of Destiny, D., 2 reels	
	VITAGRAPH	
	4— 6. Cherry, C., 1000	14657
	4— 7. Memories that Haunt, D., part 1, 1000	14666
	Memories that Haunt, D., part 2, 672	14667
	Pups on a Rampage, Z., 228	
	4— 8. 'Fraid Cat, D., 1000	14674
	4— 9. The Little Sheriff, D., 1000	14686
	4—10. An Easter Lily, C., 1000	14695
	4—11. The Girl from Prosperity, C., parts 1 and 2, 2000	14702

FROM COAST TO COAST

THE PRAISES OF *Simplex* ARE PROCLAIMED

Last week we dealt with our "BROADWAY" N. Y. SUCCESS." This week, FRISCO comes to the front.
Telegrams of praise are uncommon. This unsolicited wire (in part) speaks for itself. It is from the largest, best equipped Theatre in SAN FRANCISCO.

Form 226-A

NIGHT LETTER

THE WESTERN UNION TELEGRAPH COMPANY
INCORPORATED
25,000 OFFICES IN AMERICA CABLE SERVICE TO ALL THE WORLD
THEO. N. VAIL, PRESIDENT BELVIDERE BROOKS, GENERAL MANAGER

RECEIVER'S No.	TIME FILED	CHECK

RECEIVED AT the WESTERN UNION BUILDING, 195 Broadway, N. Y. ALWAYS OPEN

MARCH 22, 1914.

OUR SIMPLEX MACHINES ARE IN PERFECT CONDITION. RUN THIRTEEN MONTHS, NEVER RENEWED A PART. BEST HOUSE IN TOWN, PICTURES ONLY. TEN, TWENTY AND THIRTY, RUN CONTINUOUS. SOME RECORD RUN FOR YOU.

GRAUMANS THEATRE,
SAN FRANCISCO.

The machine that always gives satisfaction and will always stand by you, is

Simplex PEERLESS PROJECTOR

It's up to the minute every second.

MADE AND GUARANTEED BY **Precision Machine Company** 317 EAST 34th STREET NEW YORK

Illustrated Catalogue B gives full details.

LUBIN

A Two Reel Feature Every Wednesday and Thursday

LUBIN SPECIAL MULTIPLE REELS
(Released Through General Film Masterpiece Service)

"THE DAUGHTERS OF MEN"

MONDAY, APRIL 13TH 5 Reels. By CHARLES KLEIN, Author of "The Third Degree" and "The Lion and the Mouse"

"OFFICER JIM"

MONDAY, APRIL 20TH
3 Reels. By LAWRENCE S. McCLOSKEY

"THE GAMBLERS"

MONDAY, MAY 4TH
5 Reels. By CHARLES KLEIN

Author of "The Third Degree" and "The Lion and the Mouse"

Coming Soon — *"THE WOLF"* — 5 Reels. By EUGENE WALTER

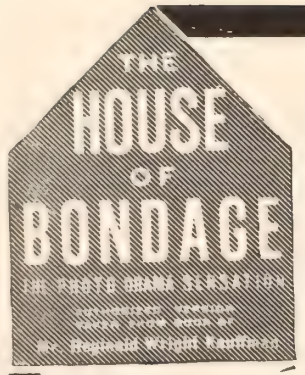
FIVE RELEASES EACH WEEK

"ALL IN THE AIR"—Comedy / "THE BULLY'S DOOM"—Comedy	Split Reel	Tuesday,	April 7th
"LORD ALGY"—2 Reel Comedy Drama		Wednesday,	April 8th
"THE ROOT OF EVIL"—2 Reel Drama		Thursday,	April 9th
"ON THE BRINK"—Drama		Friday,	April 10th
"AT HIS EXPENSE"—Comedy		Saturday,	April 11th

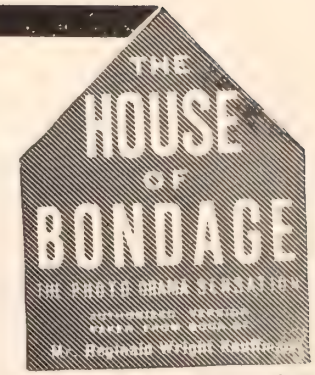
SPECIALLY DESIGNED POSTERS

One and Three Sheets with Single and Split Reels—One, Three and Six Sheets with Multiple Features. Order from your Exchange or the A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING COMPANY
PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street



SAY, YOU State Right Buyers and Carnival Men!!



We Have the Biggest

MONEY GETTER of the Year

For Summer Resorts, Parks, Carnivals and Fairs

The Most Widely Advertised and Largest Selling Book
on the Market (Approximately 3,000,000 Sold to Date).
State Rights For Lease on All Features—Now Booking

THE PHOTO-PLAY SENSATION in Six Reels

THE HOUSE OF BONDAGE

THAT HAS BROKEN ALL RECORDS

Write for Booking—No Matter
Where You Are We Will Fill the Date

WHEREVER
SHOWN

Adapted From the Book by
REGINALD WRIGHT KAUFFMAN
That Has Aroused the Entire World

In writing to advertisers please mention "THE MOTION PICTURE NEWS."

"WINNING HIS FIRST CASE"

IN 4 REELS

A sensational, melodramatic production, full of action. A crowd getter. Every foot has a strong kick. A fire scene that has never been equalled. A great third degree scene. This picture is too big to explain. See it and be convinced. Now booking and state rights for sale.

HERE IS THE BIG IDEA

FOR

"The House of Bondage"

Pick out some ideal Summer Resort in a live community; build a show house. Your income will permit you to enjoy yourself all Summer and make enough to take care of yourself for the Winter. If you are among the wise and live ones, get busy.

We will explain how easy it is done.

"THE FOLKS FROM 'WAY DOWN EAST"

IN 5 REELS

is a pleasing Down East rural comedy drama that brings back Mother Nature in all her glory. Full of heart-interest and tender recollections. Now booking and state rights for sale.

NOW BOOKING

"REBECCA THE JEWESS"

IN 6 REELS, from SIR WALTER SCOTT'S WORK

DO IT NOW!!

Only Two States Left (Indiana and Kentucky)

FOR

"Ten Nights in a Barroom"

LISTEN We are booking in all parts of the United States and Canada. Write or wire and we will have our nearest representative call on you.

WHITE CITY SHOWMAN—

WRITE IMMEDIATELY ABOUT "THE HOUSE OF BONDAGE"

MONEY-GETTING FEATURES FOR THE LIVE ONES

PHOTO DRAMA M. P. CO.

220 Wesf 42d St., Candler Bldg.

TELEPHONE 7691 Bryant **NEW YORK CITY** Cable Address FOTUDRACU

B. E. CLEMENTS, European Representative

Strand Palace Hotel LONDON, ENGLAND

UNDER THE PERSONAL DIRECTION OF YE OLD TIME SHOWMEN

BILL STEINER

AND

JIM MAHER

In writing to advertisers please mention "THE MOTION PICTURE NEWS"

LISTEN!

ORDER A RADIUM GOLD FIBRE SCREEN TODAY

Because The price advances June First.

The capacity of the only loom in the Flowery Kindom weaving the wondrous Japanese Fibre d'Oro has been taxed to its limit to supply material for the one successful projection surface.

Cost increases, therefore price must increase. There is but two months' supply in this country; you may get the benefit of the present LOW PRICE only by ordering NOW.

Wire your order collect or write it to

ATSCO, Inc.

Successors to the American Theatre Curtain and Supply Co. of St. Louis

218 West Forty-second Street **New York**

Distributors of Complete Motion Picture Equipment

CALEHUFF SUPPLY CO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

Mercury Arc Rectifier
Flame Arc Lamps
Automatic Ticket Registers
Exit Signs
Slide Ink
Carrying Cases
Tickets
Condensers
Pianos
Chairs
Wagner Converters
Spot Lights
Brass and Wood Frames
Ticket Choppers
Asbestos State Booths
Ft. Wayne Compensarcs
Fire Extinguishers
Fire Boxes
Carbons
Cement
Trap Drum Effects

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

The Motion Picture News

$2.00 Per Year

"The Fastest Growing Picture Journal"

Can You Answer Your Patrons' Questions?

Motion Picture patrons are the most inquisitive people in the world. They have thousands of questions to ask about the players, their personalities, their peculiarities, and the changes they make.

Are you so posted that you can answer these questions? In order to keep in close touch with your patrons you should be.

The Motion Picture Magazine is the only magazine that will keep you **FULLY** informed of the doings, comings and goings of the players. You should be a subscriber, and have it coming to you regularly.

Special Offer to Exhibitors

The regular subscription rate of the Motion Picture Magazine is $1.50 per year. **Special Rate to Exhibitors $1.00 per year.** Send in your order **now** and we will send you the magazine for one year and a copy of our book entitled **"Comic Siftings"** for $1.00.

Just fill out coupon below, pin a dollar bill to it and mail.

If you wish to place the magazine on sale at your theater, write for our **Special Introductory Offer.**

Motion Picture Magazine
175 Duffield St., Brooklyn, N. Y.

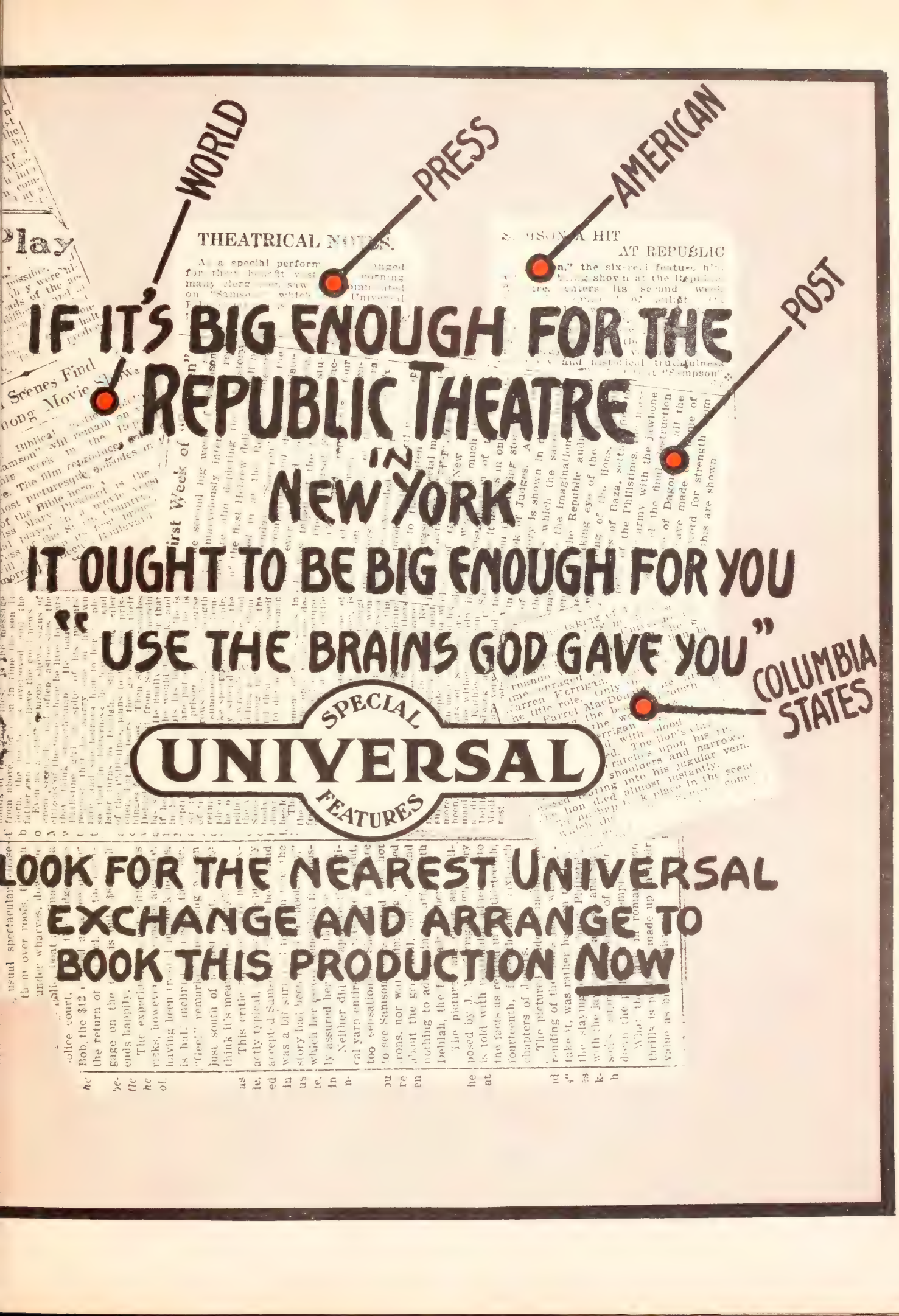
Motion Picture Magazine, 175 Duffield St., Brooklyn, N. Y.

Gentlemen:—Enclosed please find One Dollar for which please send me the Motion Picture Magazine for one year and a copy of Comic Siftings.

Name .....

Theatre .....

Address .....


WORLD
PRESS
AMERICAN
POST
IF IT'S BIG ENOUGH FOR THE REPUBLIC THEATRE IN NEW YORK
IT OUGHT TO BE BIG ENOUGH FOR YOU
"USE THE BRAINS GOD GAVE YOU"
COLUMBIA
STATES
SPECIAL
UNIVERSAL
FEATURES
LOOK FOR THE NEAREST UNIVERSAL EXCHANGE AND ARRANGE TO BOOK THIS PRODUCTION NOW

PHOTOPLAY MASTERPIECES

COMING

THE
NIGHT RIDERS
OF PETERSHAM

3 PARTS

VITAGRAPH

HARDING'S HERITAGE

3 PARTS

PATHÉ

CONTROLLED EXCLUSIVELY THROUGH THE GENERAL FILM CO. INC.

GENERAL FILM CO. [INC.]

APRIL 18, 1914 PRICE, TEN CENTS

The Motion Picture News

The fastest growing picture Journal

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

MUTUAL

Will Fight

CENSORSHIP

in Highest Court

Page Nineteen

CO-OPERATION

Page Twenty-One

VOLUME IX NUMBER 15

SAMSON

6 PARTS





PATHÉ

TILLIE TRIES TO TANGO TOO.

THE TANGO CRAZE

IN TWO PARTS

A MERRY SKIT BASED ON THE DANCE THAT HAS GONE AROUND THE WORLD. A YOUNG MAN BITTEN BY THE TANGO MICROBE DANCES IT'S INSIDIOUS STEPS EVERYWHERE HE GOES WITH LAUGHABLE RESULTS.

RELEASED THURSDAY, APRIL 23RD

BREAKING EVEN

IN TWO PARTS

AN AMUSING COMEDY WHICH SHOWS HOW A STRING OF FALSE PEARLS MAY COST LITTLE, LOOK MUCH, WIN A WIFE AND FOOL A HUSBAND.

RELEASED SATURDAY, APRIL 25TH

READ THE STORY OF THESE FILMS IN THE HEARST PAPERS AND INSIST UPON THEM AT YOUR EXCHANGE. IF YOU CAN'T GET THEM, WRITE US AND WE WILL HELP YOU.

PATHÉ FRÈRES, 1 CONGRESS ST., JERSEY CITY, N.J.

PHOTOPLAY

5 PARTS — THE DAUGHT

3 PARTS — THE OTHER HA

3 PARTS — OFFIC

3 PARTS — THE DEATH SIGN

GENERAL

In writing to advertisers please mention "THE MOTION PICTURE NEWS"

MASTERPIECES

ERS OF MEN — LUBIN

LF OF THE NOTE — KALEM

ER JIM — LUBIN

A HIGH NOON
T — KALEM

FILM CO. [INC.]



"Our MUTUAL Girl"

An Irish Lassie!



If you have ever been led to believe that 13 is an unlucky number and if you want to prove once and for all that 13 is really the luckiest number of them all, you simply must see the 13th reel of

"Our MUTUAL Girl"

This is the installment of this great motion picture series in which Margaret is so infected with the spirit of St. Patrick's Day that she swears allegiance to old Erin, goes to watch the Parade on Fifth Avenue, cheers the green flag enthusiastically, and has as good a time as if she really came from the "ould sod." Margaret also finds time to visit "Louise," the fashionable milliner, and is delighted with the new Spring styles, which make

"Our MUTUAL Girl"

even more attractive than ever before. She tries on ever so many beautiful hats of the most chic Parisian design, and every detail is shown on the screen as clearly and minutely as in a mirror. They are perfectly captivating! Then she calls on Elsie de Wolfe, the most famous of all interior decorators.

In sharp contrast to the jolly good times that Norma Phillips is having as "The Mutual Girl," imagine the experiences of those intrepid camera men who are now at the front with the

Mexican Constitutionalist Army

taking a photographic record of

The Battle of Torreon

to complete what is doubtless destined to be the greatest current interest picture in the history of motion-photography—

The LIFE of GENERAL VILLA

For live, finely finished, super-excellent pictures that will surely increase your box office receipts, always watch releases of the following brands:—

THANHOUSER	RELIANCE	KOMIC	APOLLO	MUTUAL WEEKLY
MAJESTIC	KAY BEE	DOMINO	KEYSTONE	and
AMERICAN	BRONCHO	PRINCESS	ROYAL	BEAUTY

Branches in 49 Cities **MUTUAL FILM CORPORATION** **NEW YORK**

Eclectic Film Company

F. WOLFF, PROPRIETOR

110 WEST 40TH STREET
NEW YORK

Mr. Exhibitor,
Everywhere, U.S.A.,

April 11, 1914.

Dear Sir;

You simply cannot afford to miss these great features. Every one of them has 100% drawing power, and are warranted to "get the money". Look them over.

Five Parts. L O Y A L T Y Now Ready.

Balloon bursts in mid-air. Lightning shatters mill.
Eclectic Natural Color Process

****

Four Parts. J E A L O U S Y Apr. 20th.

The dastardly attempts of a woman to thwart her rival

****

Four Parts. "W A R is H E L L" May - 1st.

Featuring a sensational aeroplane fight in the clouds
Eclectic Natural Color Process

****

Get in touch with our nearest branch office at once.

Very truly yours

ECLECTIC FILM COMPANY.

Branch offices of the Eclectic Feature Film Exchange:

ATLANTA.....Rhodes Bldg..MINNEAPOLIS...Kasota Bldg.
BOSTON.....3 Tremont Row..NEW YORK....115 E.23rd St.
CHICAGO.....5 S.Wabash Av..PITTSBURGH.715 Liberty Av.
CINCINNATI...217 E.5th St..SAN FRANCISCO..67 Turk St.
DALLAS.....Andrews Bldg..ST. LOUIS..3210 Locust St.
LOS ANGELES..114 E.7th St..SYRACUSE.214 E.Fayette St.

"The Cream of American and European Studios"

STATE RIGHT BUYERS

We Are Releasing April 15th

"The Divine Law"

In 4 Parts

Featuring the Famous Actress

MISS IDA NEILSON

A sensational and tremendously forceful drama, the action of which grips the interest every moment throughout. Beautiful photography and a high standard of acting make this production a real film masterpiece. "The Divine Law" is a fitting forerunner of our other features to follow, each one of which will be "High Grade" in reality as well as in name.

An unusually attractive assortment of one, three and six sheets, lithographs, photos, etc.

TWO RELEASES EACH MONTH

Get acquainted with

The High Grade Feature Film Company

220 West 42d Street, New York City

'Phone Bryant 6278 **(Home of High Grade Features Only)** **Suite 602-4**

PROGRESSIVE

TRADE MARK

HARRY CAREY

IN

The Master Cracksman

THE MOST THRILLING AND SENSATIONAL ROMANTIC DRAMA OF THE DAY

IN 5 PARTS

Wonderful Cast —— Unusual Production
Brilliant Photography
Elaborately Staged

EXCEPTIONAL PAPER, HERALDS, SLIDES, CUTS and PHOTOS

COMEDY

WESTERN

INDUSTRIAL

TRAGEDY

EDUCATIONAL

HISTORICAL

Now {STATE RIGHTS AND BOOKING} Now

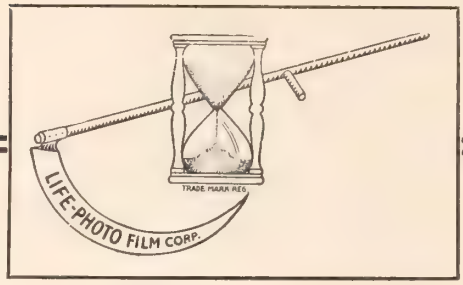
Write, Wire or Call

Progressive Motion Picture Corporation

TIMES BUILDING
NEW YORK

Cable Address
PROMOPICT, N. Y.

Telephone
Bryant 8536



Notice to Feature Film Manufacturers

MOTION PICTURE STUDIO FOR RENT

BY DAY OR WEEK

Thoroughly equipped with Cooper-Hewitt Lights, Aristo and Kliegl arc lamps.

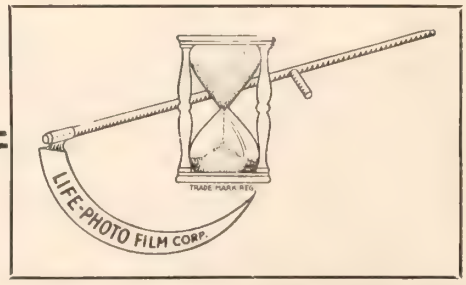
Compo board scenery. Artistic settings.

We supply cameras, camera men, actors and directors.
Every scene developed five minutes after it is photographed.

LIFE PHOTO FILM CORPORATION

102-104 West 101st Street, New York City

Riverside 6532



THE WORLD'S EXPOSITION

TO be held at San Francisco, California, in nineteen hundred and fifteen, will be a wonderful tribute to that beautiful city.

This signal honor has been conferred in recognition of the indomitable will and responsive spirit displayed in a time of adversity by the City of the Golden Gate and which has made it recognized as one of the leading cities of the world.

This active spirit is evidenced by its beautiful parks, buildings and many places of amusement, chief of which are Motion Picture Theatres.

It may be interesting to note that out of ninety-five motion picture projecting machines counted in these theatres, eighty of them are of Power's manufacture.

NICHOLAS POWER CO.

Ninety Gold Street New York City

Book These

All-Star Features

Now Ready

BURR McINTOSH

In the
Great Rural Drama
By
AUGUSTUS THOMAS

"In Mizzoura"

FIVE PARTS

EDGAR SELWYN

In His Own Play
of the
Royal Northwest Mounted Police

"Pierre of the Plains"

FIVE PARTS

Coming

ETHEL BARRYMORE

In a Big Broadway Play

And in AUGUST

James A. Herne's Greatest Play **SHORE ACRES**

Distributors in the principal cities of the world

ALL-STAR FEATURE CORPORATION

HARRY RAVER
President

220 West 42nd St., New York City

AUGUSTUS THOMAS
Director General

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN Presents

The Prominent American Actor,



MALCOLM WILLIAMS

In The Famous Drama of a Strong Man's Triumph Over a Woman's Pride.

"THE BRUTE"

By The Noted Dramatist, Frederic Arnold Kummer;

In Motion Pictures



Malcolm Williams, one of the foremost character delineators on the American stage, makes his initial appearance in "The Brute," a great, vital drama of today and all time. "The Brute" is a powerful portrayal of the world-old conflict of the sexes. It is as old as the hills, yet as new as tomorrow's dawn.



"You called me a Brute —then I'll act like one!"

IN FOUR REELS

RELEASED APRIL 27th

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.

Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

Kadra Safa

A Sensational Romance of The Orient

In Five Soul Stirring Parts

A Tale of Love in the Harem

Massacre! Heroism!

The Burning of a City

Staged in The Desert of Sahara and the Capital of Arabia

Stupendous in Production



Exquisite in Photography

Sublime in Poetic Artistry and Dramatic Strength

The Most Overwhelming Climaxes ever seen in an American Feature Photodrama!

Life-Size Photos 1–3–6–9 and 24 Sheet Posters Heralds, Cuts and Slides

WIRE NOW FOR TERRITORY

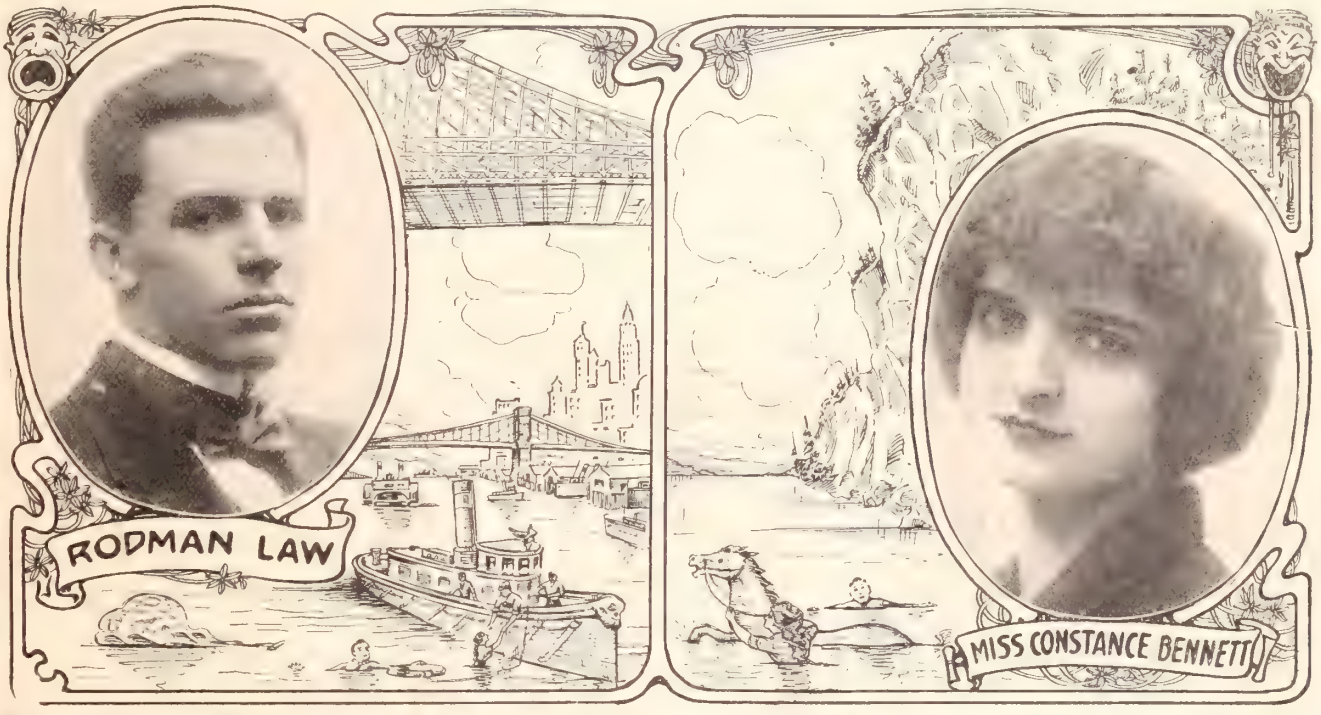
WILKAR FILMS

1482 Broadway New York City

Another Triumphant Achievement

For Exhibitors Who Use Fox Features

YOU'VE heard of Rodman Law, the human bullet—the man who was shot from a huge gun high into the air—the man who stood on his head on the ball which tips the flag pole of the Singer Building—the man who climbed the side of the Flatiron Building with his bare hands—the man who went up in a balloon over the Hudson and exploded ten pounds of dynamite, blowing his air craft to atoms—the man who plunged from the apex of the Statue of Liberty into the bay—the man who has defied death a hundred times, often on the impulse of a whim or to win a small wager—Rodman Law, the calculating dare-devil, who has thrilled millions by his mad recklessness in performing seemingly impossible stunts.



The same Rodman Law and Constance Bennett are featured in

"Fighting Death"

In this remarkable and highly sensational melodrama the two jump from Brooklyn Bridge. Miss Bennett, who cannot swim, leaped first with her parachute. Mr. Law followed a second later but his parachute did not open. It was only this quick descent that made it possible for him to save Miss Bennett from drowning. In another scene they are escaping from officers, both riding the same horse. To prevent capture Law drives his spurs into the tender flanks of the animal and forces it to leap over a fifty-eight foot cliff into Ausable Chasm. The river was filled with broken ice and both dodged death by a narrow margin. These hair-breadth experiences ought to be enough to satisfy the most exacting desires for excitement, but in "Fighting Death" Law adds another and crosses a ravine two-hundred and fifty feet wide hand over hand on a steel cable. In fact he is on the move from the first flash on the screen until the last is dissolved.

"Fighting Death" Now Being Booked

This stirring photo-drama is a Blache production in four reels of rapid-fire adventure. It is one of those irresistible attractions that gets the money—one of those features that builds name and fame for an exhibitor and places his house on the first class list.

Act to-day. Sit right down now and write for descriptive heralds and possible dates. Delay may mean weeks of waiting. Or, what's worse, your competitor may get ahead of you and that will cut you out altogether.

Box Office Attraction Film Rental Company

WILLIAM FOX, President **130 West Forty-sixth Street, New York City** **Telephone Bryant 7340**



A Mystery of International Interest Now Being Produced in Serial Form

The Million Dollar Mystery

Story by Harold MacGrath ***Scenario by Lloyd Lonergan***

The most sensational film production ever attempted! A mystery story of world-wide interest; written by Harold MacGrath, author of Kathlyn; produced by the THANHOUSER FILM CORPORATION; printed in serial form by the *Chicago Tribune* and more than 200 other leading newspapers of the United States, following the Kathlyn series; and a capital prize of $10,000.00 in cash to be paid for the best solution of the mystery. $10.000 for 100 words! GET THAT! $100.00 a word!



EXHIBITORS:—This production will mean packed houses for a limited number of theaters. Get in line quickly! Story starts in newspapers June 28th. Will be released weekly. First release June 22d. Write at once for complete information.

Thanhouser Film Corporation

NEW ROCHELLE, NEW YORK

Thanhouser Three-A-Week

Tuesday, April 14—THE MUSICIAN'S DAUGHTER (2 reels) featuring Maude Fealy.

Friday, April 17—No release because of extra reel subject of preceding release day.

Sunday, April 19—AN INFANT HEART SNATCHER. A wonderful cast, including the Thanhouser Kidlet.

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume IX | April 18, 1914 | Number 15

A Decision That Decides Nothing

THE decision against the Mutual Film Company in the application for an injunction against the Ohio State Censorship Law is a decision that decides nothing.

The honorable gentlemen of the Federal bench have either deliberately begged the question, or they have failed to comprehend the points at issue.

If they have not ignored the real issue, they have certainly overlooked it. And these statements are made with the profoundest respect for the judicial acumen and the legal knowledge of the members of the court.

* * *

THE entire case of the Mutual Film Company rests upon the contention that the Ohio censorship law is unconstitutional. The answer of the judges to this argument is most disappointing.

Too often lawyers weave finely spun webs of technicalities which the judge must penetrate and break down to let the sound light of fair and impartial reason in upon the issue.

But in this instance it is the judges who have taken refuge in technicalities, while the attorney for the company bases his case upon a substantial and fundamental plea, a plea that goes to the very core of American institutions.

The Ohio law is unconstitutional, avers the Mutual, because it would violate the constitutional right of all persons to speak and publish freely their sentiments.

The judges shrink from meeting the issue by citing the principle "that a court is not authorized to adjudge a statute unconstitutional where the question of its constitutionality is at all doubtful." Thereupon they proceed to raise a doubt sufficient in their own minds to excuse them from any further consideration of the unpleasant question.

Their only answer is that the act is an exercise of the State's police power, "which extends to the making of regulations promotive of domestic order, health, morals and safety," and a license measure similar to license measures that have been upheld in the past by the courts.

THE honorable judges of the United States District Court fail to grasp the point.

The Mutual Film Company, as we take it, has no intention of denying the constitutionality of the State's police power. The company has no desire to challenge the right of the state to compel the use of licenses.

The Mutual's contention is that the Ohio censorship law designs to use the police power of the state in an unconstitutional manner, and that the unconstitutionality of the act has been veiled by disguising it as a licensing measure.

It is the censorship feature that is repugnant to the elementary principles of justice and to the spirit and letter of our constitution and laws.

* * *

SUPPOSE, for example, that an act were passed requiring every book or magazine publisher in the United States who wished to sell books or magazines in Ohio to submit a copy of all his publications to a Board of Censors, pay a fee for the examination of every book or every issue of his magazine, and cut, amend or suppress the work, in accordance with the recommendations of the board.

Suppose, further, that the powers of the board were defined as they are in the present film censorship act: "Only such films as are in the judgment and discretion of the board of a moral and educational, or amusing and harmless character shall be passed and approved by such board."

Can anyone doubt that such a law would be discredited by the courts as impeaching the freedom of the press and of the individual to utter his sentiments, and read the utterances of others, without state interference?

* * *

A MOTION-PICTURE film is a narrative in pictures. A book is a narrative in print. The photo-story and the photoplay are as closely akin to the novel as they are to the acted drama, if not more so.

Pictures, as a medium for expressing thoughts and ideas, preceded the written letters and words we use to-day.

Pictures still speak a language, and motion pictures, telling a connected story in a dramatic manner, may be considered a publication as properly as a book, magazine or newspaper.

In the unlimited variety of scenes with which a story told in motion pictures can be invested, in the powers of descriptive reproduction the camera possesses, the photoplay is much more closely related to the printed book than to the stage play.

The motion-picture screen at all events is a recognized medium for the expression of thoughts, sentiments and ideas, comparable in the magnitude and breadth of its influence, only to the stage and the press. It is likewise a correspondingly great source of ideas, sentiments and thoughts for hundreds of thousands of men, women and children, and these numbers are yearly, nay hourly, increasing.

And the screen is worthy of being considered in the same category with the press and the stage as one of the chief avenues through which those thoughts, sentiments and ideas can be disseminated, one of the great arenas in which the constitutional freedom of speech finds its legitimate exercise.

* * *

IF this estimate of the film's power be acknowledged —and we do not anticipate that it will be seriously challenged—the picture censor then appears as a dictator of the thoughts and sentiments men and women shall or shall not utter, an official tyrant who puts bridle and check-rein on the public tongue and says, "You shall say only what I think it proper for you to say, and in the way I think you should say it."

This is not an attack upon the power of the police to halt or punish the exhibition of obscene or immoral pictures, nor on the law which provides for the forfeiture of the exhibitor's license who shows such a picture.

No censor is needed to combat such pictures. The public will not tolerate them. The exhibitor will not dare to show them.

It is not the obscene or immoral picture that feels the weight of the censor's authority.

Such pictures are almost, if not quite, extinct in this country.

It is the hundreds of thousands of pictures, dealing with themes that would pass unchallenged if printed in magazines or novels, many of them photo versions of standard and classical dramas and romances, that are the prey and plaything of the censorious temperament, when clothed with a little brief authority.

* * *

WHAT standard has the censor for judging such pictures, save his own intellectual bias and the collection of prejudices which he has accumulated?

The judges of the Federal court base the legitimacy of a film censor board on the acknowledged legitimacy of health boards, sanitation boards, rate commissions, building, bridge and highway inspection commissions.

Again the honorable judges fail to make an essential distinction.

All these commissions have definite, fixed and unalterable standards to which their decisions must conform.

A bridge inspector, for instance, is not permitted to "THINK" that a structure is built in accordance with engineering laws and safety regulations.

He is required to apply certain specific tests to such a work. These tests determine the worth of the bridge; the inspector merely reports their result and issues a finding accordingly.

But for determining the moral or intellectual effect of a given dramatic scene upon any persons or any number of persons, the film censor has no rules or standards.

He can have none.

Such effect depends upon the persons, not upon the picture.

His judgments, so-called, are and must be founded upon prejudice, speculation, belief, theory, dogma—upon everything but fact and knowledge.

* * *

THE Ohio censorship law, in this regard, reads, as already quoted: "Only such films as are in the judgment of the board of censors of a moral, educational or amusing and harmless character shall be passed and approved by such board."

Under such a clause a censor or a board of censors could find ground for suppressing any picture that might come before them.

They are a law unto themselves. All their caprices, whims and fancies can find room to operate beneath that all-inclusive word, "harmless." Given a certain prevalent type of censor, and a fairy tale would have as little chance as a white-slave drama.

Where is the censor broad-minded and generous enough to interpret a clause that gives him so much power, with justice to all, and not warp it to pander to his own vainglory and self-conceit?

* * *

THE evils that the enemies of motion pictures declare are propagated by the screen can be found to flourish far more widely and insidiously on the stage and in the printed pages of magazines and books.

But the courts and the police have always proved themselves fully able to regulate them without recourse to the mediæval, anti-American, tyrannical weapon of censorship.

To countenance censorship in any part of a land protected by such a constitution as ours is to encourage its establishment over all our institutions.

The precedent that a film censorship would create should give every judge in the land pause before he lends his co-operation to a movement that marks the beginning of an assault upon that most cherished of all our liberties—the freedom of speech.

TO FILM NEWPORT DANCES

Newport photographers have equipped themselves with motion-picture camera outfits, in prospect of the new fad this coming season. Last year a number of society people there took much interest in pictures, and have stated their intention of having motion pictures taken of all the coming events, to be exhibited at some later entertainment.

MUTUAL WILL FIGHT CENSORSHIP IN HIGHEST COURT

Federal District Court Denies Injunction Against Ohio Law, but Grants 15 Days for Appeal—Freedom of Speech Violation Issue Left to Supreme Court—The Judges' Decision Analyzed in Detail

THE question, "Can censorship laws rightfully exist under the United States Constitution?" is now one to be settled by the Supreme Court of the nation.

After nearly four months of waiting, United States Circuit Judge Warrington and District Judges Killitts and Day, sitting as a court of equity in the Northern Federal District of Ohio, have handed down a decision, denying the application of the Mutual Film Company of Ohio and Virginia for an injunction restraining the Ohio State Board of Censors from proceeding under the new censorship law.

Though the application was denied, the court expressly suspended the operation of the orders of denial for fifteen days, to permit the attorneys for the Mutual Film Company to file a notice of appeal with the United States Supreme Court. This will be done at once.

This is in itself an unusual proceeding, since it is not in accordance with the custom of the courts to grant additional stays to a litigant whose cause has been defeated.

The court's voluntary granting of the fifteen days' suspension is, in the opinion of many prominent lawyers, an admission that the most vital issues in the case have been left undecided.

The decision of Judges Warrington, Killitts and Day is, as a matter of fact, notoriously lacking in any attempt to grapple with the fundamental question of whether censorship laws trespass upon the constitutional guarantee of freedom of speech to all individual citizens of the states and the nation.

The concluding words of the court, in their eighteen-page decision, are:

"We are unable to find anything in the act that is opposed to either the state or Federal constitution."

Findings Based on State's Police Power

These findings, however, are based exclusively upon the arguments advanced by the judges that the censorship act is a legitimate exercise of the state's police power, and that it is valid as a licensing measure, similar in scope and practice to license measures which have been already upheld by other courts of like jurisdiction.

The Mutual Film Company has until April 15, under the decision, to file their notice of appeal and motion for an additional stay with the Supreme Court at Washington. The appeal will be filed either on Saturday, April 11, or Monday, April 13, and a suspension of all proceedings under the censorship act, pending the outcome of the appeal, will be requested.

Walter N. Seligsberg, of 55 Liberty Street, New York City, attorney for the Mutual Film Company in this suit, is optimistic over the possible success of the appeal.

In commenting upon the decision in the Ohio court, Mr. Seligsberg said:

"It is not becoming in the defeated litigant to criticise the court, and yet, in its decision, the court permits us fifteen days in which to take an appeal and apply for a further stay of proceedings under the Ohio Censorship Law, pending the appeal.

"This indicates the weight of our contentions, as it is very unusual practice to grant a defeated litigant further stays.

Question Not Squarely Decided

"The court does not squarely decide the question which we presented, as to whether motion pictures are entitled to the protection of the constitutional provision guaranteeing freedom of publication of sentiments to all persons. The court avoids this by saying that under the police power, theatrical and motion picture exhibitions may be licensed, and any reasonable restrictions thereon are justifiable.

"However, the court loses sight of the fact that the police power can only be exercised within the limits of the constitution, and that where an attempted exercise of the police power violates a specific constitutional guaranty, the guaranty must prevail.

"Despite their decision against us, the complainants appreciate very much the care and attention which Judges Warrington, Day and Killitts gave to this case. We appreciate that an inferior court is usually reluctant to declare a state law unconstitutional, and we feel confident that the appeal, which will immediately be taken, will be successful."

History of Mutual's Suit

The Board of Censors of Motion Picture Films was created on May 3, 1913, by the Ohio Legislature to act as a subsidiary of the State Industrial Commission, with J. W. Maddox, H. E. Vestal and Mrs. Maude Murray Miller as members, at a salary of $1,500 a year each.

Last November the Mutual Film Companies of Ohio and Virginia filed an application for a temporary injunction with the United States District Court, and the injunction was granted, pending a hearing. On November 29 the first session of the hearing was held. In the Mutual's complaint, not only the Board of Censors, but the members of the Industrial Commission were cited as respondents.

After ten or twelve days of open hearings, the court directed both sides to submit briefs and reserved decision.

The contentions of the Mutual Film Company, on behalf of the film manufacturers, are here summarized:

"1. The State and Federal constitutions guarantee to all persons the right to freely speak and publish their sentiments, This covers every kind of a publication, by spoken or written word, or by pictorial representation.

"2. The photoplay is a publication and the United States Supreme Court held in Harper Brothers vs. Kalem over 'Ben Hur' that a photoplay is a dramatization and capable of violating a copyright.

"3. The constitutional guarantee protects from censorship only and leaves to the law-making power the right to provide punishment for obscene or otherwise improper publications.

"4. Censorship is inherently contrary to the principles of our law because there is no way of reviewing the operations of a censor's mind. The judgment of one that a picture is improper may be utterly unreasonable in the eyes of another.

"The very same incident in a picture may be suggestive of good to many minds and evil to one, and that one might be the censor.

"The propriety of a publication depends not on the opinion of any one man or set of men, but upon the consensus of the community. That can only be determined by free and open trial and not by star-chamber censorship.

"5. Censorship laws are invalid because they deal with a subject of interstate commerce and impose censorship charges upon duplicates of the same subject, although only one examination is necessary.

"6. Censorship laws are not valid as inspection laws (like a pure food law) because inspection only applies where definite physical facts cannot be revealed and inspection does not depend upon the mental operations of the inspector. Censorship has no reference to physical qualities but to moral qualities, which are altogether relative and never absolutely determinable."

Decision a Significant One

The decision of Judges Warrington, Killitts and Day is an intensely interesting and significant one. It is plain from the beginning that they realize the main issue to be the alleged interference by the censorship laws with the constitutional principle of freedom of speech. It is equally plain that they wish to avoid entering into an extended discussion of so radical a question, deeming it rather an issue to be determined by the nation's supreme tribunal.

A careful analysis of the decision makes it appear that they have limited themselves to minor proofs of the constitutionality of the censorship act, making a decision that would stand as final if the film company were willing so to accept it, or one that would permit the taking of an appeal, in case they were not satisfied with the judgment.

In either case, the judges have technically discharged their duty in the matter, although they have not rendered the brilliant and far-reaching decision for which the case affords opportunity, as few such cases have in recent years.

"Examination of the act," declares the court, "plainly discloses an exercise of the state's police power; and no one doubts that this power extends to the making of regulations 'promotive of domestic order, morals, health and safety.' Presumably the General Assembly was convinced that the business of exhibiting motion pictures was attended with such public evils as both to warrant and demand regulation. And if the measures adopted have reasonable relation to that end, it is not open to the judiciary to interfere.

Court Defines "Harmful"

"It does not matter if the subject in the main is harmless. It does matter, however, if something associated with it is harmful; and it is only when it clearly appears that the enactment has no real or substantial relation to a proper subject, or is unquestionably an invasion of rights secured by the fundamental law that the courts either of the United States or the State of Ohio will interfere."

But, as before observed, there is no attempt on the part of the court to determine whether there is such an "invasion of rights secured by the fundamental law," by the Ohio Censorship Act.

The court plainly reveals its own unwillingness to decide the unconstitutionality of the Ohio law upon the ground that it invades the freedom of speech provision of the constitution, in its observation:

"A court is not authorized to adjudge a statute unconstitutional where the question of its constitutionality is at all doubtful."

Dismissing this, the leading question of the suit, in such a manner, the judges proceed to vindicate the constitutionality of the law as a license measure, taking care throughout to emphasize the fact that license laws have been already recognized as constitutional.

License Laws Cited

The judges cite the laws relating to the licensing of legitimate theatres and motion picture theatres, and to the licensing of motion picture operators. But they fail to cite any license law which has an analogous relation to the license clause of the censorship law. If such a law existed, it would be one that compelled a theatrical producer to take out a license for every play he produced, or a book publisher to pay a censorship license fee for every book he published.

"It is contended," continues the decision, "that unless it can be safely affirmed that the state may provide for the censoring of newspapers and magazines, the present statute cannot be sustained.

"We cannot believe this question is in reality involved. Analysis of the bills and affidavits, not to speak of familiar knowledge, serves to show that an exhibition of these motion picture films, with its enclosure, surroundings and attendance, has all the material attributes of an ordinary theatre. . . . It is true the statute does not make direct provision, either as to exhibitors or places; but indirectly it does this and more; it provides in effect for the licensing of the use of films, the only films the exhibitors can publicly display.

"Why, then, is this not the practical equivalent of a plan to regulate these public exhibitions, the picture film theatres, through the old system of granting, and if necessary, revoking or withholding licenses?

"Since the state has declared, in effect, the existence of public evils growing out of these picture film exhibitions, which requir regulation, what court can rightfully say, in cases like these, either that such evils do not exist, or that the measures adopted are not reasonably designed to correct the evils?"

Remedy for Evils Already Exists

But there is already in existence a remedy and a regulation for the evils which the state alleges grows out of motion picture exhibitions, and it is in the "old system of granting, revoking or withholding licenses," which the court has just cited. Under that "old system," every exhibitor who attempts to show or does show an immoral picture is liable to forfeit his license, and the police have full power to institute criminal proceedings against him.

This method is used in dealing with similar "evils" which arise out of the theatrical and the book-publishing industry from time to time. There never has been any complaint of the efficacy of the police and the courts in dealing with such situations.

Is it not within the province of the court to determine whether the regulatory measures already in existence are not sufficient to cope with the problems alleged to be presented by the motion picture theatre?

"It was never supposed," the court proceeds further on, "that there was any repugnancy between the legislative power to regulate theatres and the freedom of the press."

But there never has been any attempt by the legislature to regulate the theatre in such a manner as it now proposes to regulate the motion picture industry.

And the court the next moment admits that a judicial order forbidding the representation upon a theatrical stage, of the facts of a particular criminal case then on trial, was held by a superior court to be an infringement of the state constitutional provision, which protects the right of a citizen freely to speak, write and publish his sentiments.

The court goes on to cite the acts of regulation adopted by other states in regard to motion picture films, in which "we do not discover that the question of interference with the freedom of the press was presented."

Case Cited Not Analogous

But in one of the cases cited, the act was one requiring all motion picture operators to be licensed, an act adopted by the city of Baltimore. Since it is manifestly for the protection of theatres and audiences against conflagrations that operators should be required to show that they know their business, there could not possibly have been a question of the freedom of the press involved, any more than such an issue could have been raised in connection with the licensing of automobile chauffeurs.

There is no connection between such a law, and an act which gives three or four men and women the power arbitrarily to cut out of any film any feature of it, which may be displeasing to them, on the ground that it is not "harmless," regardless of the expense to the producer, and without conformity to any known or any obtainable standards.

In regard to the contention of the Mutual Company that the censorship law violates the commerce clause of the

(Continued on page 44)

CO-OPERATION

By Thomas Saxe
President of the Saxe Amusement Enterprises

Exhibitors Must Co-operate for Their Own Protection—Operating Expenses Are Going Up; Prices Should Rise, Too

CO-OPERATION is the straightest and shortest road to successful exhibiting.

This is becoming more apparent every day, and the issue is being forced by the continued increase in the cost of operating theatres without the necessary increase in gross revenue. Film rentals are higher, wages to employees have been raised, and with the rapid upbuilding of patronage the depreciation in equipment, resulting from wear and tear, has jumped thirty per cent in excess of what it was two or three years ago.

The exhibitor, in hundreds of cases, has been obliged to cut deep into his profits to meet the increased cost of operation. In shaving his profits to meet added expenses, he is giving his patrons a superior form of entertainment. But the patrons are, in many instances, getting the best of it.

The adoption of co-operative work has been tried in probably every section of the country. In some instances it has been successful; in others a flat failure.

But the exhibitor has no one but himself to blame.

Occasions have been mentioned where local league members would get together at a meeting, cast a unanimous vote to standardize admissions for a maximum number of reels, and then return to their respective theatres, and, within twenty-four hours, violate their pledge of support by resuming cut-throat methods with anywhere from six to nine reels for five cents.

Perhaps the back-sliders felt justified in taking such action, but recent events have proven that it has resulted to their own detriment.

IT is financially impossible for one or two exhibitors in a city to increase prices from five to ten cents, while their competitors retain the nickel admission sign in the box-office. The public will always seek a bargain.

If every exhibitor in any city was to increase his price of admission, what would be the result?

The public would pay.

Undoubtedly there would be some protest, but the exhibitor has got to educate his patrons to the benefit they derive from such action.

That is the first step in co-operative theatre operation. Just recently a certain group of manufacturers of a small-priced household commodity found that their net profits were not in proper proportion to their investments. The retailers were making a bigger profit, from a comparative standpoint, than the manufacturers.



HE IS THE APOSTLE OF THE "GET TOGETHER" MOVEMENT IN THE WEST.

Saxe-o-grams

"The increasing cost of operation is going to make co-operative action imperative."

* * *

"Retailers in every other line of commerce have been successful only because of co-operation. Why can't exhibitors do the same thing?"

* * *

"Only through co-operation can the exhibitor raise his price of admission and continue to do business."

* * *

"The one-house man constitutes the backbone of the business."

* * *

"The only convention worth while is the one where the exhibitor does nothing but talk shop."

Retailers in Every Other Line of Business Owe Success to Co-operation—Why Cannot Exhibitors Do Likewise?

So a campaign was started, first to educate the dealer to the value of an increased wholesale price, to be followed immediately by a twenty-five per cent increase in the retail figure. Naturally, the retailers balked, and threatened to close out their stock on that article.

The manufacturers then started a national advertising campaign, directed to the public. They were truthful in their explanation of the cause of the sudden increase in price in their commodity, and showed to the public that with the new purchase price it would be possible to put better material into the product, thereby giving greater quality.

One retailer in every city was induced to retain the line until the results of the campaign could be determined. For a brief time business fell off, but to-day gross sales are greater than ever before in the history of the commodity.

IN justice to themselves, exhibitors must adopt a similar course for the protection of their interests. If a man invests $30,000 in a theatre, he is entitled to a ten-cent admission. He gambles for success, and the odds are largely against him.

There is the possibility that a larger and more costly theatre will be constructed in his neighborhood; or the happening of one of a hundred other dangers that are familiar to this business. Why should he be obliged to content himself with a five-cent admission, and wait from five to ten years to recover even a part of his investment?

There is not enough confidence between exhibitors. They are prone to distrust each other to a great extent.

A great many are progressive and anxious to band together for the pro-

tection of their own interests. But, as stated above, it is impractical for one or two exhibitors to take a step forward, while the others hang back, a course decidedly beneficial to the public.

How best to bring about a uniform spirit of co-operation is difficult to decide. Conventions have been called, presumably for this very purpose, but very little has been accomplished, except in one or two instances.

THERE is only one form of convention that will ever make it worth while for the exhibitor to spend money and lose time to attend: And that is when he will go there, with his fellows, and do nothing but talk "shop." Every man has individual methods of operating his theatre.

Practically every exhibitor has had experiences, more or less costly to himself, that would serve to guide another theatre owner from the path of danger. Those kind of things, if served red hot and backed by honest, convincing argument, would, in the aggregate, become the parent of co-operation.

Retailers in practically every other known line of commerce have been successful only because of co-operation. They have gotten together, talked things over, argued, and sworn allegiance to resolutions adopted in their behalf, and then returned home to live up to them.

Why can't exhibitors do the same thing?

They have got just as much at stake as any other retailer, and perhaps more.

The rapidly increasing cost of operation is going to make co-operative action imperative in the near future.

There are many ways in which the theatre owner can economize, and by which he can add to his business.

But there is no way, save through co-operation and united movement, that he can increase his price of admission and continue to do business.

STOP and think for just a moment, as you read this, just what sincere and intelligent co-operation would mean to your own business. It would enable you to give your patrons a superior quality of film, because you could then afford to pay larger film rentals.

It would add materially to the protection of the investment you have made in your business.

The increased profits would enable you to branch out, or, if not invested again, would find you prepared for the proverbial 'rainy day.' There are many more ways in which you would benefit, but they will vary in accordance with your local conditions.

New ideas, more money and greater business experience are things which are being brought into the exhibiting business at a rate never known in any other commercial enterprise.

And it is one of the best things that could possibly happen. Men who have made money in other lines are not going to take any unnecessary chances of loss in this business. Many of them are men who have been educated to the value of co-operation in their previous business experience.

Those who have been exhibitors for years, and who have been successful, are not going to take further risks. And the fellow who refuses to support concentrated working plans is going to be a minus factor in another year or two.

LEGISLATION is one of the big items responsible for the present uncertainty among exhibitors. Its adverse nature is directly due to the lack of co-operation among the men whom it affects.

Censorship has been one of the biggest bugbears with which we have had to contend. Some of the present forms of censorship are ridiculous, and yet, we have to abide by the dictates of people who have never spent a nickel to enter a picture theatre. Could such a condition prevail in any other business?

It is not the man with more than one theatre who suffers to a great extent from the present unorganized condition of the retail film business. He has opened to him ways and means with which to combat trouble that are not possible to the exhibitor with one theatre. And yet, the chain theatre is in the minority as against the total number of houses in operation.

It is the "one house" man who constitutes the backbone of the business, and the burden of responsibility for the future of the entire industry rests largely upon his shoulders. As an individual, his power to protect himself and his business from a multitude of dangers is not sufficient to constitute certain safety.

But with others united with him, his authority and ability become a thing that will compel attention from every source to which it is directed.



COLONEL JOE SMILEY AND ADELE GEORGE IN THE LUBIN "DEADWOOD" COACH

FAMOUS PLAYERS TO SCREEN "THE BRUTE"

The Famous Players Film Company have engaged the services of Malcolm Williams to present "The Brute," by Frederick Arnold Kummer.

Mr. Williams was the leading factor in the success of "The Typhoon," in which he played the artist. He will interpret the title role in the forthcoming release.

DRUG FILM IN TOMBS

Six reels of pictures were shown to the prisoners in the Tombs prison in New York City recently.

The picture dealt with the drug habit and is said to have made an impression on the prisoners.

The Department of Correction, under whose auspices the pictures were exhibited, stated their intention of taking them to Hart's Island and the Bedford Reformatory. A Simplex machine furnished the projection.

Million-Dollar Theatre Opens

The Strand, New York City, Now America's Largest, with Accommodations for 3,500 Persons—Twenty City Lots Covered by Mammoth Photoplay House—Fine Construction Enhanced by Every Modern Improvement

THE STRAND, the largest theatre in this country devoted exclusively to the projection of motion pictures, and probably the second largest in the world, is at last an actuality. The American Theatre, in Salt Lake City, which for some time has claimed the privilege of being known as the residence of the largest theatre on this continent, is now forced to take second place.

Representing an investment of considerably over $1,000,000, the stately Strand now stands a monument to the industry. A few comparisons between the two theatres—the American and the Strand—will not be amiss.

The Western theatre was built at a cost of $150,000, which is approximately one-sixth the value of its Eastern competitor. Of course, the tremendous value of the land upon which the Strand has been built, as against the worth of Salt Lake City property, must be taken into consideration in this comparison.

The American can accommodate comfortably 3,000 in its auditorium. The local theatre seats 3,500 people—1,500 downstairs, the remainder in the single balcony. The music, a most important factor, is furnished by a sixteen-piece orchestra in the American as against twenty-five soloists in the New York theatre.

In the heart of the so-called "white light" district, in the home of the "legitimate" drama, putting itself in actual daily competition with the world's greatest speaking stars, this theatre is facing close competition.

IN October, 1912, Max Spiegel conceived the idea of building such a theatre. He became associated with Mitchel H. Mark and incorporated a company with a drawing capital of $1,000,000. The officers elected were Mitchel H. Mark, president; Eugene L. Falk, treasurer; Max Mark, vice-president, and Max Spiegel, secretary.

The lease for the property was obtained in December, 1912. The period of time stated in the lease is said to be for a large number of years. Thomas W. Lamb and George M. Keister were engaged to draw architectural plans for the building. These were accepted in May, 1913. Cramp & Company, the building contractors, were awarded the contract and the ground was broken on July 11, 1913. Almost nine months to the day later the gigantic structure opened its doors to the public.



THE NEW STRAND THEATRE
Photographed especially for The Motion Picture News

Covering a space of twenty city lots, with a frontage of 155 feet on Broadway and 277 feet on West Forty-seventh street, the main structure is composed of steel, covered with fully glazed terra cotta. The theatre proper is divided from the office building, wherein are the offices of the theatre and numerous musical and theatrical companies have desk space, by an alleyway. Both buildings are absolutely fireproof.

THE interior of the theatre consists of the stage, orchestra and one balcony, which is divided off into two sections. Two tiers of boxes, beautifully decorated with mural paintings, have been built.

There is not an obstruction from one end of the house to the other which can possibly interrupt the line of vision to the screen. There is not one post either upstairs or down. The ceiling of the theatre has been decorated, as has the rest of the house, by Otto Bauer. A very novel lighting effect makes it possible to throw sunlight, moonlight or starlight over the house, according to the moods of the picture. The screen, which has been especially built for this theatre, is set on a double stage—a stage built upon a stage.

The aisles are of large proportions. Plenty of space between the rows of seats has been allowed. A mezzanine floor is used as a promenade, following the Continental custom. This allows patrons of both the balcony and orchestra to walk around ad lib during the intermissions.

All the stonework is of fine marble The main decorations of the boxes ceiling, and so on, are in French grey, rose and gold. In the decoration, as well as in the other features, European theatres have been profusely copied.

TO return to the theatre itself: the constructors, not satisfied with making the building absolutely fireproof, are not willing to take any chances of this greatest of all theatre perils.

They have had installed a solid steel curtain—there is only one other in the whole city of New York—which may be dropped at the slightest danger. Approximately every ten feet from the boxes around to the main entrance on both sides are large, opening-outward exits, the majority of which lead directly out to the streets; the others lead to large alleyways. Almost identically the same precautions have been taken in the balcony.

The projection-booth is constructed of asbestos, the lining is steel, and in case of fire the doors close automatically. Two of the latest models of the Simplex project-

ing machines have been installed, together with the accoutrements that go with a well-equipped booth.

The ventilation of the theatre marks, as do other parts of the house, an epoch in the history of the motion picture industry. Many of the disadvantages with which contemporaries have had to compete have been absolutely eliminated.

The winter ventilation is arranged in a manner which will neither allow overheating nor underheating. The "mushroom" system is used in which air is forced into a plenum chamber, where it is heated, and then passes through a mushroom-shaped radiator under the seats and so warms the house. The same system is used in the summer time, save that a blower, which cools the air, is put in service.

Professor Carl Edouarde has been engaged to lead the orchestra of twenty-five soloists, which will be placed upon the stage proper in full sight of the audience. Two large organs of the Austin make have been installed and two organists engaged to play them.

The musicians are entirely surrounded by ferns and flowers, and a large fountain will be placed directly in front of them; this idea has been worked to advantage in several other American theatres.

THE motto of the theatre is to have "photo-play features" blended with the very finest music; everything that is "put on" will be "produced."

Eighty-four employees will take care of the building every day.

Much time has been spent by the management in hunting out novelties, for the theatre itself is, for the time being, a novelty to the layman. For instance, the tickets, which will be sold at the very popular prices of ten, fifteen and twenty-five cents, will be printed as they are sold.

The entire management of the theatre will be under the capable care of S. L. Rothapfel, who will stage every picture produced.

RICH WOMEN RUN PICTURE SHOW

A number of society women in Boston and Brookline, Mass., have become the backers of a motion picture show to which an admission of five and ten cents is charged. Not only are these women subscribing funds to make the show pay, but they are giving up some of their engagements that they may attend. The younger set are giving up their time also and rehearsing vaudeville acts for the same theatre.

The purpose of this is to give Brooklineites a chance to see a good show and to keep the children off the streets.

Notes from League Headquarters

Cincinnati, April 9.

J. M. KAUFMAN, first vice-president of the Ohio State League, proprietor of the Gallipolis Theatre, Gallipolis, Ohio, was a visitor at league headquarters. He reports good business in southern Ohio, and while in the city made arrangements to run the Cincinnati picture, taken during the late convention in January. Mr. Kaufman is one of the pioneers who organized the Motion Picture Exhibitors League of America, at Columbus, Ohio, on September 12, 1910.

John H. Broomhall, secretary of the Ohio State League, was a caller at league headquarters. Mr. Broomhall is a pioneer in the picture business. He has for years owned and operated the Jewel Theatre in Hamilton, Ohio. He has recently bought the Jefferson Theatre in Hamilton, and is arranging to give the highest class features made at the Jefferson. Sam P. Broomhall is the manager.

Dayton Local No. 5, headquarters of which are located in the Pruden Building, Dayton, has one of the most active locals in the State of Ohio. Last Monday the Lyric, Columbia, Ideal, Electric, Apollo, and the Majestic Theatres all joined in the local league. This brings into the league every downtown house in Dayton.

On Monday, April 6, there will be a big smoker given at the Dayton league headquarters in the Pruden Building. President M. A. Neff, Cincinnati; National Treasurer Orene Parker, Covington, Ky., and National Committeeman Peter J. Jeup, of Detroit, Mich., will be present.

About half of the space of the big International Exposition of Arts to be held in Dayton in conjunction with the National Motion Picture Exhibitors League Convention of America, beginning July 5, and closing the night of July 11, has been sold.

The convention committee will meet in Dayton Monday evening and take up every detail of the convention. George H. Wiley, who is chairman of the committee on exposition, has opened his offices in Dayton and will remain there until after the close of the convention. Clem Kerr, of Dayton, the promoting assistant, is making a splendid record, and reports that space beyond their fondest expectations has been contracted for.

L. H. Ramsey, Lexington, Ky., is making arrangements to build a large new theatre in Lexington

G. B. McClelland, of Osgood, Ind., is building a new $7,000 theatre in that little town.

Frank Huss, of Fifth Street, Cincinnati, and friends are building a theatre in the suburbs of Louisville, Ky.

T. P. Finnegan, national vice-president of Dallas, Texas, who has recently finished a $75,000 picture theatre in Waco and owns two other large theatres, will build a $250,000 picture theatre in Fort Worth, Tex.

Cincinnati Local No. 2 held a large enthusiastic meeting in Parlor F of the Sinton Hotel on Wednesday afternoon, April 1. Owing to the death of his father, Secretary H. G. Kruse was absent.

The censor bill No. 4941, introduced in the Senate on March 18, 1914, by Senator Hoke Smith of Georgia, and censor bill No. 14895, introduced by Mr. Hughes of Georgia, do not seem to meet with the approval of the exhibitors and manufacturers.

It is claimed by exhibitors that if either of these bills were passed they would not give relief to the public, the exhibitor or the manufacturer, by reason of the fact that while the pictures might come under the jurisdiction of the interstate commerce, there is no provision in the law whereby an exhibitor who exhibited a picture that the State or local police might decide that was not a fit subject to run, would be protected. The matter would be left exactly the same as it is at the present time.

The motion picture exhibitors want a law that will protect the public and the exhibitors in their rights of running pictures when they once have been censored. This can be done only by a legal censor board that has the power to censor pictures and that the pictures shall be shown in every state or municipality, other laws to the contrary notwithstanding.

M. P. E. L. CONVENTION DATES

The Motion Picture Exhibitors League of America announce the following dates for coming conventions: Florida, Sanford, April 6-7; Wisconsin, Green Bay, April 7-8; Kentucky, Lexington, Phoenix Hotel, April 21-22; Illinois, Springfield, St. Nicholas Hotel, April 28-29; New York, Rochester, May 5; Iowa, Des Moines, May 12-13; North and South Carolina, Charlotte, N. C., Stonewall Hotel, May 18-19-20; Alabama, Birmingham, May 21-22; Michigan, Detroit, Tuller Hotel, June 9-10-11.

Quality Films at Quantity Prices

The Two Are Incompatible, Yet Many Exhibitors Face Ruinous Conditions Through Fear of Advancing Their Admissions—Trend Is Steadily Toward Larger Theatres, Superior Productions and Higher Prices—A Typical Case

J. S. WOODHOUSE, proprietor of the Black Cat Theatre, at Des Moines, Iowa, is in trouble.

It started when he decided to contract for Warner's Features. Woodhouse complained to W. C. Merrill, manager of the Minneapolis office of Warner's Features, that the rentals were not in proportion to his admission prices—five cents.

"I can't find room for them at five cents. But even then my profits are not in proportion to the investment."

"Charge ten cents," advised the exchange manager.

"The people won't pay it," complained Woodhouse.

"I'll take care of that," answered Merrill. "If you refuse to charge ten cents as the admission when you are showing our films, I'll enter suit against you. It is defamation of the character of the productions to put them on public exhibition at five cents."

Woodhouse didn't know what to do. He wanted that feature program, but at the same time, he wanted to pay sufficient rental to get an early run. Many of his competitors have standardized admissions at five cents.

Now Merrill is giving serious consideration to making application before the district court of Polk county, Iowa, for a mandatory injunction, restraining Woodhouse from exhibiting any productions released through the Warner Feature program at anything less than a ten-cent admission.

WHETHER or not the injunction is applied for, the proposed action is significant of the present agitation among exhibitors and exchange men in Minnesota and Iowa. Progressive film men are fast uniting in the conclusion that the public has been getting too much for its money.

The situation at the Black Cat Theatre is typical

"There is only one thing to do in this instance," explains Mr. Merrill. "Woodhouse has contracted for our productions. His patrons demand quality entertainment. In order to protect the exchange and Woodhouse, I have got to make it my business to see that quantity prices do not prevail."

Minnesota's atmosphere is beclouded with predictions concerning the future of the film business in that state. But there are three things upon which every film man agrees: Larger theatres; superior productions; higher admissions.

These three evolutions are based upon figures showing the increase in the cost of maintenance of the average theatre to-day, as against the expenses of only a year ago. Property rents have gone up by leaps and bounds. Owners of ground upon which theatres have been built, or proprietors of buildings converted into picture houses, have sensed theoretical fortunes in exhibiting Accordingly, they are not wasting time in demanding their share.

There are some instances in cities in the Central West where exhibitors are paying for property rental, one hundred per cent and more in excess of that charged to tenants of adjoining ground, but who are engaged in older commercial enterprises.

MORE people are becoming educated to the possibilities for entertainment and education in picture theatres. That, of course, serves to swell gross receipts for the exhibitor. But more room is required to accommodate them. Hence, another hole in the net proceeds for the purpose of expansion.

Competition is growing more keen. Advertising of diverse kinds is proving an added stimulant to the disbursement of funds. The public is becoming more and more strenuous in its demand for quality films.

The manufacturers' costs leap up; he charges it to the exchange in increased prices on footage; the exhibitor repays the exchange in higher rentals.

Central Western exhibitors are fully conscious of the uncertainties surrounding them. And many of them, figuratively speaking, are taking the bull by the horns, and keeping several paces ahead of public demand.

A canvass of exhibitors indicates that there is a market, at the present time, for additional feature films. Rentals on some of the established brands are excessive to the exhibitor operating a three-hundred-seat-house at a five-cent admission. And the larger theatres are knocking big chunks out of his patronage.

"The trouble is," complained one, "that those of us who want to branch out, increase seating capacities, and climb up in front, are seriously handicapped. Now take that house two blocks down the street. It was put up six months ago. At that time I had four thousand dollars laid away for improvements. It will cost me ten thousand to place this theatre on an equal footing with it.

"Lots of the folks are used to my house just as it stands. The contrast does not appear quite so noticeable. But if I went ahead and spent the four thousand, the job would be only half done, and the difference would become too marked. The only thing that I can do is to trust to luck, give them the best I can afford and wait.

"That other house is three times as big as mine. It seats a little more than twelve hundred. The manager can afford to book all the big features, because his box-office will stand the rentals. A day's booking, at the price he pays, would take every nickel of my gross receipts for the day.

"WHAT can I do? I have got to give my patrons almost as good quality as they get down there, or they won't patronize me. But I cannot get the films. There are plenty of features available, but lots of them are unprofitable to the house. People here like sensational productions, but they must have quality. The mere jumping from a bridge, or from the roof of a burning building, or a mad race between an automobile and train, does not constitute the sort of sensationalism that they want. It is the picture with a good, strong story, clean and wholesome in text, and that gives them something to think about that enables me to turn a profit on a booking."

But in spite of the variety of complaints, not only from exhibitors, but exchange men and feature bookers, there is one thing that is sure to come in the Central West at least. Every past and present indication points to it.

It is the larger house, with increased admission prices. That will mean a fewer number of smaller houses.

Increased seating capacities will be the basis for many forthcoming modifications in the selling and marketing end of the industry.

Larger houses will be able to support higher rentals. This will permit the exchange men to pay more for footage. It will also mean that there will, in a great number of instances, be two- and three-day bookings, rather than daily changes of program.

This will all contribute to the welfare of the respective manufacturers by giving them an opportunity to devote more time to productions, expend greater sums in their making, and infuse a higher standard of quality into the business generally.

AL JENNINGS' LIFE STORY TO BE FILMED

Al Jennings, former bandit, now candidate for governor of Oklahoma, whose life constitutes one of the most remarkable human documents ever written, will arrive in New Rochelle, N. Y., April 12, for a conference with Charles J. Hite, president of the Thanhouser Film Corporation, which company will produce "Beating Back," for Direct-From-Broadway-Features.

"Beating Back" will be in six reels. In the scenario the story of Jennings' life as published in "Saturday Evening Post," is followed closely and the fight at "Spike S" ranch will be reproduced with accuracy.

Jennings' life as county prosecutor, bandit, convict, is unprecedented in our national history, for the people of Oklahoma, where he committed his crimes, are now desirous of electing him their governor as a lasting record of his fight against society and his successful "Beating Back" into its good graces.

FILMS AID COLLEGIATE ATHLETICS

Minneapolis, Minn., April 6.—The motion picture as an aid to athletics was demonstrated here during the last three days when the students of Hamlin University raised more than $300 to send their track team to the University of Pennsylvania relays at Philadelphia on April 25.

The students staged the motion picture shows in College Hall and secured the services of local film agents to see that the shows were run off in "reel" motion picture style.

Winning a Lid in a Lidless Studio



CHARLES M. SEAY, one of the directors of the Edison Company, has the honor of being the first to make a picture in the Edison Studio, Bedford Park, the Bronx, after the fire. Twenty-four hours after the fire he and Walter Edwin were talking things over and Edwin bet Seay a perfectly good fifteen-dollar straw hat that he wouldn't be able to take a picture in the studio within forty-eight hours.

Seay took him up, and Seay won by about three hours. Mr. Seay will doubtless sport his new hat on Easter Monday, or very soon after.

The picture reveals the Edison director in the act of winning his new sky-piece. Evidence of the damage done by the recent fire is to be seen on all sides, and the wraps worn by the actresses who are watching the taking of the picture is a reminder that the studio was open to the early April winds. The comedy was staged upon one of the two stages which the fire had spared.

EPIDEMIC BARS CHILDREN FROM SHOWS

St. Paul, Minn., April 6.—Children under 12 years of age are barred from all motion picture theatres in this city as a result of the order issued to-day by Dr. Howard Lankester, city health commissioner, but they may attend if accompanied by parents or guardians.

The order holds until April 25 at the close of the extended Easter vacation, and the declared purpose is to prevent the spread of diphtheria, scarlet fever and other contagion while children are out of school.

PREMATURE FIRE ON SHIP

The Mohawk Film Company, under the direction of Wray Physioc, have been taking the picture, "Hearts of Oak," up along the Maine coast.

Everything was in readiness for the fire at sea in the last act when several of the actors were noticed to be jumping prematurely. A small explosion took place. The fuse had burned too rapidly and Mr. Physioc was badly burned. The government wrecking crew were with difficulty made to respond because they believed the accident part of the picture.



"TELL US THE WORST!"

Scene from "Lost in Mid Ocean" (Vitagraph three reels General Film Masterpiece)



Selecting a Site

THE selection of a site for a motion picture theatre is the first important step that will cause either success or absolute failure—a strong statement, but a fact. The time has passed when one may locate a show in any neighborhood and of any size, and be blessed with worldly goods in return.

The site must be selected with the greatest care and judgment, and a few hints in this regard will be outlined to let our readers understand the essential, basic requirements.

The size of the site will depend on the number of seats that are to be provided, the space to be devoted to aisles, foyers, service rooms, etc., the amount of space that is to be left vacant for exit alleys, as might be directed by governing ordinances or the designer's conscience, and by the amount of space that is desired to be devoted to stage and stage accessories.

WE have seen the picture first thrive in the three-hundred-seat house. That was the day when the film service and all other costs were low and competition was nil.

To-day those houses, yes, and those of five hundred seats, are gradually being pressed to the wall by the larger and more fit competitors. In large cities, theatres centrally located are now holding almost 2,000 and with great success.

But we must not err and adopt this as a standard for our smaller towns or minor sections of the big cities. In a small city there was recently opened an eighteen-hundred-seat house, and with a population of less than ten thousand, it is found ahead of the requirements, a total failure. It will take years for the city to grow up to it.

A seating of about one thousand may generally be taken as a safe provision, except for the centers of the larger cities. No hard and fast rule, however, may be adopted. Each location must be carefully studied in itself and only much experience and close insight into every factor will bring about the correct decision.

WE must be liberal in space devoted to vestibule, entrance, corridors and foyers. They add dignity to and confidence of safety in the place, besides providing space for the patrons waiting for the change of show on the heavy nights.

Where ordinances are in force they generally stipulate a minimum of exit alleys, and they are generally so exacting that it is sufficient if the demand is provided. Where there are no such laws, it is more important that they be amply cared for, because just in such places it is likely that fire departments and police are not so efficient in a sudden emergency.

Having determined on the amount of land we need, we will prefer a corner lot if the price is not prohibitive. If unsuccessful in this first choice, we need not lose heart if we get a deep interior lot. In either case, the deeper the lot the better, and with a rear street connection, we would place the theatre to the rear, devoting the front land for commercial purposes after taking what is needed for a vestibule and foyer corridor.

THE next important consideration is the topography of the land upon which the structure is to be reared. The ideal condition would be if it would slope approximately with the grade of the auditorium floor. Any great difference would be extremely detrimental.

If the land slope greatly in opposite direction to the slope of the floor, there would result an excessive cost for excavating, retaining walls, drainage system to care for surface waters, difficulties to overcome as to the auditorium exits, and extra length of time to build the structure.

The writer had such a condition to overcome in a theatre, in which case an excavation at the rear of the house amounted to a depth of over twenty feet, and to resist the earth thrust, reinforced concrete walls had to be built. This defect of site caused an additional cost of almost two thousand dollars, whereas had a lot been purchased on the opposite side of the street almost the entire amount would have been saved.

Likewise it is unwise to buy a site where the grade slopes, though in the same direction, yet to a much greater depth than the auditorium floor. Though this would obviate any danger from surface water, it would cause excessive cost in the foundation walls and a structural floor for the auditorium, generally unnecessary in the small show-house.

THERE should be given due consideration to the nature of the soil. Rock excavation is costly and sometimes brings with it natural running springs.

Low land and swamp land are seldom the proposed site of theatres, yet be guarded against such possibilities. The writer knows where such a condition was disastrous to an investor. That site was about the highest in the city, but for an area of several acres there existed low land which was filled in with good earth as the city built up. A theatre was built upon the site, and was almost finished when it settled beyond repair and safety. The building had to be demolished. The land had to be made secure by driven piles, and then the theatre was rebuilt. This was a costly lesson.

Good sand and gravel are good to build upon. The excavated material may be re-used in the works, and the part built upon remains a good subsoil for drainage.

The aforesaid details relate to construction, and a word from the business side may not be amiss. Do not hide your house in a side street, for even in a country town, and more so in the cities where transient business forms a great part of the daily gains, the more prominent the place and the more accessible the better.

In conclusion, we might say that the ideal conditions are not always found, but forewarned is forearmed, and if we would but accept those sites having the lesser of several evils, and especially guard against the greater and surely disastrous ones, we will have judged well, and can safely proceed further with the next step—the selection of architect and contractors—of which subject we will treat in our next issue.

NATHAN MYERS.

PATHE STAR'S DOUBLE PLAY

Pearl Sindelar, known in Pathé pictures from coast to coast, has accepted an engagement to appear in "Potash and Perlmutter," at the Cohan Theatre, New York. She will succeed Louise Dresser in the leading role. Miss Sindelar will not, however, forsake the silent drama entirely for she will devote her days to the Pathé people, except Wednesday and Saturday, when she will appear in matinees.

This is, perhaps, the first time that a film actress has gone over to the stage, although many have left the stage to appear in films. Miss Sindelar will be very much in evidence on Broadway hereafter, both on the legitimate stage and in motion pictures. Her double appearance will undoubtedly cause her to rise in popularity, if such a thing is possible.

Miss Sindelar was formerly well known on the speaking stage, her last appearance being with Al Woods in "The Girl in the Taxi."

THREE KILLED IN THEATRE ACCIDENT

Three men were instantly killed and a fourth was mortally injured by a fall of part of the foundation of the new Flatbush Theatre, between Flatbush and Church avenues, Brooklyn.

The theatre is being built by the Borough Operating Company, of which Antoine Newberger is president. It is to cost $200,000 and will be one of the finest motion picture houses in the East.

"Pauline" Entertains Publisher



MISS PAULINE, whose Eclectic "Perils" are beginning to electrify the country, entertained William Randolph Hearst, the publisher, at the Jersey City studios of Pathé Frères recently, and afforded Mr. Hearst an excellent opportunity of seeing first-hand the making of one of the numbers in the Eclectic serial.

The accompanying picture shows Mr. Hearst intently watching the operations of the camera-man and the activities of Charles Gasnier, the head Pathé director, supervising the taking of one of the scenes in "The Perils of Pauline."

The experience proved such an interesting one to the newspaper owner that he extended his visit to take in all the departments of the big studio before he took his departure.

EXHIBITORS CONFER ON BUILDING CODE

At the regular Friday meeting on April 3 of the Philadelphia Local, M. P. E. L., the new state building code and standards for motion picture theatres was discussed. The set of standards is being compiled by the Pennsylvania Department of Labor and Industry, and is expected to be enacted into law at the next session of the Legislature.

In order that the picture interests should be represented, Commissioner John Price Jackson named the following committee to confer with him: Edgar A. Weimer, State Building Code Commission, Lebanon; W. C. Beatty, Pittsburgh Exhibitors' League; Samuel F. Wheeler, Philadelphia Exhibitors' League; S. B. Dies, Chief of the Bureau of Building Inspection, Pittsburgh; Chief Clark, Bureau of Building Inspection, Philadelphia; W. H. Hoffman, architect, Philadelphia; W. T. Stewart, American Seating Company, Philadelphia; C. Harry Kain and Maxwell H. Hite, engineers, Harrisburg; John H. Walker and Lew R. Palmer, Department of Labor and Industry, Harrisburg. Mr. Palmer was elected chairman.

The committee has met once and formulated tentative standards which will be submitted to all parties interested.



SCENE FROM "THE GODFATHER" (RELIANCE—TWO REELS—RELEASED APRIL 11)

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

BEING ON THE LEVEL WITH HIS PUBLIC

THE exhibitor is in business to make money, of course. But he is also in business to make friends. Without the latter, the former will be disastrously scarce.

And there is no surer way an exhibitor can gain the friendship of his patrons than by convincing that he is willing to let them know just what his pictures are really worth before he takes their money.

H. G. Ballou, the manager of the Olympian Theatre, Madison and Fourteenth streets, Seattle, Washington, does this in a manner that is well worth imitation. Every week he sends out a letter to his people announcing the program in detail of the coming week.

The remarkable thing about this letter is the amazingly frank manner in which he tells the Olympian patrons which pictures are good and which are—well, not so good—concealing no faults, and letting his program draw the crowd on its own actual merits.

For instance:

Of a slow and conventional Western, he says, "Western drama that might be worse."

Again he "beats them to it," to use the vernacular, by warning them that another is "just so-so."

About a third he is non-committal, merely remarking, "It's a farce about a rural breach-of-promise suit," in a "Don't blame me if you don't like it" tone.

But how concise and epigrammatic Mr. Ballou can be about a good picture! No superlatives. No adjectival ravings.. No half-pages of press-agent's English.

"Good, old 'way down East' story played by a strong cast."

"If you don't laugh you've forgotten how."

"Comedy of trouble amongst the sage-brush that will make you laugh all over."

"A picture everybody should see. Not entertaining, but a page from life's book that few ever read."

"A clean, wholesome, rib-tickler."

"Melodrama, partly oriental. Action all through and worth seeing."

That's how matter-of-fact Mr. Ballou is about the merits of his best stuff. It's convincing. The ring of truth is in those sentences. You'll take that man at his word, if you're a patron of his.

Any exhibitor can do the same. Why not try it?

A BUSINESS MEN'S MATINEE

RAIN was pouring down in torrents. The Minneapolis streets were miniature rivers. Miss Cora Castritious, proprietress of the Mazda Theatre, 246 Hennepin avenue, stood in the entrance to the house, speculating as to the devastation the storm would cause to her box-office receipts for the day. The show was not to begin for another hour, and the sun was securely hidden behind deep banks of clouds.

Four men came out of a restaurant adjoining the theatre. While one of them was adjusting his umbrella, Miss Castritious heard him say:

"Why the dickens isn't there some place to go on a day like this, where a fellow can sit and smoke and take a little rest. I get enough of the office without spending half of my noon hour inside it."

The next morning a neatly-printed sign, almost the size of a one-sheet, confronted passersby from its frame of burnished brass. It read:

"Business Men's Performance, from 12 until 2. Smoking permitted in any part of the house."

"I was disappointed at first," explains the progressive woman exhibitor. "The receipts didn't run over $1.50 or $2. Two days later I was tempted to abandon the idea. But if the man whom I had overheard wanted some place to go for recreation and amusement during the noon hour, there must be others. Minneapolis has hundreds of office employees. So I decided to continue the twelve o'clock opening for another week.

"It has come to be one of the most popular attractions in the vicinity of the theatre. Men came, few in numbers at first, and then told others. Very few women and children are down town at the noon hour, and those who do patronize the business men's performance don't mind the smoking. They seem to understand that the hours from 12 until 2 o'clock are dedicated to the comfort and pleasure of male office workers."

"BOWLING" BUSINESS

CONVERTING a neighborhood fad into box-office receipts has been successfully carried out by F. F. Bruemmer, who, with his brother, William Bruemmer, owns the Idle Hour Theatre, 417 Eleventh avenue, Milwaukee.

Many of the patrons of the theatre, essentially a community house, are bowling fans. Several clubs have been organized, and a tournament was started recently. Both brothers entered into the scheme, and were instrumental in organizing one of the competing clubs. Frank Bruemmer was elected to the captaincy of the club to which he belonged, and the name was changed to the Idle Hour Theatre Club.

Rivalry became keen as the tournament progressed. Evenings when the games were being played the scores by frames were telephoned to the theatre, slides were hastily lettered, and the audience was kept in constant possession of almost every detail of the contests.

Bruemmer realized the advertising advantages for the theatre should his club be victorious. His men became more enthusiastic as the season shortened to a few remaining games, and almost nightly practice sessions became a feature of the Idle Hour Club activities in the tournament.

This extra effort brought victory to the exhibitor and his club. They rolled a total score far in excess of their final competitor, with the result that the name of the Idle Hour Theatre has become synonymous with those of the most expert of the leaders in the popular neighborhood sport.

HIS LOBBY IS A DIRECTORY OF STARS

PHOTOGRAPHS of stars in every program service adorn the lobby walls of the Crystal Theatre, Minneapolis. The Crystal has the Mutual program exclusively.

"Perhaps it does seem funny," said Harry Green, proprietor. "But it adds materially to the attractiveness of the theatre, and I have found that many of my patrons have favorites in stars appearing in other programs. The fact that they do not appear in pictures run in the Crystal is made evident by a large poster, reading: 'Mutual Program Only.' The photographs attract them into the lobby, and to a closer inspection of the posters, and quite a percentage of my receipts is traceable to this.

"And the people seem to appreciate it, too. Some of them are such ardent fans that they grab at an opportunity to study their favorites in other films at close range. I have no hesitancy in telling them where films containing these stars can be seen. It proves to them that we have a policy of 'live and let live.' Incidentally it imbues in them a more friendly feeling toward the Crystal."

PROTECTION FOR EXCHANGES

PROTECTION against exhibitors who fail to pay for film service has long been a problem to exchange managers.

Although the number of exhibitors who take advantage of an exchange in this manner are few, the aggregate loss in rentals in a year mounts to quite a sum.

The managers of the Mutual, Universal and General Film Company exchanges in one central Western city have formed a working agreement for protection against such loss.

Should an exhibitor receiving service from the Universal exchange fail to remit by Tuesday of the week following his default, the managers of the other two exchanges are notified by telephone. The plan has never failed to bring about a prompt settlement of an account for delivery of film from either of the remaining two exchanges to which the defaulter may apply, and delivery of film is withheld until notification is given that the original account has been paid.

WHAT TIME IS IT?

Flashing the time of day on the screen between each picture is the novel idea practiced by some of the motion picture theatres in London.

Anyone who has a business appointment or is leaving town, and wants to while away an hour or two in the meantime at a picture show, would be inclined to patronize such a theatre in this country, if there were one.

"Who Sold the First Feature Here?"

Men Say That Charles ("Feature") Abrams Has This Distinction—Anyway the Other Fellow Will Have a Hard Time Proving the Contrary

WHEN feature buyers bring their families to New York to show them the sights there is one man they rarely fail to gaze at or talk with after they have visited the Aquarium, Grant's Tomb, the Zoological Gardens and Wall Street. This man is



CHARLES ("FEATURE") ABRAMS

about one hundred and eighty pounds of salesmanship, his hair seventy-five per cent absent and his voice is a hundred per cent present. He is Charles ("Feature") Abrams.

He is the general manager of the Great Northern Special Feature Film Company, and of the Films Lloyds, Inc. Outside of this he is forty-four years old, has the energy of Niagara Falls and a personality which would make its impress anywhere. If he isn't doing things for himself, he is doing them for somebody else.

Way back in 1898 with Adam Kessel he opened a motion picture theatre on Broadway, Brooklyn. It was a store show with slot machines adorning the entrance. They used the old Edison film which projected a picture about four feet wide. The light for running this great operation was a kerosene lamp. Later they jimmied their way into the confidence of the proprietor of a shoe store adjoining and appropriated a load of electricity. Abrams was not content with one business, and at the same time he was running a road-house near Coney Island which appealed to the classic patronage of prize fighters. Here trained a number of big "fists" of the Horton days, including George Dixon, Mysterious Billy Smith, Andy Walsh and Bob Fitzsimmons.

LATER on he again joined forces with Adam Kessel in Kessel's Fulton Street Exchange and from there went to the Motion Picture Distributing and Sales Company where he was engaged by the various manufacturers to sell their films on the road. It was while he was out for I. C. Oes of the Great Northern Film Company that he incidentally sold his first feature, the first to be sold in the United States. This was the "Life of Buffalo Bill" in four reels. He later sold for P. P. Craft, who had bought it from I. C. Oes, "The Temptations of a Great City," another multiple-reel subject. At this time he got from thirty to sixty cents per foot.

In the fall of 1911 with I. C. Oes, Joseph R. Miles, Charles Bauman and Adam Kessel, the latter the American agent for the Ambrosio and Itala films, he organized the Great Northern Special Feature Film Company, and since that time he has sold between three and four million feet of film for that company.

Always a man seeking new ways to do old things and ways to make difficult things easy, he was the originator of the three and six sheet posters, the three-folder lobby frame, the folded herald and the use of still photographs for advertising purposes in the motion picture business. If he has not given you a gold penknife or a monogram belt buckle there is something peculiar about you.

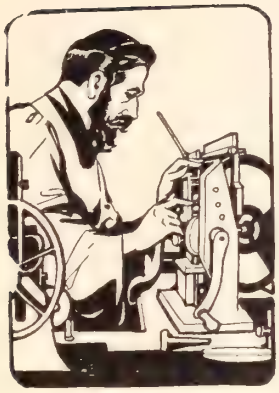
Abrams believes in features. He believes in their present and future supremacy.

"The short subjects, the thousand-footers, will be used in those houses using pictures and vaudeville," he says. "The long subjects, five, six, seven and eight reels will be used in the larger houses where fewer shows and bigger prices predominate. For the general run of picture theatres the four-and-a-half-reel program with features included is and will be the demand."

JOHN B. CLYMER.

PICTURE MAKES GOOD

"The Three Musketeers," a production of the Film Attractions Company, was well received at Loew's Broadway Theatre, New York, recently. Leo Rosengarten, the president of the Cosmos Features Company, with offices in the Leavitt Building, New York, states that the film has been booked widely throughout the country.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*

Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest
PATENT AND TRADE-MARK
News

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,091,543. Shutter for Motion Picture Machines. A. D. Standeford.

1,091,662. Protective Apparatus for Moving Picture Booths. William J. Kerr.

1,091,687. Film Developing Tank. W. T. Miller.

1,091,814. Camera. Paul Dietz.

1,091,864. Projecting Apparatus. G. E. Ripley and others.

1,092,053. Apparatus for taking and reproducing pictures. L. H. Huet.

French Patents

466,009. Acetate of Cellulose. V. J. A. Pauthonier.

465,938. Photographic Reproduction. A. H. J. Grau.

466,120. Color Screens. C. L. A. Brasseur.

466,089. Multiple Condenser. F. S. Soudet.

18,600/462,025. Tripods. A. H. Dupeyron.

18,605/445,488. Theatrical Light. S. Saubermann & Société Carl Zeiss.

466,240. Advertising Projectors. J. Hayem & Cie.

466,297. Theatre Decoration and Projection. C. Leopold.

French Trade-Marks

153,239. "Magic" Cinematographic Articles. P. Aveline and A. Delalande.

153,240. "Luciole Paris" in combination with a triple circle. Cinematographic articles. P. Aveline and A. Delalande.

153,412. "Lumen" Cinematographic Editions. Georges Velloni.

German Patents

272,313. Booth with Fire Extinguisher. P. J. Ruez. This patent is known in Europe as the "Paul Ruez Cabin" and is employed in several theatres in Paris and other cities.

British Patents

27,500. Electric Resistances. A. J. Graham.

The above patent covers a product composed of a mixture of manganese oxide, zinc oxide, brass filings, and viscous silicate of soda, all molded into rods or blocks, which may be of circular form and may be baked for hardening.

27,708. Colour Photography. L. Dufay.

The above patent is an addition to the British Patent 15,027 of 1912 for the well-known Dufay process, also called "Diotichrome."

27,747. Lighting Studios. A. C. Adams.

27,793. Colouring Kinematograph films, etc. P. E. Stow.

The above patent covers a method of coloring kinematograph films and the like and consists in printing on the film from a second film on which photographic images have been produced and treated with a dye or color.

Each exposure of the film to be colored is projected upon a ground glass or other screen, and all but the part to be colored is blocked out by the painting by covering with non-actinic paper, or in other manner. This image is then illuminated by a beam from a white parabolic mirror and photographed to the same scale as the original positive film upon a second film in a camera.

The film is developed and treated with a bichromate solution which renders the parts of the film containing the silver image insoluble, after which the transparent parts are dissolved away with hot water.

The film may also be produced by photographing or printing through an opaque stencil of the same size as the positive film. The film thus formed is passed through a suitable dye and pressed in correct register into contact with the kinematograph film to be colored. The machine shown is somewhat complicated, as is the whole process, but little can be said until the product obtained by the process in question is shown.

British Trade-Marks

357,117. "Chromotint" Cinematographic Articles. John Campbell.

Australian Patents

10,956. Colour Kinematography.

Trusts and Patents

Below is a copy of the bill introduced in Congress by Representative P. B. Campbell, of Kansas, on March 20, proposing that all patents and copyrights controlled by a so-called trust shall be declared forfeited by the Government:

"A bill suspending the patent and copyright laws of the United States when a patent or copyright or any article or product protected by patent or copyright is wholly owned, used, or leased by any trust or monopoly in violation of the Act of July second, eighteen hundred and ninety, entitled 'An Act to protect trade and commerce against unlawful restraints and monopolies, and all Acts amendatory thereto.'

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That (a) whenever any letters patent issued by the United States, or any article, commodity, compound, device, mechanical appliance, or machine protected by patent, or (b) any copyright issued by the United States, or any article, musical composition, musical instrument, or device for reproducing music or musical composition, or any picture, book, pamphlet, or any other work of literature or art protected by copyright, is wholly owned, leased, or controlled by any individual, firm, association, syndicate, corporation, or combination which is engaged in any vocation, business, or enterprise in violation of the law of Congress or of

any State prohibiting, restraining, or regulating trusts, monopolies, or combinations which operate in restraint of trade, the right to any protection under the patent or copyright laws of the laws of the United States shall cease and terminate.

"Section 2. That it shall be the duty of the Attorney-General of the United States or any United States district attorney for any district of the United States to institute or cause to be instituted suits in law or in equity when the facts shall warrant such suit or suits, as provided in this Act, in any circuit court of the United States where the patent or copyright referred to in section one of the Act is owned, leased, used, or controlled or the articles or products referred to in section one are manufactured, used, produced, or sold in violation of this Act.

"Section 3. That the final judgment or finding of any circuit court of the United States that any letters patent or copyright, or any article, compound, commodity, device, mechanical appliance, machine, or any article, musical composition, musical instrument, or device for reproducing music or musical compositions, or picture, book, pamphlet, or any other work of literature or art protected by letters patent or copyright, is owned, leased, used, or controlled by any individual, firm, association, syndicate, corporation, or combination engaged in any vocation, business, or enterprise in violation of any law of Congress or of any State prohibiting, restraining, or controlling trusts, monopolies, or combinations which operate in restraint of trade shall operate as a forfeiture or cancellation of such letters patent or copyright.

"Section 4. That this Act shall be in force and effect from and after its approval by the President."

A MARY PICKFORD WEEK

Raymond Pawley, treasurer of the Famous Players' New York Exchange, and the manager of the Lyric Theatre at Asbury Park, has just completed a strictly Mary Pickford week at his theatre. No other films beside those in which Mary Pickford appear were shown. The experiment met with great success.

This is one of the first times, if not the first, that a film actress has been presented in repertoire. Only one piece was shown at each performance.

Among the productions were, "Tess of the Storm Country," and "Hearts Adrift," "Caprice," "In the Bishop's Carriage," and "A Good Little Devil."

Exhibitors Combat High License

Sioux City, Ia., Theatre Owners Complain Large Houses Have Advantage Under Present System—Investigation Ordered

Sioux City, Ia., April 7.

FOLLOWING a complaint of Maurice Fox, manager of the Isis Theatre in this city, that the motion picture theatre license was too high, Mayor Smith has ordered an investigation. It is expected all the theatre managers in the city will be called into a conference in the next few days to confer with the city council on the matter.

Mr. Fox asserted that the $50 annual charge for 5-cent houses and the $75 charge for 10-cent houses was unjust, because the large theatre had the advantage.

"When the ordinance was made you had two or three houses here and they thrived," said Mr. Fox. "Now you have fifteen or more and they are all doing poor business."

"The increase came because people knew a good thing, I take it," said Councilman Healy.

"When one fellow makes a success at a thing everyone else thinks he can do the same," explained Mr. Fox.

"But," he continued, "the point I want to make is that the small theatre loses on this license system. I would suggest that for a house with 350 seats the charge should be $35. A house with 400 seats should pay $40, and so on up, the price being regulated at 10 cents a seat a year. A house with 1,500 seats should pay $150."

"It's the high cost of living story over again," ventured Councilman Healy. "But government is costing more and more, and perhaps we might take the present minimum figure and grade the costs upward, according to the number of seats."

"But it is the minimum figure we are protesting against," objected Mr. Fox. "The picture men are starving to death and there are lots of empty seats."

The license question is expected to be settled in a few days, but motion picture managers are gathering their forces to see that they win their point.

Exposition Space in Demand

Entire Main Floor Already Sold—Many Large Companies Plan Exhibit at Grand Central Palace in June

TO judge by the number of corporations which have secured space at the coming Exposition of Motion Picture Art, to be held in the Grand Central Palace, New York, June 8-13, the affair should be a success. The amount of space already reserved more than fills the main floor. The following with their exhibit have already signed their contract:

The New York Edison Company, electric lighting exhibit; the United Electric Light and Power Company; reception booths of the manufacturers furnishing the General Film Co.'s program; the Mutual Film Corporation, showing their releases and a reception booth for their players to entertain visitors; Ernemann Photo Kino Company, the Imperator projecting machine, printing machine and home projector; the Nicholas Power Company, the Powers projecting machine; the Precision Machine Company, the Simplex projecting machine; the Gaumont Company, reception booth; H. W. Johns-Manville Company, asbestos booths; Wyanoak Publishing Company, lobby display; the "Dramatic Mirror," reception booth; Motion Picture Apparatus Company, theatre equipments; United States Printing & Lithographing Company, lithographs; Picture Theatre Equipment Company, picture theatre supplies; "Motion Picture Magazine"; the Stereo Advertising Company, Stereopticon machine; Koerting & Mathiesen, Excello arc lamp exhibit; the "Morning Telegraph" Co., a publicity and reception booth; Bland Adjustable Display Frame Company, lobby frames; World Film Corporation; the Novelty Slide Company, slides; H. C. Miner Lithograph Company, lithographs; the Pathéscope Company, home projecting machine; the Dragon Feature Film Company, reception booth and exhibit; the G. H. Masten Decorating Company, decorators of theatre booths; the Famous Players, the Vitagraph Company, Schubert Feature Film Company, Jesse L. Lasky Feature Play Company, presenting strong booth attractions; Cameron Projecting Machine; Warner's Features.

EXAMINE OPERATORS

Three hundred members of an independent operators' union in New York, have applied for admission into the American Federation of Labor. They are being examined by the Boston Motion Picture Exhibitors Union, to see if they are worthy to receive a charter. William Franke, of the Boston organization, is doing the quizzing.

FILM CONDITIONS IN WISCONSIN

Feature Booking Now a Problem Owing to Demand for Short-Length Film and a Diversified Program —"A Feature House in Every City," Suggested As a Remedy—A Leading Exhibitor's Opinion of Situation

AN actual incident, duplicated, according to the booker, in three Wisconsin cities of considerable population, best explains film conditions in that state and adjoining territory. He tells this experience:

"I had just started out to book feature film for a newly established exchange. My first prospect was the proprietor of a downtown theatre. He let me rave for fifteen minutes about the wonderful qualities of several recent productions and then said: 'No, I can't use them.' I argued and pleaded, trying to convince him that his patrons would jam the doors to see these films. But he stood by his first decision. Then I asked why he would not consider them.

"'Well,' he answered, 'my patrons demand a diversified program. They want short-length film. Two reels is the most they will stand. Any feature over that length would not bring money. You see, many of them are business men, traveling men from the hotels, women shoppers and school children. The time they have to spend in this theatre is, generally speaking, limited. Many of them do not remain to see an entire show. That's why I never run anything over two reels.'"

The same argument was met by the booker in two other cities. In fact, the trend of conditions throughout the state appears to be for class theatres. There are two elements of theatre-going people. One element are those people who have but short periods of time to spend in theatres. The other are those who have more leisure, and who incline toward feature productions bordering on the quality of legitimate theatrical shows.

A CANVASS of the leading exhibitors of the principal cities in the state confirms this statement. Practically every exhibitor who has studied the situation, the better to analyze his own method of procedure in protecting his investment and future development, endorses the general opinion.

Wisconsin exhibitors, like those in almost every other section of the country, are studying their respective patrons night and day to determine just what style of film productions will be most satisfactory to them.

"A feature house in every city," is the final opinion. There are some sections of the state that will accommodate more than one straight feature theatre. This is particularly true of Madison, Milwaukee, La Crosse and others of twenty-five thousand population and over. The feature theatres are, of course, supplementary to those showing single-reel productions.

The future of the latter is definitely established. It is the future of the theatre that is in question at the present time.

What kind of feature productions will pay? How should they be handled? What admission prices will the public pay? These and other questions of a like nature, all concerning the future welfare of the industry, are part of the present disorganized and practically theoretical movement to solve the question.

It is almost impossible to make a definite and tangible analysis of the situation. Opinions vary according to locality. The wisdom of adopting throughout the state a standard admission price of ten cents for not more than five reels is another bugaboo against the welfare of the feature-film theatre.

THERE is considerable speculation as to whether people will pay more to see feature productions than a single-reel, diversified program. Some argue that the public will pay more, providing the features are exceptionally well produced. At the moment, it seems, there are not enough really big feature productions on the market to permit of a test case.

ONE of the foremost exhibitors of the state controlling several theatres, is willing and anxious to try to solve the problem. He investigated the manufacturers' market recently, and then abandoned the idea temporarily, at least, because he discovered that there were only a few feature productions available that would be of assistance to him in testing his theory.

This is one of the biggest stumbling blocks before the exhibitors who favor distinctively feature theatres. The exhibitor who would lead the movement if he could get the right kind of productions explains:

"There is an abundance of feature films to be had. But they are not of the kind that will support a feature theatre. A feature production, to be successful, and to be of sufficient merit and quality to command a higher price than the theatres having a diversified program, must be produced slowly and carefully. It must have a perfection of detail, a superiority of plot and action, not commonly found in the ordinary production, if it is to command a higher price and maintain a house's patronage.

"Many that I looked at during two weeks that I spent in the East recently had every indication of having been slapped together hastily, and with no respect for the exhibitor. I am willing to pay a feature service rental of $500 or more a week, if I can get what I want. But features cannot be made with the same speed that characterizes the production of single-reel subjects.

"There are some features, of course, that are unusually good. And I know that I could charge twenty-five and fifty cents and make money. But I could book all of this style, and not have a supply that would last more than two months. I believe that the only time that permanently established feature theatres—charging genuine feature prices—will be practical is when some manufacturer, or group of manufacturers, band together with the determination to spend sufficient time and money in their making."

THERE seems to be no fear that feature theatres will in any way detract from the patronage of houses showing short-length subjects. In fact, some of the exhibitors contend that it will improve their business. This contention is based on the assertion that there are many of the wealthier class, who do not now patronize picture houses, but who would do so if there were one or more theatres playing high-rental subjects of great merit, at legitimate prices. These people then would become educated to the qualities of interest and entertainment provided in picture theatres, and would, in turn, have no compunction against patronizing the smaller-priced houses.

This suggestion, however, would not apply anywhere excepting in cities of considerable size, and then the increased profits would be chiefly noticeable at matinees and not at the evening performance.

From general observation and discussion of the question it appears that the final solution of the problem of permanent feature theatres rests with the manufacturers. When the time arrives that will find a sufficient supply of meritorious feature productions available for exhibition every day in the year, without the necessity of "repeaters" or the sandwiching in of single-reel subjects, the bookers will have little difficulty in finding a market in Wisconsin.

The
Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES
Published Every Week by
EXHIBITORS' TIMES, Inc.
220 West 42nd Street, New York City
Telephone Bryant 7650

Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

ADVERTISING RATES on application

Copy for next issue must reach us by Wednesday 11 a. m.
For Feature Booking Directory See Page 55
For Buyers' Guide See Page 61

52 **Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.**

Vol. IX April 18, 1914 No. 15

Unite! Co-operate! Fight!

THE censorship of motion pictures is to-day the issue of supreme importance to every manufacturer and every exhibitor in the United States.

Upon the defeat of the censorship movement depends the prosperity, the salvation of the motion-picture industry.

At the present moment the Mutual Film Company is waging the fight to protect the industry against the plots of predatory politicians, against the raids of grafters, against the meddlesome and pestilential activities of prudes and so-called "reformers," single-handed.

* * *

BUT the cause is not alone the cause of the Mutual.

It is the cause of the entire motion-picture industry.

Every producer in this country owes a debt of gratitude to the Mutual for the splendid fight it has made thus far.

Every exhibitor owes the Mutual a debt of gratitude for making his interest its own in this crisis.

And every manufacturer of motion pictures should, in self-defense, rally to the support of the Mutual and combat the censorship peril shoulder to shoulder with them.

* * *

IF the battle is lost, it means that where one, two or half a dozen states now have censorship laws, practically every state in the Union will force the producers to run the gauntlet of regulation and high license fees.

The cost to producers in the past of cutting and amending films to conform with the mandates of the censors should awaken a realization of what such a condition, on a national scale, would mean.

Multiply these expenses by the license fees charged in every state upon every picture—as they inevitably would be—and the situation becomes positively appalling.

It is high time for manufacturers to exchange short-sighted indifference for righteous indignation.

It is high time that they should forget petty jealousies and professional rivalries and unite to defend themselves against the bigot and the "bagman" who alike regard them as legitimate victims.

* * *

RAISE the slogan, "No Censorship!"

Adopt the battle-cry of the early republic, when it was still fighting for recognition of its own independence, "Millions for defence, but not one cent for tribute!"

Spend the money it will cost you in license fees if censorship triumphs to save yourself from such taxation, and you will feel the satisfaction of the wise investor, not the impotent rage of the robber's victim.

Teach the Ancient and Dishonorable Order of Grafting Politicians that neither with a state censor board nor a national censor board as their tools can they plunder and loot the motion-picture manufacturer at will.

Teach them, once and for all time, that no legitimate business will pay the political crook for the privilege of exercising its sovereign right to exist and prosper.

Unite! Co-operate! Fight!

What Is News?

WE beg leave to call attention to the *news* value of the reading pages of this issue. We ask the readers to weigh them one by one and estimate their value as a whole.

There are two kinds of news, as every journalist knows—*first-hand* news and *second-hand* news.

It is a simple matter to fill a publication with type—to give it an *appearance* of reading value. It is also an easy matter to get second-hand news. You can clip it, and it is sent to you. A fake date-line and a "from our special correspondent," or "by special wire," or "special cable" does the trick.

* * *

BUT it isn't *news*. There is but one way to get the real news, the news of value, and that is to go out and get it—first-hand and fresh. It is expensive and difficult. But there is no other way.

The article by Mr. Saxe in this issue we had to go out and get. So with all other feature articles. And so we will continue to do.

Just now we are effecting an editorial plan, shortly to be announced, through which we shall be able to sound—each week if necessary—the nation-wide sentiment of this industry upon any question that may deeply concern it.

We shall be able to give real market news each week from everywhere.

It is a big journalistic move—new to this field. Watch for the announcement of it.

THE



What Is the Plot?



What Is the Sailor Saying?



What Is Harry Saying?

PERILS



Where Is Pauline?

OF



Who Is This?

PAULINE



Where Is Pauline Going?



What Danger Threatens?



What Has Happened?

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

Censorship News from Everywhere

Censorship "Lid" Is Clamped on in Pittsburgh—Demand Censors in Washington—Drastic Law Proposed in Argentina—Spanish Exhibitors Ready to Fight Censorship—What England Did in 1913

THE censorship "lid" is on in Pittsburgh, Pa. Charles S. Hubbard, director of the Department of Public Safety, has appointed four policewomen whose especial duty will be to censor all films that are to be exhibited in the city. Special provision is made for such a board in the year's budget. Mayor Joseph G. Armstrong announced in his statement recently on the progress of the administration, that the policy will be "censoring, even to the point of overcautiousness."

"The first work of the police women," said the mayor, "will be to visit, in company with secret service men, all of the picture show-houses in the city, and bring to the attention of the management what are the ideas of the administration as to the manner in which they should conduct these places of amusement."

"My own idea of the matter," went on Mayor Armstrong, "is that no picture which depicts crime should be permitted to be spread upon the canvas. There is a vast amount of good in the world, and these places, which I regard as 'children's theatres,' should be made places of education and pure amusement."

Censorship for Capital

A censorship board, with power to review all plays and motion pictures that are destined for exhibition in the national capital is being demanded by various organizations in Washington, D. C.

It is the purpose of those at the head of the movement to induce, if possible, the commissioners to appoint a competent board of censorship, which board is to be charged with the duty of censorship all plays are motion picture films intended for presentation before Washington audiences. The plan contemplates the elimination from the stage and the screen of all portrayals, either dramatic or in films, of caricatures or burlesque, so-called "types," of any race or people, Jews or otherwise, and to bar from local theatres all plays or pictures containing libels or other features derogatory to religion or religious observances.

About three years ago the appointment of a board of dramatic censors in the District of Columbia was sought, but the commissioners at that time, acting on the opinion of the then corporation counsel, held they had not the power or authority to appoint such a board.

The National Anti-Defamation League, through its Washington branch, has asked the co-operation of other similar organizations in the effort.

The league, whose local officers include Simon Wolf, president, and Rabbi Abram Simon, secretary, has enlisted the aid of the Young Men's Christian Association and the Washington Truth Society in the effort to bring about the appointment of such a board. Committees representing the league and the Washington Truth Society have been named to wait on the commissioners of the District of Columbia, and the appointment of a similar committee by the Y. M. C. A. is expected.

Houston Wants Paid Censors

Houston, Texas, is now threatened with a paid motion picture censor. The present advisory board of censors have found the problem of looking after all the pictures in the city and keeping a watch on all the theatres too big for them. There are twenty motion picture theatres in the city, and Mr. Stude, the chairman, has estimated that to visit them all and see the programs would require ten hours' work a day. D. S. Gage and J. J. Settegast are his assistants on the board.

He suggests the appointment of a police official to act as censor, with power to call for their advice whenever he deemed it necessary. Complaints that come in to them from time to time regarding pictures at the various theatres have induced the present censors to "call for help."

A Dangerous Censorship Law

The exhibitors of the Argentine Republic, as well as buyers and importers of films in the South American state, are threatened with a law now under consideration by the Buenos Ayres authorities that carries with it imprisonment, the destruction of films, a fine and the closing of their places of business, if violated.

All pictures that are immoral, subversive of patriotism, or public order, or that represent crimes or acts of cruelty are forbidden. Importers, exchange men or exhibitors who show them are subject to a fine of from $100 to $250, the destruction of the offending picture, and a possible imprisonment of from 15 to 30 days.

The worst feature of the totally unjust bill, however, is that it offers one half of the fines collected in each case to the theatre employee or person in the audience who gives the government information of such a violation.

This puts a premium on graft and blackmail. That it emanates from "The Legion of Honor," a society for the protection of public morality, is a disgrace to the society. It is to be hoped the Argentine legislators will promptly reject it, as it should be rejected.

Gadsden, Ala., Wants Censors

The censorship fever has spread to the little town of Gadsden, Ala. After much effort, the society women of the community have persuaded the town council to consider a petition for the establishment of a board of censors, who shall have authority over the motion pictures shown in the town, and the vaudeville as well. The town council, for some reason, is reluctant to act on the petition, and Gadsden is still going for a censorship board.

Spanish Exhibitors Up in Arms

Film censorship in Spain, and particularly in the province of Catalonia, of which Barcelona is the capital, has become so rigid that exhibitors and manufacturers are preparing to take energetic measures to resist it.

Acting, apparently, on the request of the Society for the Protection of Children and the clergy, Andrade, the governor of the province, says "El Mundo Cinematografico," issued a formal warning to the manufacturers and exhibitors against making or showing films treating divorce, marital infidelity, theft, murder, ridicule of authority, and such themes, in any way, even when the aim and end of the picture was a moral one.

The governor's manner was so imperious that the film men became convinced that their interests were in grave danger. They have already issued a statement reminding the government that the motion picture industry is an important one and materially adds to the revenues of the state, and declaring that they propose to defend their rights.

Hamburg Exhibitors' Petition

The Exhibitors' Association of Hamburg, Germany, have addressed a petition to the senate asking that the municipal censorship of films at Hamburg be made more lenient, or that the decisions of the General Censor at Berlin be extended to cover their city.

Oppose Indiana Board

The Socialist party organization in Indiana has come out strongly against the proposal to establish a state censorship of motion pictures. The ball was started rolling by the Indianapolis branch, following which

IN THE EDUCATIONAL FIELD

California Board of Education Adopts Films for Use in Schools—Pictures Supplant Textbooks in Houston, Tex.—New York and Chicago to Have Motion Picture Theatres Exclusively for Children

A NEW film manufacturing company has filed its certificate of incorporation with the secretary of state at Albany, N. Y., and will be known as the Smallwood Film Corporation. It is incorporated for $100,000. The new company will take over the business of the United States Film Company, of which Arthur N. Smallwood was general manager.

It will specialize in the making and distribution of industrial and educational subjects, a line of endeavor in which the United States Film Company was a pioneer. A sky-light studio and a well-equipped factory are now under ways. The company will, in addition to making industrial and educational subjects, produce features, but only upon special order from State rights sellers.

Every facility will be offered, so that all that the State rights man need do is to furnish his scenario and producing expenses. The company will not release features of its own make, but will rest content with making industrial and dramatic subjects to order.

The original United States Film Company, with which Mr. Smallwood has been identified since its inception, was organized early in 1908 at Cincinnati, Ohio, and was a member of the old Motion Picture Alliance. Mr. Smallwood will be treasurer and general manager of the new corporation.

California School Plan

The California State Board of Education has approved of a plan to install motion picture projection machines in the schools of California and make the screen a medium of instruction. Lawrence E. Chenoweth, a member of the board from Bakersfield, Cal., is the author of the plan.

The expense of the outfits will in all probability be borne by the individual districts. The subjects for use will be selected by the state board and distributed to the schools.

As soon as the plan has been worked out in all its details, arrangements will be made for the installation of machines, so that next fall will undoubtedly see every school in California equipped with facilities for teaching through motion pictures.

Pictures Supplant Textbooks

Motion pictures will be substituted at once for some of the textbooks now in use in the Fannin School, at Houston, Texas. The introduction of films into the schools of the city has met with the approval of the school board, and orders have been given for the immediate wiring of Fannin School for a projection machine.

Films Fight White Plague

The war against tuberculosis is being carried on in Brooklyn, N. Y., in a spirited fashion with the aid of motion pictures. Four theatres in the "City of Churches"—Loew's Royal, the Oxford, the Hanover and the Arena—are now showing reels, in connection with the Committee for the Prevention of Tuberculosis of the Brooklyn Bureau of Charities.

These are "The Price of Human Lives," "Hope," "A Curable Disease" and the "Awakening of John Bond." The committee is making arrangements to introduce them into several other Brooklyn theatres, until the lessons of the reels have been taught to every motion picture patron in the borough. To fight fake cures is one object of the campaign.

Children's Matinees in Omaha

"Children's Matinees" are now a feature of the Omaha, Neb., motion picture houses. The new feature was agreed upon by a committee of exhibitors, S. H. Goldberg, G. S. Weaver, A. R. Pramer and O. S. Finch, and the Social Service Board of the city.

At these matinees pictures that are of especial interest to the boy and girl will dominate the program. They will not necessarily be educational or solely instructive, but entertaining as well. The producing firms of the country have lauded the plan and it seems probable that many other cities will follow Omaha's lead in the institution of "Children's Matinees."

Filming an Operation

Six hundred and thirty-five feet of film was recently taken by the Sterling Camera and Film Company in a sanatorium in New York City showing an operation for appendicitis. The camera was placed at a distance of eight feet and caught the seven doctors and nurses at work, although the actual incision is concealed. The main idea of the operation was to show a number of skeptical doctors that a camera in such a place will in no way interfere with the operation. The time consumed was eighteen minutes.

More Dancing Pictures

A picture called "The Five Modern Dances," has been made by the American Photo Corporation and consists of two reels showing the correct and incorrect ways of dancing the new steps. They are taken under the auspices of the Castles, Professor Ain and Quentin Tod.

These pictures are to be shown at clubs, hotels and dancing schools, but will not be released on the open market. The tangos, castle walk, one-step, half and half, and maxixe are all demonstrated.

Approves Children's Theatres

The idea of using motion pictures as textbooks for teaching children has found a warm advocate in Louis J. Breitinger, chairman of the newly appointed Pennsylvania State Censors.

The Social Workers' Club, of the Quaker City, is ardently agitating the erection of children's motion picture theatres. Mr. Breitinger heartily approves such theatres, but is inclined to doubt their financial success.

He urged that arrangements be made with the large industrial plants of the country to have educational films made of their buildings and processes for the instruction of children. This could be done very easily, he thought, if the manufacturers could be convinced that the proposition would be a paying one.

Plan Big Children's Theatre

New York and Chicago are soon to have motion picture theatres exclusively for children, if reports now in circulation are true.

The proposition now on foot in Chicago contemplates the erection of a theatre that will hold 4,000 spectators, at a cost of $52,000. The admission will be limited to children under sixteen.

No details are obtainable of the children's theatre that is being urged for New York City, but it is said that one of the well-known theatrical managers is seriously contemplating the construction of such a theatre in the near future.

Japan's Schools Use Films

The motion picture and projection machine are now recognized accessories of education in all the schools of Japan. They are being used with especial success in the lower grades.

Circulating Film Library Ready

The new Bureau of Visual Instruction, University Extension Division, Madison, Wis., created for the purpose of distributing films to the schools and other educational bodies in the state, has just issued a list of films now available to their subscribers.

The list includes pictures of lumbering operations, cotton growing, concrete making, historic pageants, plant growth,

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this he novel advertising ideas, successful schemes in the management, decoration and equipment of the atre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibit write us about any new enterprise he has; also to come to us for advice or information along an Address, Editor, "The Motion Picture News," 220 West Forty-second Street, New York Ci

ING ON THE LEVEL WITH HIS PUBLIC

E exhibitor is in business to ke money, of course. But he in business to make friends. t the latter the former will be usly so.

here is no surer way an ex- in gain the friendship of his han by convincing that he to let them know just what are really worth having in ney.

lou, the manager of the heatre, Madison and treets, Seattle, Washing- on, in a manner that is imitation. Every week he letters the people in the program in detail of the week

remarkable thing about this the amazingly frank manner he tells the Olympian pa- ch pictures are good and —well, not so good—con- faults, and letting his pro- the crowd on its own

uch:

ld and Sensational West- says, "Western drama that o worse."

he "beat them to it," to use ular, by warning them that just so-so."

Illiard he is non-committal rking, it's a farce about h-of-promise suit," in a me if you don't like it."

cise and epigrammatic ch should make good pic- es. Subject of press-

"Melodrama, partly oriental. Ac- tion all through and worth seeing."

That's how matter-of-fact Mr. Bal- lou is about the merits of his best stuff. It's convincing. The ring of truth is in these sentences. You'll take that man at his word, if you're a patron of his.

Any exhibitor can do the same. Why not try it?

A BUSINESS MEN'S MATINEE

RAIN was pouring down in tor- rents. The Minneapolis streets were miniature rivers. Miss Cora Castritious, proprietress of the Mazda Theatre, 416 Hennepin avenue, stood in the entrance to the house, speculating as to the devastation the storm would cause to her box-office receipts for the day. The show was not to begin for another hour, and the sun was securely hidden behind deep banks of clouds.

Four men came out of a restau- rant adjoining the theatre. While one of them was adjusting his um- brella, Miss Castritious heard him say:

"Why the dickens isn't there some place to go on a day like this, where a fellow can sit and smoke and take a little rest. I get enough of the office without spending half of my noon hour inside."

The next morning a neatly-printed sign, almost the size of a one-sheet, confronted passersby from its frame of burnished brass. It read:

"Business Men's Performance, from 12 until 2. Smoking permitted in any part of the house."

"I was disappointed at first," ex- plains the progressive woman exhibi- [illegible] points didn't [illegible]

the theatre. Men cam bers at first, and the Very few women ar down town at the the[illegible] we do patro men's performance smoking. They seem that the hours from 12 u are dedicated to the e pleasure of male office w

"BOWLING" BUSI

CONVERTING a n tad into box-office been successfully carrie Bruemmer, who, wi William Bruemmer, Hou Theatre, 417 Ele Milwaukee.

Many of the patrons of essentially a community bowling fans. Several al been organized and was started recently. Bot entered into the scheme, instrumental in organizing commuting clubs. Frank was elected to the capta club, and the club's name was changed to Theatre Club.

Rivalry became keer nament progressed. T the alleys were hun scores by frames wer the theatre, slides w tered, and the audien constant possession o detail of the contests.

Bruemmer realize advantages for th club be viewed more [illegible]

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City

Live News of the Week

The establishment of a motion picture department in the "Independent," one of New York's oldest and most widely read weeklies, marks the beginning of a new era in the life of the motion picture. It shows that the public has at last awakened to the fact that motion pictures are on the same plane with architecture, music and the drama. The new department will be known as "The Moving World." It will be illustrated and will contain all matters of interest pertaining to the motion picture.

The Dean C. Worcester pictures of "Life in the Philippine Islands," controlled by the Pan-American Film Company, of New York City, were enthusiastically received in Baltimore, Md., when they were exhibited at the Academy of Music.

The Poem-O-Graph Company are featuring "The Face upon the Floor," under the management of A. E. Siegel, in Pennsylvania. The show is meeting with success there after being well received in Chicago and New York. "The Human-Voice Talking-Picture," as it is called, is one of the novelties of a season notable for its crop of novelties.

"Trapped in the Great Metropolis" is one of the attractive New York police pictures of the year. It gives assurance that the future output of the Rolands Feature Film Company will continue to please buyers and exhibitors alike. A new production is said to be in course of preparation. Work upon it will be started at an early date.

W. C. Smith, assistant general manager of the Nicholas Power Company, has returned from Chicago, Ill., where he represented his company at the Photographic Dealers' Association annual convention. Mr. Smith reports the sale of a number of Power's machines.

Cardinal Gibbons, who is nearing his eightieth year, walked half a mile on April 1, through a disagreeable spring rain to witness the four-reel photoplay, "The Life of Saint Patrick," which is controlled by Phillip P. Benedict, 1402 Broadway, N. Y. This feature is scoring a success and is endorsed by the clergy. The prelate enjoyed the picture immensely and predicted a great educational future for the motion picture.

Ella Hall, although a girl of sixteen, has played a number of parts depicting grown persons. She is just at that age when she can be used advantageously in either juvenile or leads. Since she has been a very small child she has been on the stage, either the legitimate or on the screen.

She is playing with Phillips Smalley



ELLA HALL

and Lois Weber in the Universal-Rex Company. Her first principal part was with David Belasco in "The Grand Army Man." She has worked in pictures with David Griffith, James Kirkwood, Fred Balshofer and now the Webers.

Evelyn Thaw and her partner, Jack Clifford, have signed contracts with Fred Mace to appear in motion picture performances. Mrs. Thaw's debut on the screen will not take place until the end of her present contracts.

Reaves Eason of the American Company, made a plunge into the matrimonial seas on March 19. After a brief honeymoon Mr. and Mrs. Eason will return to Santa Barbara.

Norma Phillips, "Our Mutual Girl," enlarged her circle of acquaintances on April 2 when she met Briggs, the cartoonist, and Franklin P. Adams, "F. P. A." of the staff of the "New York Tribune." "Our Mutual Girl" was sketched by Briggs, and chatted for a few moments with the man who signs his initials each day at the bottom of "The Conning Tower."

Edwin August has left the Universal and formed the Edwin August Feature Film Company in the West, to produce multiples under his own name.

Captain Jack Bonavita, who is wintering in Florida with his troupe of lions, is anxious to get back in the picture game. Bonavita was formerly with Bostock at Coney Island, where he had charge of thirty-seven lions. It was there that he lost one of his arms after having it badly mutilated by one of his animals, but he still goes on with one arm. Bonavita is a skilled trainer and should prove a valuable asset to any film concern which uses wild animals in its productions.

The Hepworth American Film Corporation will release very shortly the four-part Florence Turner feature, "The Murdoch Trial." Admirers of Miss Turner may put this down as her next appearance, and one of her most successful. The feature has just arrived from the Turner studio in London.

Carlyle Blackwell is temporarily a member of the Famous Players Company, now in Los Angeles, Cal.

Fred Mace will henceforth be seen in "Fred Mace Features." Severing his connection with the Mutual, the "little feller" took possession of the studio formerly used by the Majestic in Los Angeles. Three directors have been engaged and Mace has picked a good troupe to support him in his comedy venture. According to present plans, his program will consist of two comedies a week and multiple-reel plays from time to time.

H. M. Horkheimer, president and general manager of the Balboa Amusement Company, manufacturers of "Balboa Feature Films," is at the Astor Hotel, New York, on his way from Long Beach, California, to Europe. Mr. Horkheimer is negotiating with a number of prominent exchange men to handle the Balboa Feature Films on exclusive State rights plan and reports having closed satisfactory contracts to that end.

Mr. Horkheimer shortly leaves for London, England, and will arrange with a firm in that city to handle the Balboa Feature Film products throughout Europe and foreign countries.

The Shuberts, the New York theatrical managers, will soon open up a hundred of their new houses for the exhibition of motion pictures. At least half this number will continue after the summer season is over. A large producing plant is being built at Fort Lee, closely adjoining that of the Eclair Company.

Virginia Pearson, who created a sensation when she appeared as the Vampire with Robert Hilliard in "A Fool There Was," has signed a contract to act for the Pathé films. She



VIRGINIA PEARSON

is a talented and beautiful actress and her engagement should prove of great value to the Pathé Company.

Miss Pearson recently appeared in "Nearly Married," one of the season's hits, and it is understood that she received an offer to continue her legitimate stage career with Charlotte Walker, but evidently the offer of Pathé Frères was too good to decline.

Monte M. Katterjohn, editor of the Eastern scenario department of the Universal, has collaborated with Captain Leslie T. Peacocke on a series of stories which will feature Ethel Grandin. The series is to be known as "The Love Adventures of Doris Mason" the first of which is now being produced by Ray Smallwood and will be released under the title of "The Dawn of Romance." Through an arrangement with the "Photoplay Magazine" these adventures will be published in story form in that publication each month.

"Fighting Death," a four-reel picture, the local rights for which are held by the Box-Office Attractions Company, has received much favorable comment from exhibitors. Rodman Law and Constance Bennett play the leading roles.

Sydney Ayres, of the American Company, has been made a producer to succeed Lorimer Johnston. Mr. Ayres has had considerable experience as producer on the legitimate stage and in connection with the Jack London pictures.

The Twentieth Century Feature Film Company, of No. 216 West Forty-second Street, will release in April a four-part feature, "A Cry in the Night," a sensational melodrama which has met with success abroad. One of the thrilling scenes show a convict swimming under water. This is the first time that motion pictures taken under water have been exhibited.

Jesse J. Goldburg, the secretary and publicity manager of the Life Photo Film Company, had this picture taken



JESSE J. GOLDBURG

just after signing William Gillette for "Secret Service." Mr. Goldburg predicts great success for this picture, as well as that of "The Banker's Daughter."

Christine Mayo, leading lady for the Aetna Film Company, has returned from a trip of six weeks' duration at St. Augustine, Florida, where she has been at work on a number of productions for that company. Miss Mayo is being featured in these pictures and is said to have done some excellent work.

There were a number of other com-



CHRISTINE MAYO

panies taking pictures in the City of Flames while the Aetna Company were there and made the time pass quicker. Miss Mayo was the recipient of a number of mementoes from friends made during the trip.

The "Hearts of Oak" company has returned to New York after an extended stay on the coast of Maine, where the chief scenes in the forthcoming screen version of the James A. Herne drama were made. The Mohawk Film Company, it is expected, will release the picture about April 20.

Julian M. Solomon, of Philadelphia, has left the World Film Corporation and is now with the Continental Film Company, controlling Mutual pictures in the Quaker City, at 902 Filbert street.

Mr. Solomon recently joined the World Film in the capacity of road booker.

The South Pacific Islands are the most recent bits of land to be put on the map by the motion picture camera, and Albert Blinkhorn has just acquired the sole rights to a five-reel subject dealing with the expedition specially organized to explore that quarter of the world.

Many of the scenes shown are of secluded spots, reached only by secret and almost inaccessible passages. The animal life on these islands is made up of many all but extinct species, and these have been carefully pictured. Many highly interesting incidents that took place during the course of the voyage, some quite thrilling, have also been recorded

"A MILITANT SUFFRAGETTE"

(Pathé)

REVIEWED BY LESLEY MASON

IN this five-reel photodrama the Pathé Company has accomplished the double feat of chronicling militancy a la suffragette in the course of a firmly knit, well-developed drama, and producing a picture that deserves to be called superb for its photographic merits.

Motion-picture photography at its best is typified in "A Militant Suffragette." Of such general excellence are the pictures that the temptation to single out that feature for the first words of praise is irresistible. The sheer beauty of the outdoor scenes, on the lawns of the great English country



PLACING THE BOMB IN THE STATESMAN'S STUDIO

estate, in the woods, on the lake, even in the suburban streets of the city, is of the kind that brings the half-suppressed "ohs" and "ahs" unbidden to the lips of spectators.

Without question such scenes lend as much power to a photoplay as the most thrilling spectacles—they are remembered as long and commented upon as widely as the most clevery devised "sensations," because they appeal to a love of beauty as universal as the fondness for thrills that characterizes everyone.

Equally emphatic praise is due the interiors. The lighting is of that perfectly adequate kind that makes the onlooker forget its importance in the picture. Clearness is almost everywhere present. There is neither blur nor flicker to mar an audience's complete enjoyment of the play. Various defects in the interior photography of other photoplays are common enough to make it worth while to say that the interior photography of "A Militant Suffragette" is one of its strong points.

As for the drama, the balancing of the divided interest between Nellie Panburne, the suffragette, and Nellie Panburne, the woman in love, is admirably effected. There is no conflict, thanks to the personality and acting of the leading woman. There is no overemphasis of the suffragist theme at the expense of the romance, and vice versa.

The first glimpses one has of the girl are enough to convince one that she is the sort who would become a suffragette upon provocation, and after passing through every experience such a role offered her, would resume her normal life as a woman and devote herself to her home with the same fervor she had exhibited in behalf of "the cause." Which is another way of saying that the actress who plays Nellie is suited in all particulars to her role. She knows how to be at once a militant and a woman.

Nowhere does the drama lag, but the romance is developed in the background until Nellie is fairly embarked upon her militant career. Thereafter it is gradually brought forward, until she learns, the moment after she has planted the bomb in Lord Ascue's palace, that he is the unknown man who has won her heart.

Then the revulsion comes and with frenzied effort she sets herself to undo all that she has done. The suspense from the time of her discovery until Lord Ascue comes to her rescue, in his own hall, by proclaiming her his fiancée as the bomb explodes upstairs, is brilliantly heightened and sustained. The climax is indeed a climax—anticipated, perhaps, but reached by ways that keep the audience breathless and wondering until the summit is attained.

"PERILS OF PAULINE"

(Eclectic)

REVIEWED BY A. DANSON MICHELL

THE second installment of the serial, which is issued every two weeks, and for which one of the cleverest advertising campaigns ever waged is in progress. The story of the picture is being written in novel form and appears in newspapers throughout the country. The review of the first installment appeared in this periodical two weeks ago.

The same cast, consisting of Pearl White, Crane Wilbur, Paul Panzer and Francis Carlyle take part in this three-reel installment. Although there are several scenes which would bear radical improvement, the virtues of the film are sufficient to cover any small deficiencies.

The one great scene is in the wrecking of a real aeroplane in the last reel. The machine drops from a great height, careening over slowly and then hitting the ground. It does not seem possible that this was done for the camera, the work is too realistic.

A number of women, not members of the Pathé company, fainted in the filled grandstands, adding unconsciously to the vividness of the scene. It is one thing that will never be forgotten about the whole picture.

The "Perils of Pauline" is one of the best vehicles Pearl White has ever had. There are a number of comedy touches. The picture starts with her preparations for her trip around the world in company with her father's secretary, whom her lover, Harry, fears will do her an injury.

Owen, the secretary, invites her, at the suggestion of his pal, to go with him for a ride in an aeroplane. She consents. Harry breaks the car in which they are to travel and



"FATHER, SPEAK TO ME!"

opens the gasoline cock on his own machine. Pearl is forced to ride with Harry in the car, which has but little fuel.

When they have progressed some distance from their home the car naturally stops and it is some time before Owen, who has had the other machine fixed, can catch up, and together they go on to Hempstead.

Owen, in the meantime, has cut one of the wires on the aeroplane in which Pearl is to ride. Arriving there too late to go up, they find the machine in the air. It is this aeroplane which is wrecked in which Pearl would have been killed.

A number of excellent views are taken from an aeroplane while in the skies, showing a race between themselves and a train, and views of the surrounding country. The scenery is wildly beautiful and most fitting.

SKERRETT DINNER A "SURPRISE"

Popular General Manager of the Nicholas Power Company Never Suspected That His Friends and Associates Had Designs on Him Until Brought Face to Face with Them in Banquet Hall

At the testimonial dinner tendered to John Francis Skerrett, general manager of the Nicholas Power Company, at Mouquin's, Sixth Avenue and Twenty-eighth Street, New York City, on Wednesday evening, April 1, the keynote of a very happy occasion was sounded when one of the speakers said that "co-operation" was the secret of the Nicholas Power Company success.

"Co-operation" is but another name for organization and it is due in great measure to Mr. Skerrett's efforts that the splendid organization of the Nicholas Power Company has been built up and welded together.

If figures alone are necessary to prove this statement, it is sufficient to say that since General Manager Skerrett's tenure of office, which began just a year ago, April 1, the sales of the Power's Cameragraph have had the remarkable increase of sixty-five per cent.

The dinner was a genuine "surprise." Edward Earl, treasurer of the Nicholas Power Company and president of the Nassau National Bank of New York City, had invited Mr. Skerrett to dinner that evening and later under pretext of a business engagement hurried him from the St. Regis to Mouquin's. When the two entered the Mouquin banquet-



J. F. SKERRETT

CREDIT for the "surprise" as well as for the well-rounded arrangements and the harmony and goodfellowship which characterized the gathering from early to earlier hours is due A. J. Lang, the Nicholas Power export manager, another man whose activity and enthusiasm have greatly helped to make the Power's Cameragraph known throughout the world.



THE "SURPRISE" PARTY

hall, the guest of honor blinked his eyes upon some seventy friends and associates standing back of their dinner-chairs.

Mr. Lang acted as toastmaster and with him and Mr. Skerrett at the speakers' table were these business associates and friends: Edward Earl; Will C. Smith, assistant general manager; H. T. Edwards, of the Picture Theatre Equipment Company; S. S. Cassard, purchasing agent; L. W. Atwater, sales manager; Louis Mouquin and Mr. De Czenak, export manager of American Industries.

A list of songs had been prepared by Mr. Smith, and these were rendered with much enthusiasm during the course of the evening. Frank and James Saullo, of the Nicholas Power Company, received many encores for their "Cameragraph Rag," which they had composed and dedicated to Mr. Skerrett.

TEMPLAR SAXE, with his very clever imitations and songs, and Archie Gunn, with his well-known English stories, added greatly to the evening's entertainment. Speeches were made by Dr. Jones, of the Thanhouser Company, Mr. Lowenthal, of the technical department of the Nicholas Power Company, Mr. Stiefel, and by the following who represented the journalistic press: Fred J. Beecroft, John Wylie, Harry Ennis, W. P. Milligan, P. H. Smith, T. H. Lewis and W. A. Johnston.

Mr. Skerrett in his response paid a very fine tribute to Theodore Uhlmann, superintendent of the Nicholas Power factory.

A. M. KENNEDY RESIGNS

A. M. Kennedy, vice-president and general manager of the Criterion Feature Film Manufacturing Company, and formerly president and general manager of the Kennedy Features, Inc., it is announced has resigned his position with the latter company, in favor of William Helm, and disposed of the control to William Loftus, of Los Angeles.

It is stated that all obligations of the Kennedy Features, Inc., will be taken care of by Mr. Loftus within the next two weeks. Mr. Kennedy will continue in his position in the Criterion Feature Film Manufacturing Company.

COSMOFOTOFILM LOCATES

The Cosmofotofilm Company have established offices in the World's Tower Building, New York City, and will represent the London Film Company, Ltd., and the M. P. Sales Agency, Ltd., of London, and other English and Continental manufacturers in this country. Paul H. Cromelin is in charge of the office.

"BREWSTER'S MILLIONS"

(Lasky Feature Play Company)
REVIEWED BY LESLEY MASON

AMONG the first, if not the very first, in the field with a dashing, flashing farce comedy, backed by a reputation and based on high-comedy foundations, the Lasky Company has set the pace with "Brewster's Millions," which all their competitors must perforce follow.

It is a play rich in scenic and spectacular opportunities for the camera-man. Equally rich, too, is it in potential triumphs for the stage director and the actor who can make the



"CAPTAIN, SIGNAL THAT SHIP!"

audience realize the exquisite comedy of the situations and feel the sparkle of the lines he cannot make them hear.

And Edward Abeles is supremely the right man in the right rôle. His first appearance on the screen as Monty Brewster effects an instantaneous change in the tempo of the play. So sudden is the shift from the delicate pathos of the introductory scenes to the brisk, exhilarating humor of Monty's career that, had it been less adeptly done, it would have been harsh and abrupt.

It is no easy task to make a thoroughly sobered audience burst into sympathetic and contented laughter in an instant. Yet that is what Abeles accomplishes before he is fairly across the room after his first entrance.

From that moment the action fairly crackles in its crispness. The actor's lips move so intelligibly that one can read what he is saying. He does not need to speak; dialogue is superfluous; his face tells whatever of the story his lips leave unsaid, and the laughter flows from the audience until it rises to a climax of spontaneous applause.

Not often has so gifted, so eloquent a comedian, in the highest sense of that word, appeared on the screen. The artistry of Abeles' pantomimic performance as Monty Brewster will be remembered when the best of slapstick comedians has been forgotten.

"Brewster's Millions" has gone through its twelfth edition as a novel. "Brewster's Millions," if reports are true, made close to a million for its producers as a drama. "Brewster's Millions," as a photoplay, should repeat its success in both the other fields under the auspices of the Lasky Company. It ought to be as hard to lose money with it as it was for Brewster to lose money on "Lumber and Fuel" in "The Street."

There is a laugh in this screen production for every dollar Monty spends, yes, and for every dollar he wins, too. Every audience that witnesses it will feel as rich in enjoyment as Monty is in coin when the final scene fades from the screen.

Those who have seen "The Squaw Man" will find many a familiar face in the supporting company. Winnifred Kingston is a delightful Peggy. Sydney Dean appeared to overact his part, yet who but such a hot-tempered individual would have made so eccentric a will as James Sedgwick made to bind Monty? There is no need to analyze the company in detail, for, after all, Monty and his millions make the play. Every other part is a minor one, but they are uniformly well filled.

In photography, "Brewster's Millions" is quite the equal of "The Squaw Man," though there are not so many exterior scenes as in the latter drama. Many of the scenes aboard the yacht aroused the guests of Wednesday morning to hearty applause and Monty's pursuit of the Sheik and Peggy was carried out with spirit and greeted with cheers.

There is no such thing as a perfect play, on screen or stage, but "Brewster's Millions" is in the front rank of current photodramas, and certainly good enough to serve as an inspiration, if not as a model, to producers of comedies.

"THE MURDOCH TRIAL"

(Turner Films, Ltd.)
REVIEWED BY A. DANSON MICHELL

RELEASED through Albert Blinkhorn. Florence Turner, who needs no introduction to the American public, plays the leading part, assisted by Frank Tennant in the part of Lionel Mann. The story is written and produced by Larry Trimble, who was with Miss Turner in this country. The film is 3,400 feet in length, and every inch of it is action.

The plot is dramatic, going into detective sub-plots, with here and there a considerable spicing of melodrama. G. C. Colonna, a "heavy," does much creditable work. The remainder of the cast are W. Felton, Lucy Silby, H. Winning, Eric Forbes-Robertson, and Alfred Phillips.

The scene is laid in England, the time being the present. There is sufficient cleverness of detail to keep the audience's attention to the last. A brief outline of the story follows:

Helen Storey is made an orphan upon the death of her father in India and placed in the care of his intimate friend, Murdock. The latter realizing that the girl is worth a large sum of money, and being financially pressed, yields to his nephew's pleading and consents to use the Storey fortune.

Telling Helen that she is penniless and destroying her father's letter to her, he starts out to spend the money. The girl meets with Lionel Mann and a love affair ensues. This does not please the older man and he has a heated word-



HELEN THREATENS HER GUARDIAN

battle with Lionel, who threatens him in the presence of others.

That night the old man is killed by his nephew, the butler witnessing the crime. The latter goes out of his mind at the sight. Lionel, seeing Helen leaning over the body, and knowing that she hated her guardian, takes the blame. Helen, believing him guilty, remains silent. The trial commences. Lionel is found to be guilty and as sentence is being pronounced, she "confesses" that she is the murderer and is convicted.

The butler soon afterward recovers his mind and tells what he has seen. A spirited race against death takes place. The pardon arrives at the prison just in time to prevent the miscarriage of justice.

MUTUAL WILL FIGHT CENSORSHIP IN HIGHEST COURT

(*Continued from page* 20)

constitution, the court observes that "it cannot be said the act imposes any sort of burden upon the original shipping packages, for when the packages are broken and their contents placed upon reels, the films have lost their distinctive character as articles of interstate commerce. . . . While the films are in use for public exhibition within a given state, they are like any other property owned and used in the state. It can make no difference that all are not consumed through use in a particular state, and such as survive are shipped into one or more other states and there similarly used, for in each instance, commerce ceases where local use commences."

Against the contention that the law violates Section 10, Article I, of the Federal Constitution, the judges declare that the films in question are not imports, in the sense of the word intended by that article.

"The objection," says the opinion, "is aimed against the fees authorized by the present statute. . . . If films were imported into Ohio from foreign countries, it could not be presumed that the authorized fees would be more than absolutely necessary for executing the law. It is only when such fees are proved to be in excess of the necessary expenses and their exaction is persisted in, that judicial interference will be warranted."

Vagueness of Law Conceded

As to the vagueness of the standard the law provides the censors for the determination of the fitness of films, the court observes:

"It may be conceded that this language might have been extended by descriptive and illustrative words, and yet it is not at all certain that the act would have been any more intelligible than it is now.

"It would probably have been more restrictive and its purposes more easily thwarted. In view of the range of subjects which complainants claim to have already compassed, not to speak of the natural development that will ensue, it would be next to impossible to devise language that would be at once comprehensive and automatic.

"Is it correct, then, to say that the enacted standard is insufficient? It seems to us to find analogy in many subjects of approved legislation. . . . Inevitably, discretion must be lodged somewhere, and where could it be more appropriately placed than in the administrative boards created and selected for the execution of such laws?"

In conclusion, the court declares:

"While we have considered all the objections made to the statute, it is not necessary to prolong the discussion. We are unable to find anything in the act which is opposed either to the state or Federal constitution. It follows that the application for an interlocutory injunction in each case must be denied.

"However, in order to enable the complainants to take an appeal in each of the suits directly to the Supreme Court of the United States, pursuant to Article 266 of the Judicial Code, and to apply to that court for orders of suspension or supersedeas, if they so desire, we have concluded to suspend the operation of the orders of denial herein for a period of fifteen days from the date of their entry."

SHOW CITY'S GROWTH IN PICTURES

Worcester, Massachusetts, has adopted an innovation to encourage the citizens in their devotion to their home town. Motion pictures are to play the most prominent part in a campaign, which has been started by Mayor Wright.

A series of pictures will be taken of the city showing its development, its municipal methods, and its public institutions. Everything that will aid the people to realize and remember that they owe a debt to the municipality will be done.

A TYPICAL CENSORSHIP LAW

THAT every manufacturer and exhibitor in the country may know the type of censorship law with which the industry is being threatened, THE MOTION PICTURE NEWS reproduces the text of the measure now on the statute-books of Ohio. Its features speak for themselves. THE MOTION PICTURE NEWS will have occasion to discuss them later.

Every such law is a blow aimed at the very vitals of the industry. The time to act is now, not after they have begun to operate.

Here is the law:

Section 1. There is created under the authority and supervision of the industrial commission of Ohio a board of censors of the motion-picture films. * * *

Section 2. "* * * Each member of the board of censors shall receive an annual salary of one thousand five hundred dollars per year. Such salary and expenses shall in no case exceed the fees paid to the Ohio board of censors for examination and approval of motion-picture films."

The members of the board shall be considered as employees of the industrial commission and shall be paid as other employees of such commission are paid. The industrial commission shall appoint such other assistants as may be necessary to carry on the work of the board.

Section 3. It shall be the duty of the board of censors to examine and censor as herein provided, all motion-picture films to be publicly exhibited and displayed in the state of Ohio. Such films shall be submitted to the board before they shall be delivered to the exhibitor for exhibition.

The board shall charge a fee of one dollar ($1.00) for each reel of film to be censored which does not exceed one thousand (1,000) lineal feet; for any reel of film exceeding one thousand (1,000) lineal feet, the sum of two dollars ($2.00) shall be charged. All moneys so received shall be paid each week into the state treasury to the credit of the general revenue fund.

Section 4. Only such films as are in the judgment and discretion of the board of censors of a moral, educational or amusing and harmless character shall be passed and approved by such board.

They shall be stamped or designated in an appropriate manner and consecutively numbered. Before any motion-picture film shall be publicly exhibited, there shall be projected upon the screen the words "Approved by the Ohio Board of Censors" and the number of the film.

Section 5. The board of censors may work in conjunction with any censor board or boards of legal status of other states as a censor congress and the action of such congress in approving or rejecting films shall be considered as the action of the board and all films passed, approved, stamped and numbered by such congress, when the fees therefor have been paid to the Ohio board, shall be considered approved by such board.

Section 6. Ninety days after this act shall take effect no films may be publicly shown or exhibited within the state of Ohio unless they have been passed and approved by the board of the censor congress and stamped and numbered by such board, or congress as provided for herein.

Section 7. Any person, firm or corporation who shall publicly exhibit or show any motion picture within the state of Ohio unless it shall have been passed, approved and stamped by the Ohio board of censors or the congress of censors, shall, upon conviction thereof, be fined not less than twenty-five dollars ($25.00) nor more than three hundred dollars ($300.00), or imprisoned not less than thirty days nor more than one year, or both, for each offense.

Section 8. Any person in interest being dissatisfied with any order of such board shall have the same rights and remedies as to filing a petition for hearing on the reasonableness and lawfulness of any order of such board or to set aside, vacate or amend any order of such board as is provided in the case of persons dissatisfied with the orders of the industrial commission.

SPECIAL FILM REVIEWS

"The Wedding of Prudence." (Essanay. Two reels. April 3.)—The scarcity of sub-titles is noticeable in this drama, although the few that do appear convey the meaning of the story perfectly. The period of the picture, back in the old Puritan days, is one that is seldom used for scenarios and this fact makes it all the more refreshing to see. The picture is rightfully a drama, but there are many humorous parts in it which add to its interest. The photography is good throughout; some of the winter scenes are beautiful.

Prudence's father wishes her to marry Peter, a sanctimonious old Puritan. She, however, loves a younger man. Peter falsely accuses John of being a tippler and he is placed in the pillory. On the day of the wedding he is released. He goes to Peter's house and finds him intoxicated. He writes a confession supposedly to come from Peter and puts it under his wig. At the wedding he drops a cat on Peter's head, the cat pulls off his wig and the note falls to the floor. Prudence's father picks it up. He reads it and finds that Peter has a wife in England and that he is the tippler. Peter confesses, and he takes his turn in the pillory while Prudence and John are married.

"The Colonel's Orderly." (Domino. Two reels. April 9.)—An excellent drama containing some very good scenes. Burton commits a robbery in the colonel's house and blames it on Berger, who is arrested. He escapes and saves the Colonel's little daughter from Indians. Burton, mortally wounded in a fight, confesses and Berger is restored to the good graces of the Colonel.

"The Blood Test." (Imp. Two reels. April 2.)—A strong drama featuring King Baggot. The story seems to be a little disconnected in places, but it should be well received.

An inventor has his plans stolen by a diseased Indian. Later this man commits murder, Walter being accused. The proof of the man's guilt is found in a blood test which proves his blood to be impure.

"The Wiles of a Siren." (Kalem. Two reels. April 13.)—A fine drama featuring Carlyle Blackwell. The photography comes up to the Kalem standard; it is clear and the light effects are good. There are a few bad spots in the film, but they are few and far between.

The closing scene, that of a mission in the wilds of Africa being attacked and burned by savages and then a party of hunters coming to the rescue of the missionaries, is very well portrayed and exceptionally realistic.

"Thieves." (Domino. Two reels. April 16.)—A well-acted drama that hasn't much plot. Barr, the president of a trust company, which is on the point of failure, is called home by a telephone message from his wife saying that the house is being robbed. He arrives home in time to catch the burglars.

In his absence the directors of the company decide to take matters in their own hands without consulting Barr. Barr's secretary keeps them from taking any action by holding them off with a gun. Barr returns to the meeting, and through his influence the company is saved from ruin.

"A Man for A' That." (Essanay.)—A strong cast which has been supplied this picture, including Francis X. Bushman, Irene Warfield, Ruth Stonehouse and Bryant Washburn. The play in itself is interesting, the story has considerable originality, and the settings are pleasing.

Frank Willard, a wealthy clubman, becomes disgusted with society and determines to live among the poor, to discover whether or not there is any character, and to satisfy his curiosity. At the time he is engaged to Grace Meredith. Eventually he falls in love with a newsboy's sister, Ruth, and decides to go to his fiancée and tell her of his love for the other girl. She, however, has eloped with a foreigner. This leaves Frank and Ruth to fulfill their wishes.

"A Debut in the Secret Service." (Thanhouser. Two-reel. April 7.)—One of the series of diplomatic service stories written by Clarence Herbert New. The tales have been printed in one of the largest magazines in serial form and are well known. The cast, the same as heretofore, is as follows: James Cruze, Flo LaBadie, Justus D. Barnes, Arthur Bauer, Frank Farrington, Nolan Gane and Dave Thompson.

Lord Trevor and his ward, Nan Trevor, are requested by Sir Edward Wray to recover some valuable papers which have been stolen from the state department. Nan immediately states that she can undoubtedly find them. Finding a clue and following it she comes upon Abdûl, who is in the employ of Lord Trevor. He leads her further into the solving of the mystery by telling her of a woman he knew to be a German spy and who had stayed with him.

By using her wits Nan finds this woman and regaining the documents, returns to the state department.



SCENE FROM "THE BLACK MASK" (EDISON—RELEASED APRIL 7)

"THE LAST SUPPER"

(American)

REVIEWED BY C. J. VERHALEN

IN this two-part sociological drama which is booked for release on April 13, the past is linked with the present. The opening scene shows Christ preaching the Sermon on the Mount and then the drama proceeds to illustrate the relation of the commandments he uttered to present-day



THE THIRTEENTH GUEST

life. In a way, it symbolizes Christ as conscience, his presence is sensed when wrong is about to be committed, and the better nature of everyone is brought out.

An especially well-grouped scene is that of the Last Supper, as painted by the celebrated Leonardo da Vinci, in which Sydney Ayres represents Christ, Jack Richardson, Judias Iscariot, Harry Von Meter as John.

During the course of the story the drunkard is turned from his life of dissipation to one of honest effort. The sloven is awakened to a realization of his utter worthlessness. Everywhere the presence of a divine power is perceptible.

The evil in a drunkard's home is banished by the thought of Christ, who appears as the man of Nazareth. The tempter at the threshold of the idle rich is thwarted and the Christ Man, by his presence, drives home the realization of wrong as the woman scorns her lover to remain true to the absent husband.

Innocence is not permitted to be victimized by the lust of the flesh as the quiet little voice of conscience, aroused by the proximity of "The Man of Sorrows," averts a tragedy.

The "Thirteen Club," a social organization devoting its energies to the promulgation of higher ideals, is unwittingly the host of a stranger, who turns out to be Christ. As they gather at the banquet-table to discuss their experiences they dissolve into Christ and the Apostles at "The Last Supper."

The picture concludes with the gathering at the Sea of Galilee, where Christ is seen walking on the waves.

ASSOCIATION ANNOUNCES DATE OF BALL

The International Motion Picture Association of Illinois announce the date of their grand inaugural ball and reception for May 14 at the Coliseum in Chicago. This organization is said to consist of over four hundred motion-picture theatre owners.

It is their intention to put this event over on a big scale and to that end they have endeavored to secure the presence of a large number of the motion-picture actors and actresses. Their announcement states that among many others to be present will be Mons. Novelli, who makes his home in Italy and appears in the Kleine-Cines films.

"LOVE AND VENGEANCE"

(Sterling)

REVIEWED BY A. DANSON MICHELL

WHEN this picture was shown in the Universal projection-room for the press and National Board of Censorship there was difficulty in getting into the room. Naturally the widespread publicity given the fact that Ford Sterling was with the Universal has caused a national interest in this his first production, "Love and Vengeance," in two reels.



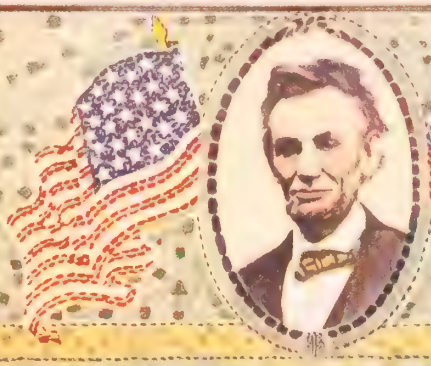
FORD STERLING IN HIS USUAL ROLE

It is perfectly safe to predict that this film will have a larger circulation than almost anything the Universal has yet placed on the market, and that is a large statement. Mr. Sterling's undoubted popularity and H. Pathé Lehrman's cleverness as a director make a combination which should be difficult to circumvent. The Universal's statement that these two men are in a class by themselves, that they fear no competition, seems very true.

"Love and Vengeance," the first Universal comedy, like other productions in which Mr. Sterling has been featured, contains little of a story or plot. Were there one, the film would not be half as funny as it is, for it is not the plot that attracts people with a Sterling comed

The company supporting the principal is
The photography is worthy of the company.
two men are apparently in love with the same girl. The word "apparently" is used advisedly, for both men are fickle. The feature of the "plot" is the inserts of the Vanderbilt Cup Race. The girl loves the winner of the race and poor Schmaltz returns to his first love, only to receive a beating from her and to be chased through town by several "policemen."

THE LITTLEST REBEL





PHOTOPLAY PRODUCTIONS CO.
FRANK A. TICHENOR GENERAL MANAGER
220 W. 42nd STREET NEW YORK

THE LITTLEST REBEL

"The Littlest Rebel," by Edward Peple, scored one of the greatest successes ever known to the legitimate theatre, running a whole season in New York and forty weeks in Chicago.

No play from the speaking stage ever lent itself more perfectly to motion picture reproduction. No one can resist the throbs and tears and laughs and thrilling exultation of its truthful and pathetic story. It appeals with equal force to every class of picture goers—cultured or ignorant—rich or poor—young or old—upon the face of the earth.

Back of these natural advantages stands a definite idea of production which will make "The Littlest Rebel" a five-reel photo play masterpiece of surpassing excellence.

THE PRINCIPAL PARTS ARE PLAYED BY FAMOUS MOTION PICTURE PLAYERS. THERE IS NO DOUBT ABOUT THEIR ABILITY TO BRING OUT ALL THE DRAMATIC VALUES AND GIVE SATISFACTION IN THEIR WORK.

E. K. LINCOLN, star of the *Vitagraph* Company, one of the finest and most popular picture actors in the world, heads an organization which includes two *Universal* stars, an *Edison* lead, a *Mutual* director and a crack *Edison* camera man. The scenes in the picture are those of the picturesque and sunny Southland described by the author. Every detail of production has been studied out with care. The original flags of battle are unfurled to the breeze once more—the genuine declaration of war is flashed upon the screen. Veteran officers of the Confederate and Federal Armies assist in directing the sensational battle scenes.

Whole troops of United States Army Regulars, a thousand uniformed men with hundreds of horses, complete cavalry, infantry and artillery equipments, arms and ammunition, are employed to furnish action, color and atmosphere to the most sublime and beautiful war story ever written.

PHOTOPLAY PRODUCTIONS CO.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Burglar's Sacrifice." (Biograph. Apr. 2.)—A pathetic drama in which a burglar, escaping from the police, finds a baby, and upon taking it to the police station, is arrested. He is rewarded by the man whose house he tried to rob by being released from prison and given the care of the child.

"Dan Cupid, Assayer." (Essanay. Apr. 2.)—An unusual drama. A young assayer in a Western town is in love with an old miner's daughter. The miner brings some worthless ore to the assayer, who pretends he thinks it's gold and buys it to please the old man. Later he is rewarded by the hand of the miner's daughter.

"Batty Bill's Love Affair." (Melies. Split Reel. April 2.)—A fair comedy resembling the rest of Batty Bill's experiences. On the same reel with "Rival Collectors."

"Rival Collectors." (Melies. Split Reel. Apr. 2.)—On the same reel with "Batty Bill's Love Affair." Two old men are great rivals in collecting stamps. Their children are engaged. When the old men quarrel over a certain stamp, the engagement of the two young people is threatened. It ends happily, however.

"Pathé's Weekly No. 27." (Apr. 2.)—The news is all interesting in this number, but none is worth special mention.

"Tommy's Tramp." (Vitagraph. Apr. 2.)—A good production with touches of both comedy and drama. There is a fine scene in which a house is wholly consumed by fire. Tommy decides to be a tramp because tramps don't have to take baths. He sets out to walk, but soon gets tired and goes to sleep in an old house. The house is set on fire and Tommy is rescued by a real tramp. He doesn't mind washing, after this experience.

"The Bond of Love." (Selig. Split Reel. Apr. 3.)—On the same reel with "In Amalfi, Italy." A pathetic drama with a happy ending. An unhappily married couple are on the point of being divorced, when their lawyer suggests to the man that they adopt a child. He does it and through the child the couple learn to love each other.

"In Amalfi, Italy." (Selig. Split Reel. Apr. 3.)—On the same reel with "The Bond of Love." The manufacturing of macaroni takes up the greater portion of this end of the reel.

"Bunny's Scheme." (Vitagraph. Apr. 3.)—John Bunny and Flora Finch make the fun in this sparkle. Bunny wants Flora to marry him, but she has declined numerous of his proposals. He finally forces her to accept by a clever scheme.

"A Man's Faith." (Lubin. Apr. 3.)—A drama more true to life than many. A married couple, both impetuous and irritable, find it hard to get along together. The man's faith in women is almost entirely shattered when a minister brings the two together again.

"The Coming of Sophie's 'Mamma.'" (Essanay. April 14.)—An excellent comedy. Slim mistreats his wife, so Pete poses as her mother and starts to discipline him. He is getting along nicely until the real mother arrives and turns the tables on Pete.

Hearst-Selig News Pictorial No. 14. (Selig. April 4.)—Scenes in Ulster, Mexican news, and the funeral of M. Calmette command the most interest in this number. Views in the training camps of various baseball teams and a number of the stars are shown.

"In Tangled Web." (Pathé. Two reels. April 4.)—Fraser, penniless and in debt, robs the father of the girl to whom he is engaged, in order to pay off a large debt. Later he is found out and he kills himself on his wedding eve. A pathetic drama.

"Bill Tell, Pawnbroker." (Biograph. Split reel. April 4.)—On the same reel with "Skelley's Birthday." A good burlesque on the story of William Tell's shooting the apple off his son's head.

"Skelley's Birthday." (Biograph. Split reel. April 4.)—On the same reel with "Bill Tell, Pawnbroker." A mirthful comedy in which bad eggs play an important part.

"Fast Freight 3205." (Kalem. April 4.)—The Kalem railroad stories are always good, and this one is no exception to the rule. A fast freight and a passenger train are saved from collision by the heroism of a young girl.

"She Was a Peach." (Lubin. Split reel. April 4.)—On the same reel with "The Eyes Have It." A good comedy. Mandy, an old country maid, is after Cy, but he will have none of her. He finally has to marry her or else have his reputation with the minister sullied. He chooses the former road.

"The Eyes Have It." (Lubin. Split reel. April 4.)—On the same reel with "She Was a Peach." A comedy in which a guilty police officer saves himself from dismissal in a peculiar manner.

"The Crucible of Fate." (Vitagraph. Two reels. April 4.)—A fine drama. The climax is reached in a thrilling fire scene. Cecile, the wife a a rich but busy doctor, runs away with an actor because she has a longing to go on the stage. Burnett mistreats Cecile and she longs to return home, but her pride won't let her. Later when she is acting in her home city there is a fire in the theatre. Burnett is burned to death, but Cecile is rescued by her husband and all ends well.

"A Race with the Limited." (Kalem. April 17.)—An exciting drama in which Ruth, a telegraph operator, gives the wrong message to a train. She realizes her mistake and tells Billy, her sweetheart, who races after the train on his motorcycle. The way he prevents a collision is unusual and exciting.

"The Fight on Deadwood Trail." (Kalem. April 18.)—A stirring drama of the West ending in a thrilling fight between Indians and Mexicans. Griggs, a miner, is robbed of some money by Mexicans. He enlists the aid of some friendly redskins and, after a desperate fight, regains his stolen gold.

"His Sweetheart's Child." (Pathé. Two reels. April 2.)—A pathetic drama containing some beautiful scenes of rural France. Adrienne marries Phillip, a city chap, rejecting her childhood sweetheart, Peter. She goes to the city with Phillip and in a few years she returns with her little girl, broken-hearted; later she dies. Fifteen years later Phillip wants to take his child to the city to give her an education, but he is prevented from doing this by the child's grandfather and Peter, who remind him that he was the cause of Adrienne's death. Phillip goes away and Peter marries his sweetheart's child.

"The Mansion of Sobs." (Lubin. Two Reels. Apr. 2.)—A drama with an old plot, laid in the early nineteenth century. The costumes and scenes add to it greatly. An old scientist neglects his wife for his studies, while she engages in a harmless flirtation with a young lawyer. He quarrels with her and they separate. Many years later they are re-united through their son. Well acted and photographed.

"The Cabby's Nightmare." (Melies. Split reel. April 6.)—A comedy, in which a cabby who mistreats his horse has a nightmare in which the horse mistreats him. When he wakes up he resolves to be good to his four-footed friend in the future. On the same reel with "Bobby, 'Some' Spiritualist."

"Bobby, 'Some' Spiritualist." (Melies. Split reel. April 6.)—A poor comedy in which Bobby does some spiritualistic tricks to the great distress of his family. On the same reel with "The Cabby's Nightmare."

"Clarence and Percy's Sailing Party." (Edison. April 6.)—Clarence and Percy are of the opinion that they can sail a boat, but they find out to their sorrow that they cannot. In addition to getting a wetting they lose two prospective brides.

"The Master of the Strong." (Biograph. April 6.)—A fine drama. The powerful president of a railroad who is "The Master of the Strong" finds out to his sorrow that there is one thing that he cannot command—death—which robs him of his little girl.

"Pups on a Rampage." (Vitagraph. Split reel. April 6.)—A pretty picture showing the antics of some playful pups. On the same reel with "Cherry."

"Cherry." (Vitagraph. Split reel. April 6.)—On the same reel with "Pups on a Rampage." A comedy with Hughie Mack and Lillian Walker. Adapted from a chapter of Booth Tarkington's book, "Cherry."

"The Cruel Crown." (Selig. Two reels. April 6.)—This is the eighth of the adventures of Kathlyn. After many thrilling incidents Kathlyn finally escapes from Umballah and arrives safely at a seaport town. Here she learns that her sister, Winnie, has gone back to Allaha to look for her. She retraces her steps and arrives back in Allaha in time to see her sister being crowned queen. The instalment stops here, leaving Kathlyn to ponder out some way to free her sister.

Pathé's Weekly No. 28. (Pathé. April 6.)—A fine picture of Francis Ouimet, the national golf champion, is shown. The baseball news is interesting, and again we have more news of Mexico.

"All in the Air." (Lubin. Split reel. April 7.)—On the same reel with "The Bully's Doom." Three exceedingly comic hoboes "do" the populace of country town by performing fake acrobatic stunts.

"The Bully's Doom." (Lubin. Split reel. April 7.)—On the same reel with "All in the Air." The bully meets his just deserts from the hero, who uses sneeze-powder in a satisfactory manner. The hero also wins a girl. Rather a low comedy.

"A Mix-up on the Plains." (Selig. April 7.)—A comedy with an overworked plot. A school teacher and a cook, both going to fill positions in a Western town, are met by the wrong people at the station. The usual complications follow.

"The Adventures of the Stolen Slippers" (Edison, April 20)—The fourth of the series of Octavius, the amateur detective. The principals in the cast are Barry O'Moore, May Abber and Edward Boulden. Octavius watches for a slipper thief and, surprising him, causes the thief to drop one of the shoes. In the heel of the shoe he finds a note, which reveals the hiding place of the burglar.

"When East Met West in Boston." (Edison. April 22.)—Professor Clark is expected to marry Ruth Maitland. The bachelor professor meets and is highly pleased with Jessie, whom he meets in Boston, and his younger brother loves Ruth, so the expected romance does not occur.

"The Hunted Animal." (Edison. April 21.)—A wonderful mystery story, featuring Marc McDermott. The scenes are laid on the Long Island Sound. John Perritan takes the guilt of his fiancee's brother upon himself, and in escaping is forced to dive in the icy current. In a bundle he finds clothes and directions which lead him to a farm house, whence he goes in a trunk to a Chinaman's den. His fate is not disclosed in the dimming of the reel.

"Ancient Ruins at Thebes, Egypt." (Pathé. Split reel. April 7.)—On the same reel with "Wiffles' Night Out." Some fine historical views of the ancient city of Thebes.

"Memories that Haunt." (Vitagraph. Two reels. April 7.)—An intense and well-acted drama. The secret of the wrecked ship and the

pame of the passengers is fine. James Moran, a novelist, thoughtlessly neglects his wife, whom he really loves. She leaves him, and he in sorrow departs for another land. The ship he is on is reported lost with all on board, but he is washed ashore on an island, where stands a lighthouse. His wife, thinking him drowned, realizes her mistake in leaving him. In the lighthouse Moran writes a novel, "The Memories That Haunt." His wife recognizes the work when it is published and there is a happy reunion.

"The Price of His Honor." (Essanay. April 7.)—A pathetic drama in which a girl, cast aside by an author, saves him from dishonor by preventing his wife from keeping company with another man. In preserving his honor she sullies her own.

"A Knave of Clubs." (Lubin. Split reel. Mar. 31.)—A good comedy on the same reel with "In the Soup." The chief of police gets a pain from drinking the knave's whiskey, with disastrous results to the knave.

"In the Soup." (Lubin. Split reel. Mar. 31.)—Not a very good comedy. On the same reel with "A Knave of Clubs." Dinah, the cook, will not take orders from her employer. When she is fired she threatens to have his life. His future son-in-law fixes things up.

"The Helpful (?) Sisterhood." (Vitagraph. Two reels. Mar. 31.)—A drama that is not probable and seems lacking in action. A store owner dissolves a sorority when he finds one girl took to shoplifting in order to obtain good clothes. Good photography is a redeeming feature of the subject.

"The Midnight Call." (Selig. Mar. 31.)—A good drama that is out of the ordinary. On the same reel with "Fancy Skating." Dr. Bronte succeeds in finding a missing heiress, who is held in seclusion by her jealous relatives. He is hurt in his experience, but he wins the hand of the heiress.

"Fancy Skating." (Selig. Split reel. Mar. 31.)—On the same reel with "The Midnight Call." Showing some clever examples of fancy skating.

"Canning Industry in California." (Essanay. Mar. 31.)—This fine picture illustrates ways in which peas and asparagus are handled from the time they are planted until the time they are picked and canned. No artificial lights were used, which accounts for the darkness of the film in some places.

"Wifey's Visit Home." (Biograph. Mar. 26.)—On the same reel with "Never Shrink." Rather an old plot but a clever comedy. Hubby goes to the beach while his wife is supposed to be at her father's home. He finds his wife at the beach also. The mixing of clothes causes a lot of trouble.

"Pathé's Weekly No. 25." (Mar. 26.)—News of Mexico is beginning to lag in interest. Scenes at the recent fire of the Eclair factory are very interesting.

"Cupdi's Caprice." (Selig. Mar. 26.)—Father's choice for a son-in-law does not please his daughter. After quite a mix-up the girl has her way. Rather a vague comedy containing very little live action.

"The Atonement." (Essanay. Mar. 26.)—A very vague drama. A girl robs her father of some money which he owes to a Western man. Afterwards she relents and gives it back. No apparent reason is given to excuse her for taking it.

"The Game of Politics." (Lubin. Two reels. Mar. 26.)—A very well acted drama though a little inconsistent. Dick Ryder drinks himself to ruin soliciting votes for a temperance mayor. Later he saves the mayor's life by intercepting a bullet that was meant for him. Bending over the young man, the mayor realizes the price of his election.

UNIVERSAL PROGRAM

"The Cuckooville Horse Race." (Frontier. April 16.)—A light comedy that will amuse. "Fast lope" instead of the intended "slow poison" is given to the competing horses. While the race is in progress the stake, a pretty widow, elopes with a non combatant.

"Dolores, the Lady of Sorrow." (Bison 101. Two reels. April 8.)—A Mexican story, the name of which seems to be a little out of place. Dolores and Miguel quarrel over the unfaithfulness of the latter. Her brother is killed by Miguel and is chased by the sheriff and his posse. Arriving at Dolores' house he attacks her and a terrible fight ensues. Needless to say, he receives his just deserts.

"Schultz, the Paper Hanger." (Joker. April 8.)—Absolutely ludicrous chases, with a great deal of the usual slap-stick comedy accompanying it. The story is impossible, of course, but will amuse lovers of this kind of humor.

"Granddaddy's Granddaughter." (Victor. April 3.)—A story that seems to ring true to life. Well acted. The photography is good. Old granddad thinks his granddaughter is still but a baby, and therefore kicks out her suitor. But they are married, and their children, twins, bring about the reconciliation. Several good comedy touches.

"Poison." (Frontier. April 11.)—A conventional story containing considerable action. A befriended man attempts to kill his benefactor, but is "hoist by his own petard."

"The Little Mail Carrier." (Victor. Two reels. April 10.)—An excellent drama of the North. Flo's father is sick, so she carries the mail for him. She hurts her leg in a fall and is picked up by Bob, a city man spending a few weeks at his lodge. After seeing quite a bit of each other, they finally fall in love and are duly married. Florence Lawrence is the principal.

"The Bolted Door." (Victor. Three reels. April 13.)—A drama in the style of Robert W. Chambers. An uncle leaves a large sum of money to his nephew and niece on the condition that they marry, which they do, although they do not love each other. Their courtship comes after the wedding and they finally are happy. J. Warren Kerrigan plays the lead.

"On Suspicion." (Rex. Apr. 12.)—In this reel Lois Weber appears to advantage in a story which deceives until the very end. The sheriff seizes a supposed criminal from the train and proceeds to take her away in his auto. The girl cleverly had the car stopped until her train companion caught up with them, when they escape, and the marriage which her father had tried to stop took place. The sheriff had arrested the wrong girl.

"Lost, Strayed or Stolen." (Crystal. Apr. 12.)—A comedy that amuses. An actress secures an engagement through a favorable press notice, which she has won by pitting her two suitors in a fake duel. Her leave-taking of them is painful.

"When the Girls Are On the Force." (Nestor. Apr. 17.)—A rip-roaring comedy in an original vein; a real top-notcher. The girl police force provide possibilities that the criminal element are not slow to overlook, the sociable cops entertain royally in jail, and everybody wants a long sentence.

Tango teas in the jail, however, don't please the women of the town. Due to the untiring efforts of Tillie, the reporter, the mayor of the town is convicted of graft and goes to jail, just in time to get the new hard treatment.

"The Mystery of the White Car." (Gold Seal. Apr. 14.)—In this reel a wonderfully weird effect is gotten by the white car which speeds along without apparently any human control. The third of "My Lady Raffles" series. Hagan, the detective, is detailed to discover who is smuggling ammunition into Mexico, and finds that it is taken in a white car. He cannot catch either the car or the invisible driver.

MUTUAL PROGRAM

"Sadder but Wiser." (Royal. April 4.)—A humorous comedy which, although impossible in reality, will "get across." Two actors impersonate a lost sweetheart, but unfortunately he turns up at the inopportune moment.

"The Passing of Izzy." (Keystone. April 11.)—Usual Keystone style. Some excellent comedy worked. Izzy obtains the aid of the undertakers so that he may commit suicide. They aid, but Izzy changes his mind.

"A Bathhouse Beauty." (Keystone. April 13.)—The novelty of continued chases through a number of switchbacks, scenic railways, Ferris wheels and skating rinks provoke much mirth.

"Some Bull's Daughter." (Apollo. April 12.) Apollo Fred, alias Fred Mace, is the principal. An Indian burlesque which is really funny.

"The Hunchback." (Majestic. Two reels. April 12.)—A hunchback adopts a girl on the death of her father and takes her to his home, where he becomes very fond of her. He hopes that he may keep her for himself. Therefore when her lover comes he feels that he is an enemy. The boy, not knowing this, meets the girl often. He is bitten by a snake and rushes to the nearest house, that of the hunchback. The latter refuses to save his life and except for the prompt action of the girl it would have been forfeited. They become reconciled and the last sub-title, "Contentment," precedes a pretty scene.

"Her First Lesson." (Princess. April 3.)—Not up to Princess style. Featuring Nellie Williams. The story is of a girl who is forced to choose between love and "art." Naturally, after debate, she chooses the former.

"Texas Bill's Last Ride." (Majestic. Two reels. April 5.)—There is a reward out for the capture of Texas Bill. After a chase that is full of thrilling incidents he is finally caught. Save for this, the drama has no incident worthy of mention.

"An Intercepted Getaway." (Majestic. April 7.)—An excellent Western comedy. Two girls decide to leave their sweethearts and go off with two city men in their automobile. They are pursued and caught by the Westerners, however, who drag a minister out and get married on the spot.

"The Fatal Dress Suit." (Komic. April 8.)—A comedy that is full of action. The villain puts gunpowder in his rival's dress suit and blows him up, but he comes down and wins the girl.

"Our Mutual Girl." No. 12. (Reliance. April 6.)—Margaret spends a comparatively quiet day for a change. She sees some of the sights of New York and bids her friend adieu, who is sailing on the Imperator.

"The Mysterious Shot." (Reliance. Two reels. April 4.)—A well-acted drama. The "Gopher," the cruel husband of Marylee, invites her former lover, Buck, to visit them, saying that he wishes to be friends. He plans to kill him, but Buck escapes. Later the "Gopher" tries to shoot Buck, but misses him, at the same time the "Gopher" is shot dead by a hand unseen to the players, but the spectators see that it is a little Mexican, a firm friend of Buck's. The film ends here, but the supposition is that Marylee and Buck are married.

"The Independence of Susan." (American. Apr. 15.)—A good western drama. The landgrabbers try to rob Susan of her claim, but they are foiled by Joe, her neighbor, who later wins Susan.

WARNER'S FEATURES

"The Awakening of Donna Isolla." (Marion Leonard Films. Three reels. April 20.)—A drama that is crammed full of action. The president of a certain Spanish republic is in love with Donna Isolla, a woman of noble birth, who is greatly beloved by the people. She will have none of the president. In order to humiliate her he dresses a street musician as a foreign nobleman, and tells him to propose to her.

This he does and is accepted. She, thinking he is of noble birth, and he, having really fallen in love with her, has not the heart to tell her who he really is. Later she finds out who he is and leads a revolt against the president. The latter is killed and Donna Isolla is made the ruler of the land. The street musician is pardoned.

"A King's Romance." (Ambrosio. Three reels.)—The sub-titles of this drama are written in the conversational form, and it is to be hoped they will be changed before the date of release, for the effect they give is ludicrous in some places. The plot is deep and well laid and with those who love the melodrama this piece will become a favorite.

The young king Arimano is sent on a voyage until he reaches his majority. While he is away, Ormutz, the chief minister, plots with Princess Urkanda to usurp the throne. Princess Olga and a faithful general carry the news to the king, encountering numerous difficulties on the way. The king assumes the disguise of his cousin, returns and is crowned by the plotting Ormutz, and then reveals himself.

DEMAND THEM

KAY-BEE DOMINO

KEYSTONE BRONCHO

The exchange man is in the same category as the drug clerk, he is always ready to hand you something ***just as good*** when he cannot fill your order, and it is he who is to blame when you ask for a ***Keystone, Kay-Bee, Broncho*** or ***Domino*** and you are advised that it will be a couple of days before he can promise you one.

When the demand exceeds the supply and we can supply the demand, *who's to blame?*

Demand Them and Accept No Others

Photos

This set of four of 8x10 photos of "Keystone Mable" Normand can be had by sending 50 cents to the Publicity Dept.







New York Motion Picture Corp.

Longacre Bldg., 42nd St. and B'way
NEW YORK

LATE CHICAGO NEWS

Chicago Has New Film Company

The Open Market Film Company, which has back of it several practical motion-picture men of Chicago, was given birth during the past week. This new organization was incorporated in the state of Illinois for $100,000.

Thomas Hyland, president of this new venture, is a young man who has had a successful career in the commercial world. With him as vice-president is associated J. B. Koppell, who has been active in motion-picture circles in Chicago for the past few years. Also M. L. Sparr, treasurer of the company, has had a wide experience in the film business. J. K. Orvis, secretary, and W. A. Barr, superintendent and accountant, are all well known in the financial world.

This new company have taken quarters in Chicago's newest and most modern building, the Brede, on Dearborn street near Washington street. They have leased the greater part of the entire third floor, which is being equipped with the most modern conveniences known to the motion-picture business.

During the coming week the president of the company will visit New York for the purpose of purchasing several features and also make arrangements for the opening of a branch and purchasing office there.

Rothacker at House Products Exposition

The Industrial Moving Picture Company, of Chicago, have been awarded the exclusive contract to maintain motion-picture departments at the Forest Products Exposition, which will be held at the Coliseum, Chicago, April 30 to May 9 and at the Grand Central Palace, New York City, May 21 to May 30. At both the Coliseum and Grand Central Palace Mr. W. R. Rothacker, manager of the Industrial Moving Picture Company, will present complete motion-picture entertainments showing every phase of the lumber industry.

One of the big features of this entertainment will be the two-reel series of pictures which the company took for the Long-Bell Lumber Company which shows lumbering in Louisiana.

To Form Feature Exchange

Simeon Greiver, of the General Feature Film Company; D. R. McDonald, of the Interstate Film Exchange, and Maurice Solkin, of the Solkin Enterprises, will shortly open a feature exchange in Chicago. Mr. Greiver expects to go to New York City very soon to purchase pictures.

Sparr Resigns from Bryn Mawr

M. L. Sparr, who has managed the Bryn Mawr Theatre in Chicago, one of the finest on the North Shore, resigned his position last week to associate himself with the Open Market Film Company. Mr. Sparr is well known to the motion-picture people of the Windy City. He has had a wide experience in film circles and his new venture is being eagerly watched by his many friends who feel sure of his success.

From A Box Office Point of View

The quality of your pictures is directly reflected in the size of the receipts. Certainly it pays to use the best lens equipment.

Bausch and Lomb Projection Lenses

insure high-class pictures, sharp, clear, true to life. Encourage your operator to do his best work by equipping your machine with Bausch & Lomb objectives and condensers.

The Edison and Nicholas Power Machines are regularly equipped with our lenses. Procurable also through any film exchange.

Write for our interesting free booklet. It will prove of value.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

THE PHANTOSCOPE

Costs a little more than some others, but worth it

Model A $75 *Model B $100*

THE PHANTOSCOPE MFG. CO.
1400 New York Avenue Washington, D. C.

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

"DOPE" WAS PLAYED ON THE REGULAR STAGE 1500 TIMES BY MR. LIEB

AND CREDITED WITH THE SAVING OF THOUSANDS OF PERSONS FROM THE DRUG HABIT



THE GREATEST PROBLEM OF THE DAY PRESENTED WITHOUT A SINGLE OBJECTIONABLE FEATURE AND WITH A GREAT BIG MORAL AND SIX BROADWAY STARS!

SENSATIONAL HIT AT
WEBER'S THEATRE, BROADWAY, NEW YORK!

STATE RIGHTS GOING FAST! WIRE!

DIRECT-FROM-BROADWAY-FEATURES

71 WEST 23RD ST. NEW YORK CITY

A DIRECT-FROM-BROADWAY-FEATURE

HERMANN LIEB IN HIS OWN PHOTOPLAY VERSION OF

"DOPE" An UPLIFT DRAMA

IN PROTEST AGAINST THE INDISCRIMINATE SALE OF HABIT-FORMING DRUGS

• IN SIX PARTS •



AN-ALL-STAR, ALL-BROADWAY-CAST

MRS. BINKLEY . . . . . LAURA NELSON HALL
JIMMIE BINKLEY . . . . . ERNEST TRUEX
JOHN ROGERS . . . . . WILLIAM H. TOOKER
MR. BINKLEY . . . . . GASTON MERVALE
MRS. ROGERS . . . . . CHRISTINE BLESSING

AND

JOHN ROGERS, JR. . . . . HERMANN LIEB

In writing to advertisers please mention "THE MOTION PICTURE NEWS."

JESSE L. LASKY

Presents

The Comedy-Drama of a Thousand Incidents

Released April 15

"BREWSTER'S MILLIONS"

WITH

EDWARD ABELES

In the role he originated and played 1,800 times

AS A BOOK READ	AS A PLAY SEEN	AS A PHOTO-PLAY TO BE SEEN
BY 19,000,000	BY 9,000,000	BY 90,000,000

The most fascinating comedy of its period, dramatized from the universally popular novel—made even more interesting and spectacular by screen opportunities

Produced in the most congenial environment by Cecil B. DeMille and Oscar Affel

BOOK NOW. THERE'S A DISTRIBUTOR IN EVERY STATE

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE — W. 48TH STREET

JESSE L. LASKY, PRESIDENT — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

N. Y. C.

CECIL B DEMILLE, DIRECTOR GENERAL

FEATURE BOOKING DIRECTORY

Editor's Note.—The rapid increase in value of the columns of THE MOTION PICTURE NEWS, together with the popularity which the Feature Booking Directory has already attained and which indicates a still greater growth in days to come, has necessitated a change in the typography of this department. In future, to avoid unnecessary repetition and with the object of presenting the information given under this heading in more compact form, firm names and addresses shall be indicated by a letter or key number. Thus, a glance at the features in a given territory and a reference to the key-letter that follow them in the list below will give the name and address of the exchange or company handling them.

A—Golgate Feature Service, 234 Eddy St San Francisco, Calif.
B—Texas Film Corporation, 1917 Main St Dallas, Texas.
C—Exclusive Feature Service, 314 Praetorian Building, Dallas, Texas.
D—Notable Feature Film Co., 303 Boston Building, Salt Lake City, Utah.
E—Mountain States Features, 201 Boston Building, Salt Lake City, Utah.
F—Famous Players Film Service, Calgary, Alta, Canada.
G—Inter-Urban Amusement Co., 110 West 40th St., New York City.
H—Attractive Features, 211 North 13th St., Philadelphia, Pa.
I—E. & W. Transfilm Bureau, 110-112 West 40th St., New York City.
J—Nebraska Feature Co., 1210 P St., Lincoln, Neb.
K—Kansas City Feature Film Co., Kansas City, Mo.
L—H. E. & J. C., Feldman, 1482 Broadway, New York City.
M—Peerless Film Company, 34 Willoughby Bldg., Indianapolis, Ind.
N—Monarch Feature Film Co., Kansas City, Mo.
O—Famous Players Film Co., 31 Beach St., Boston, Mass.
P—Progressive Features, 800 Broad St., Newark, N. J.
Q—Orpheum Features, Candler Bldg., 220 West 42d St., New York.
R—William L. Sherry Feature Film Co., 126 West 46th St., New York.
S—G. F. Garbe Feature Fotofilm Co., 310 Mutual Life Building, Buffalo, N. Y.
T—Success Feature Film Co., 220 West 42d St., New York.
U—European Feature Film Corporation, 220 West 42d St., New York.
V—Modern Feature Film Co., 318 W Court St., Cincinnati, Ohio.
W—Photoplay Feature Co., 412 Ferry St., Pittsburgh, Pa.
X—Weiland Film Co., 212 Fourth Ave., Pittsburgh, Pa.
Y—Progressive Motion Picture Co., 3004 Marsh-Strong Bldg., Los Angeles, Cal.
Z—The Film Exchange, 35-37 W. 39th St., New York City.
AA—Casino Feature Film Co., 2211 Dime Bank Bldg., Detroit, Mich.
BB—Box Office Attraction Film Rental Co., 130 W. 46th St., New York City.

Production	Key
ARIZONA	
"Checkers"	A
"In Mizzoura"	A
"Soldiers of Fortune"	A
"Paid in Full"	A
"Paul Rainey African Hunt"	A
"David Copperfield"	A
"Leap of Despair"	A
"Florence Turner"	A
"Victory"	A
"Secret of Adrianople"	A
"How Wild Animals Live"	A
"Vicar of Wakefield"	A
"Over Niagara Falls"	A
"Victory or Death"	A
"Burning Train"	A
"By Whose Hand"	A
"Princess Elena's Prisoner"	A
"Ghost of the White Lady"	A
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Leah Kleschna"—Four Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
ARKANSAS	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady—Four Reels	C
"The Master Hand"—Three Reels	C
"The Master Rogue"—Three Reels	C
"The Fatal Number"—Four Reels	C
"Fatality and Mystery"—Three Reels	C
"The Guerrillas of Algiers"—Three Reels	C
"The Phantom Dungeon"—Three Reels	C
"For the Queen's Honor"—Three Reels	C
"The Tragedy of the Arena"—Three Reels	C
"The Crime of the Camorra"—Four Reels	C
"Pierrot's Love"—Three Reels	C
CALIFORNIA	
"Her Life for Liberty"—Three Reels	A
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Leah Kleschna"—Four Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
COLORADO	
"Three Musketeers"	D
"Mysteries of Paris"	E
"Nero and Britannicus"	E
"The Fatal Plunge"	E
"Message of the Dead"	E
"Doom of the Ocean"	E
"Wheel of Destruction"	E
"When Paris Loves"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E
"Thrust of Hate"	E
"The Betrothal"	E
CANADA	
All Famous Players and Lasky Features	F
DELAWARE	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	H
DISTRICT OF COLUMBIA	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	H
GREATER NEW YORK	
"Her Life for Liberty"	G
"Rome or Death"	I
IDAHO	
"Three Musketeers"	D
"Mysteries of Paris"	E
"Nero and Britannicus"	E
"The Fatal Plunge"	E
"Message of the Dead"	E
"Doom of the Ocean"	E
"Wheel of Destruction"	E
"When Paris Loves"	E
"David Garrick"	E
"Scrooge"	I
"Vendetta"	E
"Thrust of Hate"	E
"The Betrothal"	E
IOWA	
"Ten Nights in a Barroom"—Five Reels	J
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Over Niagara Falls"	N
"A Tragedy of the Arena"	N
"Victory or Death"	N
"The Burning Train"	N
"Fedora"	N
"Lion Tamer's Revenge"—Three Reels	I
"Judgment of the Jungle"—Three Reels	J
ILLINOIS	
"Magda, a Modern Madame X"	L
INDIANA	
"Mary Magdalene"—Three Reels	M
"Bride of Lammermoor"—Three Reels	M
"Magda, a Modern Madame X"	L
KANSAS	
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Over Niagara Falls"	N
"A Tragedy of the Arena"	N
"Victory or Death"	N
"The Burning Train"	N
"Fedora"	N

FEATURE BOOKING DIRECTORY—Continued

Production	Key
LOUISIANA	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—Four Reels	C
"The Master Hand"—Three Reels	C
"The Master Rogue"—Three Reels	C
"The Fatal Number"—Four Reels	C
"Fatality and Mystery"—Three Reels	C
"The Guerrillas of Algiers"—Three Reels	C
"The Phantom Dungeon"—Three Reels	C
"For the Queen's Honor"—Three Reels	C
"The Tradegy of the Arena"—Three Reels	C
"The Crime of the Camorra"—Four Reels	C
"Pierrot's Love"—Three Reels	C
"Carouge, the Ghoul"—Three Reels	C
"The Woman in Black"—Three Reels	C
"The Unknown Monster"—Three Reels	C
"In the Jaws of a Landshark"—Three Reels	C
"Magda, a Modern Madame X"—Four Reels	C
"Mephistophelia"—Three Reels	C
MARYLAND	
"Her Life for Liberty"	G
MICHIGAN	
"Tess of the D'Urbervilles"	AA
"In the Bishop's Carriage"	AA
"Chelsea 7750"	AA
"His Neighbor's Wife"	AA
"An Hour Before Dawn"	AA
"Arizona"	AA
"The Count of Monte Cristo"	AA
"Caprice"	AA
"The Port of Doom"	AA
"Checkers"	AA
"Leah Kleschna"	AA
"A Daughter of the Hills"	AA
"A Lady of Quality"	AA
"An American Citizen"	AA
"The Day of Days"	AA
"Soldiers of Fortune"	AA
"Paid in Full"	AA
"Hearts Adrift"	AA
"The Pride of Jennico"	AA
"A Good Little Devil"	AA
"In Mizzoura"	AA
"Clothes"	AA
"The Squaw Man"	AA
"Tess of the Storm Country"	AA
"The Battle of Waterloo"	AA
"The Two Spies"—Two Reels	AA
"A Fight for Millions"—Four Reels	AA
"A Prisoner in the Harem"—Four Reels	AA
"The Gambler's Ruin"—Two Reels	AA
"In the Clutches of Paris Apaches"—Four Reels	AA
"Rogues of Paris"—Four Reels	AA
"Fantomas No. 2" (The Man in Black) Four Reels	AA
"The Gypsy's Kiss"—Two Reels	AA
"The Duke's Heiress"—Two Reels	AA
"The Star of India"—Four Reels	AA
"Chained to the Past"—Two Reels	AA
"Ben Bolt"—Three Reels	AA
"The Silence of the Dead"—Four Reels	AA
"False News"—Two Reels	AA
"The Fortune Hunters"—Four Reels	AA
"The Child Detective"—Three Reels	AA
"A Victim of Fate"—Three Reels	AA
"The Stolen Passport"—Four Reels	AA
"Snared in the Alps"—Three Reels	AA
"Victory or Death"—Four Reels	AA
"Through the Clouds"—Four Reels	AA
"The Accusing Voice"—Two Reels	AA
"To Err Is Human"—Three Reels	AA
"The Burning Train"—Three Reels	AA
"In the Stretch"—Four Reels	AA
"The Black 13"—Three Reels	AA
"Fangs of Fate"—Three Reels	AA
"Fantomas No. 3" (Mysterious Finger-Prints) Four Reels	AA
"In the Shadow of the Moulin Rouge" Four Reels	AA
"The Fall of Constantinople"—Three Reels	AA
"A Dead Man's Papers"—Three Reels	AA
"Beneath the Czar"—Four Reels	AA
"Hari Kari"—Three Reels	AA
"In the Python's Den"—Three Reels	AA
"The Great Dock Disaster"—Three Reels	AA
"The Devil Within"—Three Reels	AA
"The Queen's Jewel"—Four Reels	AA
"The Great Bullion Robbery"—Three Reels	AA
"Judgment of the Jungle"—Three Reels	AA
MINNESOTA	
"Ten Nights in a Barroom"—Five Reels	J
MISSOURI	
"The Missing Woman"	K
"The Firefly"	K
"A Life for a Life"	K
"Secret of Adrianople"	K
"Outlawed"	K
"Gallows of the Gods"	K
"Soldiers of Fortune"	K
"David Copperfield"	K
"The Three Musketeers"	K
"Evangeline"	K
"The Vicar of Wakefield"	K
"A Message from Mars"	K
"Fedora"	N
"Over Niagara Falls"	N
"A Tragedy of the Arena"	N
"The Burning Train"	N
MONTANA	
"Three Musketeers"	D
"Mysteries of Paris"	N
"Nero and Britannicus"	N
"The Fatal Plunge"	N
"Message of the Dead"	N
"Doom of the Ocean"	N
"Wheel of Destruction"	N
"When Paris Loves"	N
"David Garrick"	N
"Scrooge"	N
"Vendetta"	N
"Thrust of Hate"	N
"The Betrothal"	N
NEBRASKA	
"Ten Nights in a Bar Room"—Five Reels	J
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
"Over Niagara Falls"	N
"A Tragedy of the Arena"	N
"Victory or Death"	N
"The Burning Train"	N
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle" Three Reels	J
NEVADA	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Leah Kleschna"—Four Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
NEW ENGLAND STATES	
"Rome or Death"	I
"Her Life for Liberty"—Three Reels	I
"An American Citizen"—Four parts	O
"Day of Days"—Four parts	O
"Hearts Adrift"—Four parts	O
"A Good Little Devil"—Five parts	O
"Clothes"—Four parts	O
"Tess of the Storm Country"—Four parts	O
"In Mizzoura"—Five parts	O
NEW JERSEY	
"Her Life for Liberty"	G
"Rome or Death"	I
"Magda, a Modern Madame X"	P
NEW MEXICO	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Leah Kleschna"—Four Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
NEW YORK STATE	
"Her Life for Liberty"	G
"Rome or Death"—Five Reels	I
"Magda, a Modern Madame X"	Q
"The Prisoner of Zenda"—Four Reels	R
"Tess of the Durbervilles"—Five Reels	R
"In the Bishop's Carriage"—Four Reels	R
"Chelsea 7750"—Four Parts	R
"The Count of Monte Cristo"—Five Parts	R
"Caprice"—Four Parts	R
"A Lady of Quality"—Five Parts	R
"An American Citizen"—Four Parts	R
"The Day of Days"—Four Parts	R
"Hearts Adrift"—Four Parts	R
"The Pride of Jennico"—Four Parts	R
"A Good Little Devil"—Five Parts	R
"Clothes"—Four Parts	R
"Tess of the Storm Country"—Four Parts	R
"Leah Kleschna"—Four Parts	R
"A Daughter of the Hills"—Three Parts	R
"The Port of Doom"—Three Reels	R
"An Hour Before Dawn"—Three Reels	R
"His Neighbor's Wife"—Three Reels	R
"The Squaw Man"—Six Parts	R
"The Stranglers of Paris"—Six Parts	S
"Hoodman Blind"—Five Parts	S
"The Trap"—Three Parts	S
"The Fugitive"—Three Parts	S
"Fatality and Mystery"—Three Parts	S
"The Master Rogue"—Three Parts	S
"Wives"—Three Parts	BB
"The Lotus Dancer"—Four Parts	BB
"Ben Bolt"—Three Parts	BB
"By Whose Hand"—Three Parts	BB
"Princess Elena's Prisoner"—Four Parts	BB
"Fortune Hunters"—Four Parts	BB
"Vengeance Bequeathed"—Three Parts	BB
"Fangs of Hate"—Three Parts	BB
"For a Queen's Honor"—Three Parts	BB
"Shadows of the Moulin Rouge"—Four Pts.	BB
"The Society Detective"—Four Parts	BB
"The Devil Within"—Three Parts	BB
"In the Stretch"—Four Parts	BB
"Secret of Adrianople"—Three Parts	BB
"Hook and Hand"—Four Parts	BB
"Madame Satan"—Three Parts	BB
"A Paradise Lost"—Four Parts	BB
"Beneath the Czar"—Four Parts	BB
"Lion Tamer's Revenge"—Three Parts	BB
"Governor's Ghost"—Four Parts	BB
"The Dream Woman"—Four Parts	BB
"Daughter of Eve"—Three Parts	BB
"The Treasure of Buddha"—Three Parts	BB
"Acquitted"—Four Parts	BB
"Mystery of 13 Hill Street"—Three Parts	BB
"The Monster and the Girl"—Four Parts	BB
"Pierrot's Love"—Three Parts	BB
"Humanity"—Three Parts	BB
"The Criminal Path"—Four Parts	BB
"The Engine of Death"—Four Parts	BB
"The Desert Sting"—Three Parts	BB
"A Gambler's Penalty"—Three Parts	BB
"The Hour of Temptation"—Three Parts	BB
"Fighting Death"—Four Parts	BB
"The Actor"—Three Parts	BB
"The Ghost of the White Lady"—Three Parts	BB
NEW YORK STATE EXCEPT NEW YORK CITY	
Charles Hawtrey "A Message from Mars"—Four Reels	T
"A Soul's Tempest"—Three Reels	U
"80 Million Women Want"—Four Reels	U
"Gambler's Revenge"—Four Reels	U
"Magic Veil"—Four Reels	U
"Power of Innocence"—Three Reels	U
"A Race with Death"—Two Reels	U
"Nemesis"—Three Reels	U
"Revolutionary Wedding"—Two Reels	U
"Dagmar"—Three Reels	U

FEATURE BOOKING DIRECTORY—Continued

Production — Key

NEW YORK STATE AND NO. NEW JERSEY

"Through the Clouds"—Four Reels.....T
"A Soul's Tempest"—Three Reels.....U
"50 Million Women Want"—Four Reels....U
"Gambler's Revenge"—Four Reels.....U
"Power of Innocence"—Three Reels.....U
"Magic Veil"—Four Reels.....U
"A Race with Death"—Two Reels.....U
"The Current"—Three Reels.....U
"Cards"—Three Reels.....U
"Unmasked"—Three Reels.....U
"On the Steps of the Throne"—Four Reels..U
"Nemesis"—Three Reels".....U
"Dagmar"—Three Reels.....U
"Salome"—Three Reels.....U
"Spectre of the Sea"—Two Reels.....U
"Revolutionary Wedding"—Two Reels.....U

NEW YORK AND NEW JERSEY

"Scrooge"—Three Parts.....Z
"David Garrick"—Three Parts.....Z
"Those Who Live in Glass Houses"—Four Parts.....Z
"Mother's Devotion"—Three Parts.....Z
"Whirl of Destiny"—Four Parts.....Z
"Shadows of Sin"—Three Parts.....Z
"Great Lure of Paris"—Three Parts.....Z
"Master Hand"—Three Parts.....Z
"Fall to Death"—Three Parts.....Z
"Dante's Inferno"—Five Parts.....Z
"In the Sultan's Power"—Two Parts.....Z

NORTH DAKOTA

"Ten Nights in a Barroom"—Five Reels....J
"Lion Tamer's Revenge"—Three Reels.....J
"Judgment of the Jungle"—Three Reels.....J

OHIO

"From the Manger to the Cross".....V

OHIO (WESTERN)

"Her Life for Liberty".....W

OKLAHOMA

"Her Life for Liberty"—Three Reels.....B
"The Baptism of Fire"—Three Reels.....C
"The Mystery of the Yellow Room"—Three Reels.....C
"The Divine Appeal"—Three Reels.....C
"The Ghost of the White Lady"—Four Reels.C
"The Master Hand"—Three Reels.....C
"The Master Rogue"—Three Reels.....C
"The Fatal Number"—Four Reels.....C
"Fatality and Mystery"—Three Reels.....C
"The Guerrillas of Algiers"—Three Reels...C
"The Phantom Dungeon"—Three Reels.....C
"For the Queen's Honor"—Three Reels.....C
"The Tragedy of the Arena"—Three Reels...C
"The Crime of the Camorra"—Four Reels...C
"Pierrot's Love"—Three Reels.....C
"Carouge, the Ghoul"—Three Reels.....C
"The Woman in Black"—Three Reels.....C
"The Unknown Monster"—Three Reels.....C
"In the Jaws of a Landshark"—Three Reels..C
"Magda, a Modern Madame X"—Four Reels.C
"Mephistophelia"—Three Reels.....C

OKLAHOMA (SOUTHERN)

"A Dash for Liberty"—Three Reels.....C
"Unmasked"—Three Reels.....C
"Money's Merciless Might"—Three Reels....C
"Brennan of the Moor".....C
"The Steel King's Last Wish"—Three Reels.C
"The Serpent's Fang"—Two Reels.....C
"The War Correspondents"—Four Reels.....C
"Who Killed George Lambert"—Three Reels.C
"Theresa, the Adventuress"—Three Reels...C
"The Faithful Servitor"—Two Reels.....C
"A Fight for Millions"—Four Reels.....C
"A Flight from Justice"—Three Reels.....C
"At the Wheel"—Three Reels.....C
"A Message of the Sea"—Three Reels.....C
"The Rival Brothers"—Three Reels.....C

PENNSYLVANIA

"Her Life for Liberty".....G
"Rome or Death".....I

PENNSYLVANIA (EAST)

"Her Life for Liberty".....G
"Magda, a Modern Madame X".....H
"The Buried Secret"—Three Reels.....X
"Shadows of Yesterday"—Three Reels.....X
"Mystery of 13 Hill Street"—Three Reels....X
"Elsie Venner"—Three Reels.....X
"Fatality and Mystery"—Three Reels.....X
"The Rose of Surrey"—Two Reels.....X
"Detective Finn of Scotland Yard".....X
"The Desert's Sting"—Three Reels.....X
"The Gambler's Penalty"—Three Reels.....X
"The Treasure of Buddha"—Three Reels....X
"Judgment of the Jungle"—Three Reels....X
"Convict 113"—Three Reels.....X

PENNSYLVANIA (WEST)

"Her Life for Liberty".....W

SOUTH DAKOTA

"Ten Nights in a Borroom"—Five Reels...J
"Lion Tamer's Revenge"—Three Reels.....J
"Judgment of the Jungle"—Three Reels.....J

TEXAS

"Her Life for Liberty"—Three Reels.....B
"The Baptism of Fire"—Three Reels.....C
"The Mystery of the Yellow Room"—Three Reels.....C
"The Divine Appeal"—Three Reels.....C
"The Ghost of the White Lady"—4 Reels...C
"The Master Hand"—Three Reels.....C
"The Master Rogue"—Three Reels.....C
"The Fatal Number"—Four Reels.....C
"Fatality and Mystery"—Three Reels.....C
"The Guerrillas of Algiers"—Three Reels...C
"The Phantom Dungeon"—Three Reels.....C
"For the Queen's Honor"—Three Reels....C
"The Tragedy of the Arena"—3 Reels.....C
"The Crime of the Camorra"—4 Reels.....C
"Pierrot's Love"—Three Reels.....C
"Carouge, the Ghoul"—Three Reels.....C
"The Woman in Black"—Three Reels.....C
"The Unknown Monster"—3 Reels.....C
"In the Jaws of a Landshark"—3 Reels....C
"Magda, a Modern Madame X"—4 Reels...C
"Mephistophelia"—Three Reels.....C
"A Dash for Liberty"—Three Reels.....C
"Unmasked"—Three Reels.....C
"Money's Merciless Might"—3 Reels.....C
"Brennan of the Moor".....C
"The Steel King's Last Wish"—3 Reels....C
"The Serpent's Fang"—Two Reels.....C
"The War Correspondents"—4 Reels.....C
"Who Killed George Lambert?"—3 Reels...C
"Theresa, the Adventuress"—3 Reels.....C
"The Faithful Servitor"—Two Reels.....C
"A Fight for Millions"—Four Reels.....C
"A Flight from Justice"—Three Reels.....C
"At the Wheel"—Three Reels.....C
"A Message of the Sea"—Three Reels.....C
"The Rival Brothers"—Three Reels.....C

UTAH

"Three Musketeers".....D
"Mysteries of Paris".....E
"Nero and Britannicus".....E
"The Fatal Plunge".....E
"Message of the Dead".....E
"Doom of the Ocean".....E
"Wheel of Destruction".....E
"When Paris Loves".....E
"David Garrick".....E
"Scrooge".....E
"Vendetta".....E
"Thrust of Hate".....E
"The Betrothal".....E

WEST VIRGINIA

"Her Life for Liberty"—3 Reels.....W

WYOMING

"Three Musketeers".....D
"Mysteries of Paris".....E
"The Fatal Plunge".....E
"Message of the Dead".....E
"Doom of the Ocean".....E
"Wheel of Destruction".....E
"When Paris Loves".....E
"David Garrick".....E
"Scrooge".....E
"Vendetta".....E
"Thrust of Hate".....E
"The Betrothal".....E

RIGHT OFF THE REEL

Edward Dillon is at work on another farce comedy entitled "All for Mabel." Mr. Dillon's comedies are to be released under the Majestic brand in the near future in place of Fred Mace's.

The State Homeopathic Hospital at Middletown, N. Y., has installed a Powers' Cameragraph No. 6A.

Six spotted leopards which are to be used in a forthcoming Universal release are being carefully trained by Essie Fay, of that company.

James Kirkwood, who directed "The Gangsters," is now at work on a two-reel drama of city and country life by H. R. Durant. Mr. Kirkwood just completed another two-reel drama by Mary Rider Mechtold.

An order for a Powers' Cameragraph No. 6A projecting machine has been received from James W. Jones, director of exhibits of the Executive Commission of Boise, Idaho. This machine will later be used at the 'Frisco International Exposition.

At the Kismet Temple of the Mystic Shrine, Brooklyn, N. Y., on Tuesday evening, March 31, an entertainment was given and a number of motion pictures were shown through the courtesy of the Keystone Company. These pictures were projected by a Power's Cameragraph No. 6A.

Lucile Younge, the leading woman formerly with the Majestic and Usonia companies, has been engaged by H. M. and E. D. Horkheimer, of Long Beach, Cal., and will play leads with Director Bracken in all the productions of Balboa Feature Films.

"David Gray's Estate" is a one-reel offering by the American Company, based on a poetic selection. Sydney Ayres, Jack Richardson and Harry Von Meter carry the principal rôles. The subject will be released April 23.

William Garwood, of Majestic and Reliance, has transferred himself to the American camp at Santa Barbara, where he will succeed Sydney Ayres, playing opposite Vivian Rich.

Monte M. Katterjohn, editor of the Eastern Universal scenario department, has three articles in the May issue of "The Blue Book Magazine."

For a score of years Harry Carter, who plays the "heavy" leads in the Universal Rex Company, played in light comedy rôles. He is one of the many actors who has come into motion pictures during the past six months.

The "Mutual Weekly" had a camera-man present at the driving of the golden spike which joins the eastern and western sections of the Grand Trunk Trans-Continental Railroad up in Northwestern Canada.

"Her Fighting Chance" is the American two-part release of April 27. Thomas Ricketts is the director.

The general offices of the Balboa Feature Films were recently removed from Los Angeles, Cal., to the studios at Long Beach. A third producing company has been installed by President Horkheimer, who has engaged Harry Wulze as director.

L. W. Atwater, sales manager of the Niches Power Company, has returned from a Western trip, and is more than satisfied with the excellent results obtained by his salesmen throughout this territory.

Under the tile of "In the Footprints of Mozart," the American Film Manufacturing Company will produce a two-part drama visualizing the life of the famous composer. Thomas Ricketts will have charge of the production, and has selected George Field to impersonate the great composer.

William Jossey, writer and player, who is a member of the Balboa Feature Films at Long Beach, Cal., was recently stricken with a stroke of apoplexy while engaged in his duties. He is out of danger and shortly expects to return to work.

E. D. and H. M. Horkheimer, of The Balboa Feature Films, are figuring upon purchasing an acre of adjoining property at a cost of $30,000 to enlarge their Long Beach studios.

The following sub-offices have been opened to handle Warner's Features exclusively: Wheeling, W. Va., 3 Reilly Building; Louisville, Ky., and Portland, Ore., 333 Oak street. If the business warrants it these offices will shortly be added to the regular branches of Warner's Features, Inc.

The one-month old daughter of Mr. and Mrs. Sydney Ayres was recently presented with a gold-lined loving-cup by the American players.

"A Diamond in the Rough" is another of the plays produced by Director Adolfi.

Marion Leonard continues to poll a heavy vote in the popularity contest now being conducted by the Dallas Times-Herald.

"The Unredeemed Pledge" has for one of its leading characters an intelligent collie dog, who succeeds in playing his part in a dramatic manner. Joseph Swickard, Francelia Billington and Lamar Johnstone have the principal parts.

QUALITY--EFFICIENCY--ECONOMY--BUT ALWAYS QUALITY

"THE PEERLESS" **Day and Night Screen** "THE PIONEER"

THE SCREEN WITHOUT A SEAM ——— THE SCREEN DE LUXE

The Only Genuine Day-Time Airdome Screen!

FACTORY NOW WORKING OVERTIME TO GET OUT AIRDOME EQUIPMENTS

WRITE FOR CATALOGUE ARRANGE FOR COMPARATIVE TEST

DAY AND NIGHT SCREENS, Inc., 291 Broadway, New York

BRANCH OFFICES AND DISTRIBUTING CENTRES AT

Philadelphia New Orleans Atlanta El Paso Memphis Kansas City Des Moines San Francisco Los Angeles Seattle Paris Berlin London

Kinematograph Weekly

$6.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 *cents*

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS

250A Kingston Ave., Brooklyn, N. Y.

BE UP TO DATE

INSTALL CORCORAN TANKS

Get No. 6 Price List

A. J. CORCORAN, Inc.

9½ John Street New York

FURNITURE & FURNISHINGS

On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS

70 West 38th St., N. Y.

Phone: Greeley 6265.

FILM TITLES

Printing and Developing

Give Us a Trial All Work Guaranteed

Prices Right Prompt Service

If you have any event that you want photographed we can furnish an expert camera man.

Standard Motion Picture Co.,

5 S. Wabash Ave., Chicago

Telephone, Randolph 839

RIGHT OFF THE REEL

A novelty in motion pictures will be the forthcoming Reliance production, "The Stiletto." This is a two-reel subject and for two-thirds of the second reel but one character is visible on the screen.

When the Third Street Theatre, Easton, Pa., ran the Edison multiple-reel "Deacon Billington's Downfall," Dan Mason, who starred as the Deacon, was the guest of honor. Dan is a great favorite in Easton, where he appeared very frequently before he became a photoplayer.

Motion-picture machines have been installed on all the steamships of the Fabre line, with an experienced operator attached to each. Dramas and comedies will be presented in the saloon every night.

Williams Brown and Earl, Philadelphia, report that they have sold a Simplex projector to the Pennsylvania Railroad Y. M. C. A. at Tyrone, Penn.

The Pacific Coast state rights and Nevada, Arizona and Utah have been sold outright for T. Hayes Hunter's feature, "Fire and Sword" to Hodkinson, of 110 W. 40th Street, New York City.

Pictures of cowboy life in the early West, bucking bronchos, operation of the Pony Express, Indian fighting and all manner of fancy roping were the order of the day at Universal City, California, on March 15, when over three thousand spectators gathered at the Universal ranch and animal farm to witness the annual rodeo, held under the auspices of the Universal cowboys.

Director George Lessey sailed for Bermuda on the *Arcadian* April 4, with Ben Wilson, May Abbey, Mr. and Mrs. Bechtel and John Sturgeon. Several weeks will be spent on the island in making productions which only the beauties of Bermudian scenery make possible. This is the third season that the Edison players have been sent to Bermuda.

It has come to the knowledge of the Itala Film Company that many of their copyrighted subjects are illegally booked. All the Itala films are strictly copyrighted in the United States. There are, however, occasional pirated copies in this country. These copies are offered to exhibitors for booking. If a motion picture exhibitor projects a pirated picture he is liable to penalties and imprisonment.

D. W. Griffith is well represented in Los Angeles, "Judith of Bethulia" and "The Great Leap" being featured all over the city.

Frederick Vroom, the Majestic director, has just completed a two-reel drama entitled "The Tie That Binds."

Among recent installations of Powers' Cameragraph No. 6A projecting machines was one in the High School at New Rochelle, N. Y.

Jack Adolphi, the Majestic director, is at work on a one-reel drama entitled "A Pair of Cuffs."

ACME COMMERCIAL FILM CO.

Prices to The Trade

POSITIVE PRINTS .04½ Per Ft.

(In Quantities over 5000 feet)

Above price includes printing, developing, tinting toning and Raw Positive Stock.

Negative Film Developed .01 Per Ft.

Film Titles .08 " "

(Our Special *Title Apparatus* will match any perforation.) All work guaranteed

General Offices

56 East Randolph St. Chicago

Phone Randolph 652

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEELEY'S PHOTO SUPPLY HOUSE

514-516 Erie Ave. M. P. Dept. RENOVO, PA.

LANG'S FILM REELS

THE BEST MADE

14 in. $1.50 10 in. $1.00

CATALOGUE

LANG MFG. WORKS, Olean, N. Y.

Advertise Your Feature Films in

The Motion Picture News

The Fastest Growing Picture Journal



LABELS IN ROLL FORM

Caution and Shippers

Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.

Ever-Ready Roll Label Co.

203-7 W. 40th St., New York City

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

WE EQUIP MOTION PICTURE THEATRES COMPLETELY

LASKY WINS INJUNCTION CASE

The claim of the Jesse L. Lasky Feature Play Company to the motion picture rights of "The Master Mind" was upheld last week, when Justice Page in the Supreme Court of New York County denied the Master Amusement Company an injunction against the Lasky photoplay production.

It was the contention of the Master Amusement Company that an agreement had been made, by statement, with the Master Mind Producing Company that no film production of the play would be made during the lifetime of the former company's contract. This embraced the stage touring rights to the play.

The Lasky firm, however, demonstrated that the motion picture rights to "The Master Mind" had been obtained from the estate of the author. There was no evidence that the Master Mind Producing Company had ever controlled the film rights, and Justice Page accordingly refused them a restraining order.

The $15,000 screen production of the play which is now being made, with Edmund Breese, the originator of the part on the stage, in the title role, will be completed and released by the Lasky company.

OPEN NEW FILM PLANT

The Harvard Film Corporation has established a large factory at 231 Tenth Avenue, New York City, where they will take care of the manufacturing of film and the incidentals such as developing, printing and tinting. Although all the equipment is not yet in place, the output amounts to 150,000 feet a week and this will be increased to 400,000 later, when they are completed.

Two large drums for drying are already installed with two more to come later. There is an excellent projection-room, equipped with a new projector and screens. Other parts of the factory have been attended to in detail so that when completed the plant should be complete in every detail.

The officers are W. K. Hedwig, president; J. D. Reardon, secretary and treasurer; W. T. Erickson, vice-president; J. J. Murphy, sales manager.

COMPLETE "LITTLEST REBEL" CAST

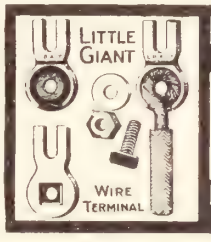
The work of engaging the cast for the production of "The Littlest Rebel," the first feature of the Photoplay Productions Company, is completed. E. K. Lincoln, formerly of the Vitagraph Company, will star. The others are William J. Sorelle, Estelle Coffin, Mimi Yvonne, Elaine Ivans, Maude St. John, Martin Reagan, Bert S. Frank, Paul Pilkington and Fred Fleck.

CALEHUFF SUPPLY CO.
INC.
CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.
JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX
Largest Leading SUPPLY HOUSE IN AMERICA

Mercury Arc Rectifier	Brass and Wood Frames
Flame Arc Lamps	Ticket Choppers
Automatic Ticket Registers	Asbestos State Booths
Exit Signs	Ft. Wayne Compensarcs
Slide Ink	Fire Extinguishers
Carrying Cases	Fire Boxes
Tickets	Carbons
Condensers	Cement
Pianos	Trap Drum Effects
Chairs	
Wagner Converters	
Spot Lights	

MIRROR SCREENS
Prompt Shipments Backed By A Solid Guarantee.
A FEW SLIGHTLY USED MACHINES

The Motion Picture News
$2.00 Per Year
"The Fastest Growing Picture Journal"



LITTLE GIANT WIRE TERMINAL
25c Will deliver a 25c
Sample pair to
Your Theatre
25c 25c
L. B. ADKINS CO.
COLUMBUS OHIO

ARE YOUR FILMS DIRTY??
ARE THEY COVERED WITH RAIN??
We Will Clean them for You!
The Polishef effect on multi-colored films will be surprising. We guarantee not to harm the films, but to benefit them in every possible way.
We will clean one film for you free to show you that we mean business. Call, 'phone or write
NATIONAL FILM, RAIN & FLAME PROOFING CO., Inc.
110-112 W. 40th St., New York City
Phone 4489 Bryant

FOR SALE
"A Case of Imagination." Western comedy, including positive print, $250.00, 1000 feet.
"Elopement of Elisa." Negro comedy, including positive print, 700 feet, $200.00.
"Eagles' Parade." Introducing parts of the amusement park at Bridgeport, Conn., girl dancing the latest tango and other interesting games, 1000 feet, $100.00.
"Boy Scouts." Negative 500 feet, introducing boy scouts camp, different games and fun they have while camping in the Colorado Mountains. Introducing the ambulance corps, etc., $100.00.
"A Double Elopement." 1000 feet comedy, featuring the entire crew of the Universal Stars in this picture. $300.00.
"After Four Generations." 1000 feet, including positive print, $250.00.
"Funeral Parade of General Grant's Son." 450 feet, $50.00.
Persons buying any of the above pictures have the sole rights to both American and foreign markets. These pictures have never been released.
Address STERLING CAMERA & FILM CO., 145 W. 45th St., New York City.

A New Way to Paint Signs and Showcards
With our new system we guarantee that any one can paint all kinds of signs, cards, etc., without any experience. Each outfit contains ten complete alphabets, from one to ten inches in height, and three sets of figures of the most modern styles. Our patterns are not printed, but the real letters, cut out of the most durable material. We also furnish with each outfit a Book of Instructions, a set of lettering brushes, an assortment of colors, and a selection of beautiful designs. Just the thing for all kinds of theatre work. Complete outfit, prepaid, $5.00. Satisfaction guaranteed or money back.
BUTTS ADVERTISING COMPANY
15 West 10th Street Kansas City, Mo.

WE ARE AT THE SERVICE OF THE TRADE
Printing Positive Film, Developing Negatives, Perforating—Bell & Howell Perforator
TITLING 5c PER FOOT
All Our Work Guaranteed.
PERFECTION FILM CO., Inc. 345 W. 45th St., New York
Tel. 5437 Bryant

BONAVITA
FAMOUS TAMER AND TRAINER OF WILD ANIMALS
who was the feature of the Frank Bostock Shows—the greatest wild animal aggregation of its kind—touring the world for many years. WILL CONSIDER OFFERS FROM SUBSTANTIAL MOTION PICTURE PRODUCERS.
Thoroughly experienced in this line. Address
BONAVITA, Sulphur Springs, Tampa, Fla.

FULLY 1,000,000

Men, women and children are reading the amazing adventures of that funny man—

ZINGO!

—in serial form.

Simultaneously, fifty of the leading newspapers throughout the country are publishing the ZINGO stories as they have been written direct from the pictures.

WE GET NATIONAL PUBLICITY FOR WARNER'S FEATURES

Nothing local about this proposition. Our customers in the Far West, the Middle West, the South and the East are beginning to feel the beneficial effects of this remarkable campaign of advertising.

Become a Regular User of Our Feature Service, Then

Book the ZINGO Series

WARNER'S FEATURES, Inc. 130 West 46th St., New York



—THE—

MURDOCH TRIAL

Author and Producer—LARRY TRIMBLE

Presenting

Miss FLORENCE TURNER

Four reels of intensely dramatic situations

Special Publicity Matter!

STATE RIGHTS NOW SELLING

Charles Dickens' **THE OLD CURIOSITY SHOP** Five Parts

Special Publicity Matter | Special Publicity Matter | Special Publicity Matter | Special Publicity Matter

Charles Reade's **THE CLOISTER AND THE HEARTH** Five Parts

MISS FLORENCE TURNER IN

ROSE OF SURREY

Two Part Drama

A LITTLE TERRITORY STILL UNSOLD FOR

JUSTICE

Four Part Melodrama

HEPWORTH AMERICAN FILM CORPORATION

110-112 West 40th St. A. BLINKHORN, Pres. NEW YORK CITY

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES
Niagara Slide Co., Lockport, N. Y.

CAMERAS
American Cinematograph Co., 617 Jackson Blvd., Chicago, Ill.
Sterling Camera & Film Co., 145 W. 45th St., New York.

COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS
A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS
The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS
(Manufacturers, Dealers and Renters)
American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle, N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.
Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Movie "L" Mfg. Co., 406 Schiller Bldg., Chicago, Ill.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS
Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL
William Birns, 70 W. 38th St., New York.

FEATURE FILMS
All Star Feature Corp., 220 W. 42nd St., New York.
Anglo-American Film Corp., 126 W. 46th St., New York.
Australasian Films, Ltd., 15 E. 26th St., New York.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

MOTION PICTURE MACHINES AND SUPPLIES
Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St. Chicago, Ill.
Ernemann, 114 Fifth Ave., New York.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS
Rudolph Wurlitzer Co., Cincinnati, O.

POSTER AND PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York

RAW FILM
Eastman Kodak Co., Rochester, N. Y.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS
Steel Furniture Co., Grand Rapids, Mich

PIPE ORGANS
Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES
Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS
The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES
L. C. Smith Co., Schenectady, N. Y.

SCREENS
Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.
Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES
Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

THEATRE CHAIRS
The Hardesty Mfg. Co., Canal Dover, Ohio.

UNIFORMS
Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

INCORPORATIONS

Among the latest companies formed and registered are the following:

At Albany, N. Y.:

MEXICAN WAR FILM CORPORATION, Manhattan.—$50,000. Florence Lipnick, 55 Liberty street, New York; Katherine Wagner, William Lyman, New York.

NONPAREIL FEATURE FILM CORPORATION, Manhattan.—$5,000. Thomas J. Gillen, Freeport; Arthur C. Perry, New York; William J. Counihan, New York.

BROADWAY SUN THEATRE COMPANY, Buffalo.—To construct and operate theatres; $25,000. Louis Newman, Henry G. Walter and Pearl M. Block, Buffalo.

SACRED AND HISTORIC FILM COMPANY, Manhattan.—$5,000. A. W. Britton, 37 Wall street, New York; J. J. Jansen, Jr., and W. P. Powell, New York.

NATIONAL PHOTO PLAY PRODUCING COMPANY, INC., New York.—Motion pictures; $30,000. Frank A. Tichenor, 145 West Forty-fifth street; Frank Farrell, 66 Broadway; Walter A. Mandelberg, 231 West Ninety-sixth street, all of New York.

ARISTON PHOTO PLAY CORPORATION, Manhattan.—$15,000. Jacob Singer, 550 Broadway, New York; Samuel Friedman and Thomas M. Maguire, New York.

UNIVERSAL EDUCATORS, INC., New York.—Realty, motion pictures, etc. $350,000. Milderd G. Buxton, 1046 Amsterdam avenue; Thos. F. MacMahon, 1402 Broadway; J. L. Steffens, 15 Gramercy Park, all of New York City.

ALL STAR STUDIOS, INC., Mt. Vernon.—Motion pictures; $15,000. Augustus Thomas, 55 East Fifty-third street; Geo. J. Cooke, 207 West 138th street; Philip Klein and Archibald Selwyn, New York City.

FILM NEWS, INC., New York.—Motion pictures, etc.; $10,000. Pell Mitchel, Robt. Nolden, Wm. H. Golden, Jr., all of 154 Nassau street, New York City.

ROBERT GRAVES, JR., INC., New York.—Realty, public amusement resort, motion pictures; $8,000. Robt. Graves, Jr., 200 West Fifty-eighth street; Frank Perley, 136 West Forty-sixth street; Sherwood B. Rosworth, 296 Central Park West, all of New York City.

At Trenton, N. J.:

PROGRESSIVE FEATURE FILM COMPANY, Newark.—Moving pictures; $100,000. Harry Lundy and George Stickel, Newark; P. A. Regad, Irvington.

At Boston, Mass.:

MOVING PICTURE AND TITLE PROJECTION COMPANY, INC., Stamford.—$50,000. Wilhelm Hatje, Germany; Henry Beyer, John B. Fuchs, both of Stamford.

At Springfield, Mo.:

A. B. C. FEATURE FILM COMPANY, Chicago.—Operate moving picture plays; $10,000. Geo. W. Powers, 3153 Indiana avenue, Chicago, Ill.

At Augusta, Me.:

CALAIS THEATRE COMPANY, Calais.—For the purpose of conducting a public theatre to exhibit moving pictures, with $6,000 capital stock. Charles Hablow, Calais, treasurer; Louis Bernardini, Calais.

FEATURE FILMS DIRECTORY

Tel. 2305 Bryant

INTER-FILM FEATURES

Represent standard excellence

This is the protection you require if you cater to the best.

See list of releases on another page

INTER-CONTINENT FILM CO.

World's Tower Building

110-112 WEST 40th ST. NEW YORK CITY

Cable: INTERFILM

MOVIE "L." MFG. CO.

Producing, Developing and Camera Work

Film Developed and Printed 5c per ft.

Renovating, $1.00 per 1,000 ft.

FACTORY:
111 N. CICERO AV.

OFFICE:
406 SCHILLER BLDG.
CHICAGO, ILL.



Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.

Incorporated

416-22 WEST 216th STREET

Tel. 7652 Audubon at Broadway, New York

BEGINNING WEEK

March 16th

We Release

2 GAUMONTS

EVERY WEEK

Great Northern Preferred Feature Releases

General Feature Film Co.

POWERS BLDG. CHICAGO, ILL.

PAN-AMERICAN FILM MFG. CO.

High Grade Feature Films booked in all parts of the country.

Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.

Trade Mark Registered

After Trying Others the
UNIVERSAL and MUTUAL
Exchanges
Are Having Us Make Their
TITLES

THERE MUST BE A REASON

Our prices for developing and printing are no higher than what you pay for poor work, and we give you a 24-hour service.

GUNBY BROS., Inc.

145 W. 45th STREET, NEW YORK CITY

Subscribe NOW to MOTION PICTURE NEWS

$2 per year

LA FILM ARTISTICA "GLORIA" TORINO

Gloria American Co.

Phone Bryant 7713
Cable Ad. Gloriafilm, N.Y.
110 West 40th St.
New York City, N. Y.

RENTERS OF REAL FEATURES

European Feature Film Corp.

J. H. STEINMAN, Mgr.

220 West 42nd Street New York City

LEA BEL CO.

"Features Extraordinary"

We still own Exclusive Illinois Rights on "Satan"

Booking a new copy

912 Schiller Bldg., CHICAGO

LITTLE TERRITORY LEFT FOR
"On the Firing Line in Tripoli"
in Five Reels, and
"The Whirl of Destiny"
in Four Reels
WRITE OR WIRE
Mundstuk's Features
909 Longacre Bldg., New York City.

THE ELEPHANT BRAND

Means Quality

WORLD FILM CORPORATION

130 West 46th St., New York

There Is No Question—

about the Earning Power of the

ILLINOIS PENITENTIARY PICTURES

(In 4 Parts)

The Theme is so Big The Production is so Stupendous

THERE'S BOUND TO BE A RUSH

Their money making power is conceded. Their popularity is evident

AND PROOF

of it is that thousands of exhibitors have written us for information.

A big added asset is the special line of paper, heralds and advertising matter we have prepared. Get your bid in on your state now by wire or letter. They're going fast.

Illinois and others sold for a big price—DO IT RIGHT and RIGHT NOW

A. B. O. Feature Film Co.

223 W. Erie St. W. A. BASTAR, Mgr. **Chicago, Ill.**

LUBIN

A Two Reel Feature Every Wednesday and Thursday

WONDERFUL PICTURES

LUBIN SPECIAL MULTIPLE REELS

Released Through General Film Masterpiece Service

"THE DAUGHTERS OF MEN"

MONDAY, APRIL 13TH 5 Reels. By CHARLES KLEIN, author of "The Third Degree" and "The Lion and the Mouse."

"OFFICER JIM"

MONDAY, APRIL 20TH

3 Reels. By LAWRENCE S. McCLOSKEY

"THE GAMBLERS"

MONDAY, MAY 4TH

5 Reels. By CHARLES KLEIN

author of "The Third Degree" and "The Lion and the Mouse."

Coming Soon *"THE WOLF"* 5 Reels. By EUGENE WALTER

FIVE RELEASES EACH WEEK

"BUSINESS AND LOVE"—Comedy "THE PEACEMAKER'S PAY"—Comedy	Split Reel	Tuesday, April 14th
"A FATHER'S HEART"—2 Reel Drama		Wednesday, April 15th
"STRENGTH OF FAMILY TIES"—2 Reel Drama		Thursday, April 16th
"A CHANCE IN LIFE"—Drama		Friday, April 17th
"GUARANTEED RAINPROOF"—Comedy "A STRENUOUS RIDE"—Animated Comedy	Split Reel	Saturday, April 18th

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.
717 Sycamore St.
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.

EXHIBITORS

will find in all of our departments information of vital importance to them in the management of their houses. **Read the Motion Picture News** *every week.* Subscribe **now,** $2.00 per year.

THEATRE SUPPLIES

A Large Stock of Slightly Used Moving Picture Machines and Current Reducers (Latest Models) at about Half Prices. All Kinds Seating Always in Stock.

Opera Chairs ,slightly used, each $0.75
Heavy New Folding Chairs, each .40
Simplex, used three months....150.00
Power's 6A, first-class condition.140.00
Edison Exhibitions, good condition 55.00

Don't forget. I take your old machine in trade regardless of make. All goods guaranted in first-class condition. Will ship subject to inspection. Have many other good bargains. Send me an exact list of your wants and see why I sell more goods than all competitors combined.

SAM LEARS, 509 Chestnut St , St Louis, Mo.

LE COURRIER Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.

Abonnement 12 FR. 50

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

MISCELLANEOUS

CHANCE FOR A FORTUNE—New flameproof film coating process for sale; will stand investigation. Address Box R, care Motion Picture News.

MOTION PICTURE NEWS Classified Ads. bring results. 3 cents per word. Stamps accepted.

FOR SALE

PATHE PROFESSIONAL CAMERA FOR SALE. 1914 Model. Cheap. VIAFORA, 118 Nassau St., New York. Top floor.

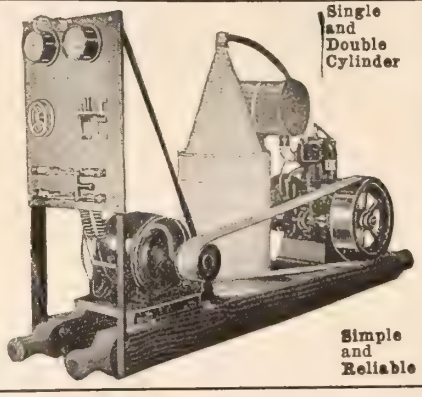
NEW PHANTOSCOPE FOR SALE—Complete with carrying case, attaching cord, screen and box of carbons. F. A. Holmes, Brewster, N. Y.

Better Light at Less Cost

CUSHMAN ENGINES
Are Throttle Governed

Complete Engine Generator sets. All requirements for picture show work met. Lightest Weight. Smoothest Power. Steady Lights. 4 to 20 Horse Power. Easy and economical to handle. Get the best. It's the cheapest. Literature gladly furnished.

Cushman Motor Works
2121 N. Street Lincoln, Neb.



Our Frames are not cheap but our prices are

GET THEM

Eagle Frame Co.
JOE GUERCIO, Mgr.
506 N. Carpenter St., Chicago

BARGAINS IN REBUILT PICTURE MACHINES

Powers No. 6	$140.00
Edengraph	75.00
Powers No. 5	75.00
Edison Exhibition	75.00
1912 Model Motiograph No. 1-A	165.00
1911 Model Motiograph No. 1-A	150.00
Powers No. 6	160.00
1910 Model Motiograph	125.00

All machines complete with electrical attachments. A-1 condition guaranteed. Time or Cash.

We also have all makes of new machines and supplies.

Send for catalog today.

AMUSEMENT SUPPLY COMPANY
160 E. North Fifth Ave., Chicago.

Advertise your Products in the MOTION PICTURE NEWS and Get Results.

2,000,000 PEOPLE IN OVER 600

Motion Picture Theatres

throughout the country now daily hear

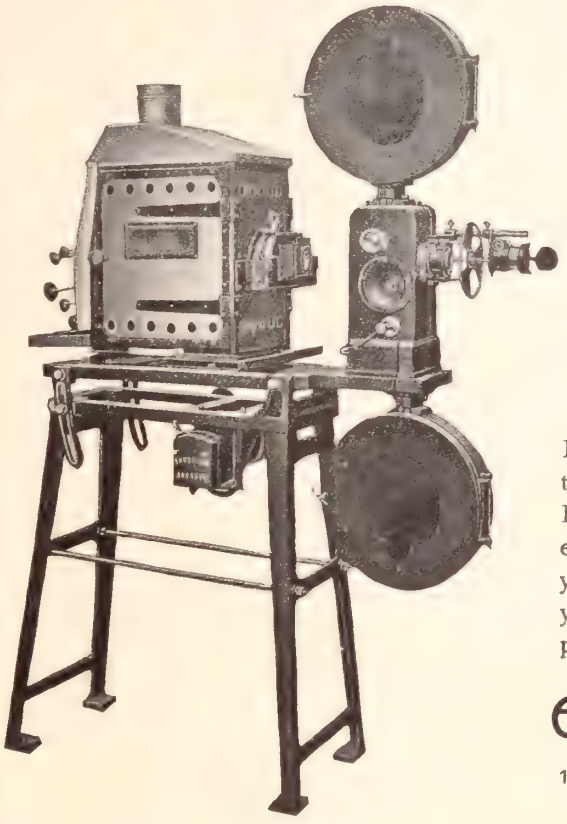
WURLITZER MOTION PICTURE ORCHESTRAS

HAVE YOU ONE? IT PAYS

Write today for catalogue—it's free

NEW YORK WURLITZER CHICAGO

CINCINNATI, OHIO



Introducing
THE
ERNEMANN
STEEL PROJECTOR
"Imperator"

Built like a battleship—runs like a watch—constructed to meet the severest tests of a modern projector. Absolutely fire-proof. Film never exposed to the open air. Mechanism entirely enclosed. Price, complete with motor, etc., $450.00. Get your name on our mailing list for descriptive literature. If you are in the vicinity of our offices, drop in and we will be pleased to give you further information.

ERNEMANN-PHOTO-KINO-WORKS
114 5TH AVENUE NEW-YORK 114 5TH AVENUE
BRANCH FOR UNITED STATES AND CANADA

Printing NO DELAYS Developing

Every facility at your disposal to insure

RECORD DELIVERIES

Our distinctive printing is of a quality that

HAS NO EQUAL

Negatives can now be delivered to and from our New York Office, Room 904, 220 West 42nd Street

N. Y. Office 'phone 6245 Bryant Standard Filmprint Corporation Laboratories 'phone 4600 Yonkers

120 School Street, Yonkers, N. Y.

THE HIT OF THE YEAR



AN IRRESISTIBLE BOX OFFICE MAGNET

DELIGHTED PATRONS

Don't Take Our Word for It—Ask the Exhibitors Who Have Shown It

Now Booking Alexander Dumas' Romantic Drama —In Six Reels—

"The Three Musketeers"

The crowning achievement of American Film Production, passed by the National Board of Censors, **WITHOUT A CHANGE.**

Newark Office: 800 Broad Street

COSMOS FEATURE FILM CORPORATION
126-130 West 46th St. New York
Sole distributors for all Atlantic Coast States

Philadelphia Office: 1333 Vine Street

If You Have Lost Money?

We will convince you that

"Quality and Punctuality is Our Motto"

Send in Your Negative and Watch Results

HARVARD FILM CORPORATION
231-233 TENTH AVENUE, BETWEEN 23rd AND 24th STREETS
NEW YORK CITY
TEL. CHELSEA 812

W. K. HEDWIG, President
J. T. REARDON, Sec'y-Treas.
W. T. ERICKSON, Vice-Pres.
J. J. MURPHY, Sales Mgr.

HERE IT IS AT LAST

THE SUN KISSED SCREEN

The one you have been waiting for

"IT DON'T HURT MY EYES LIKE OTHER CURTAINS"

An important invention so far ahead of any Moving Picture Curtain manufactured that a blind man could see the difference.

YOU CAN DO ANYTHING WITH IT BUT HARM IT

Let us demonstrate its worth to you.

Moving Picture Certificate Company, Inc.

Room 811, Longacre Bldg. 1476 Broadway, New York City

Moving Picture Chairs

VENEER OR UPHOLSTERED



Quick Shipments Made

Reasonable Prices

CALL or WRITE
Ask for Dept. M

ATLAS SEATING CO.
501 Fifth Ave., N. Y.
Phone, 5290 Murray Hill

"New Film for Old"

MULTICOLOR

Multicolor Film Improving Co., Inc.
15 EAST 26th STREET, NEW YORK
PHILADELPHIA BRANCH 1126 VINE STREET
ALBERT TEITEL PRESIDENT

STERLING Motion Picture CAMERA

Price No. 2.....$350
Including Instruction.

This is a practical Professional Camera fitted with Zeiss Tessar Lens, patent adjustable dissolving shutter and aperture plate operated from outside of camera case, equipped with 4-500 ft. magazine.

STERLING CAMERA AND FILM CO.
145 W. 45th St., New York City, N. Y.
Bryant 8064

"Flying A" Feature Films *See Americans First*

"THE WIDOW'S INVESTMENT"

(TWO PARTS)

A Story of Rare Charm, Powerful in Conception and Convincingly Portrayed

SYDNEY AYRES and VIVIAN RICH
Playing Leads in an All-Star Cast

ONE, THREE and SIX SHEET LITHOGRAPHS, HERALDS, PHOTOS and SLIDES

Release Monday, April 20th, 1914



"DAVID GRAY'S ESTATE"

VISUALIZING A POETIC GEM WITH WARMTH AND FERVOR

One and Three Sheet Lithos ***Release Wednesday, April 22nd, 1914***

AMERICAN FILM MANUFACTURING CO.
CHICAGO

UNION PRAISES

Simplex

IN UNION endorsement THERE IS STRENGTH. It must be plain to you that only MERIT OF THE HIGHEST CLASS could secure the following testimonial:

Moving Picture Machine Operators' Protective Union
Of I. A. T. S. E. of United States and Canada
LOCAL No. 225

AFFILIATED WITH AMERICAN FEDERATION OF LABOR AND ATLANTA FEDERATION OF TRADES

Z. A. HUFF, President
T. H. EASON, Fin. Secy.
P. O. Box 365
MEETINGS SECOND AND FOURTH SUNDAYS, 10 A. M.

ATLANTA, GA., March, 24th, 1914.

The Precision Machine Co., Inc.
317-323 East 34th St.N.Y.

Dear Sirs:-

After very severe tests of this machine by members of the Moving Picture Machine Operators Protective Union, Local #225, they do here-by go on record as unanimously indorsing The Simplex Projector as one of the best Moving Picture Machines in use in the State of Georgia to-day and predict a very bright future for it in this territory.

With best wishes We are,

Yours very truly

Moving Picture Machine Operators
local #225.

By T. H. Eason
W. R. Raoul
Committee.

The good opinion of Georgia is shared by the entire world. SIMPLEX reputation is international

Made and guaranteed by

PRECISION MACHINE COMPANY
317 East 34th St., N. Y.
Catalogue B gives full details

Send Your Negative to Us and Accept Your Prints from the Screen

The largest commercial film printing factory in the country, under the personal direction of one of the World's greatest experts, can afford to and DOES guarantee every foot of film they deliver.

Centaur Film Company

FACTORY and STUDIO—BAYONNE, N. J. **OFFICES—1600 BROADWAY, N. Y**

DATA FROM MANUFACTURERS' LIST OF RELEASES

EDITOR'S NOTE.—These lists of current releases are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Tear the list out and paste it in your note-book for future reference.

Date Shown	Released Title Kind, Length	Serial No.
	AMERICAN	
4—13.	The Last Supper, S., 2000	
4—15.	The Independence of Susan, D., 1000	
4—20.	The Widow's Investment, D., 2000	
4—22.	David Grey's Estate, D., 1000	
	BRONCHO	
3—18.	The Adventures of Shorty, D.	
3—25.	The Relic, D., 2 parts	
	ALBERT BLINKHORN'S FEATURES	
3—23.	Rose of Surrey, 2 parts	
4— 6.	The Old Curiosity Shop, 5 Parts	
	BIOGRAPH	
4— 9.	When a Woman Guides, D., 1000	14678
4—11.	Hickville's Finest, C., 483 Rings and Robbers, C., 516	14705
4—13.	The Bondage of Fear, D., 997	14707
4—16.	Melody & Art, D., 998	14734
4—18.	Ambitious Pa, C., 479 Mixed Mails, C., 520	14761
	101 BISON	
4—11.	Dangers of the Veldt, D., 3 reels	
4—18.	Dolores de Arada Lady of Sorrow, D., 2 reels	
4—28.	Old California, D., 2 reels	
5— 2.	The Hills of Silence, D., 2 reels	
	CRYSTAL	
4—12.	Lost, Strayed or Stolen, C.,	
4—14.	An Up-to-Date Cook and Three Men and a Girl, split reel	
4—14.	Her Cousin Bill	
4—19.	How to Keep a Husband, C.	
4—21.	Charlie's Rival and Si Puts One Over, split reel	
4—28.	Almost a Bridegroom, C.	
	ECLAIR	
4—12.	Grandfather's Romance, 1 reel	
4—15.	The Stirrup Brother, D., 2 reel	
4—15.	The Heart's Highway, D., 2 reels	
4—19.	The Price, D.	
4—22.	A Drama of the Desert, D., 2 reels	
4—22.	In the Shadow of the Mosque, D., 2 reels	
4—26.	Willie and the Muse, C.	
4—29.	The Secret of the Well, D., 3 reels	
	EDISON	
4—10.	The Impersonator, D., 1000.	7591
4—11.	The Chinese Fan, D., 1000.	7592
4—13.	Quarantined, C., 1000	7593
4—14.	The Resurrection of Caleb Worth, D., 1000	7594
4—15.	Lo, the Poor Indian, C., 1000	7595
4—17.	A Question of Hats and Gowns, C., parts 1 & 2, 2000	7597
4—18.	A Princess of the Desert, D., 1000	7598
4—20.	The Adventure of the Stolen Slipper, C., 1000	7599
4—21.	The Hunted Animal, D., 1000	7600
	ECLECTIC	
4— 1.	The Reckoning, D., 4 parts	
	ESSANAY	
4—10.	In the Moon's Ray, D., Parts 1 and 2, 2000	14691
4—11.	The Treachery of Broncho Billy's Pal, D., 1000	14698
4—14.	Pierre of the North, D., 1000	14717
4—15.	And He Came Back, C., 1000	14728
4—16.	High Life Hits Slippery Slim, C., 1000	14735
4—17.	The Winner, C., parts 1 & 2, 2000	14746
4—18.	Broncho Billy and the Rattler, D.	
	FRONTIER	
4—11.	Poison, D.	
4—16.	That Cuckooville Horse Race, C.	
4—18.	Man's Best Friend, D.	
4—23.	A Neighborly Quarrel, C.	
4—25.	Nugget Nell's Ward, D.	
	GOLD SEAL	
4—14.	The Web of Circumstances, D., 2 reels	
4—14.	Lucille Love—The Girl of Mystery, parts 1 and 2, 2 reels	
4—21.	Lucille Love—The Girl of Mystery, parts 3 and 4, 2 reels	
4—21.	Lucille Love, the Girl of Mystery, Series No. 2, D., 2 reels	
4—28.	Lucille Love, the Girl of Mystery, Series No. 3, D., 2 reels	
	IMP	
4— 9.	Where There's a Will There's a Way, C.	
4—13.	Notoriety, D.	
4—16.	The Sea Coast of Bohemia, D., 2 reels	
4—20.	Miss Nobody From Nowhere, C., 2 reels	
4—23.	The Stranger at Hickory Nut Gap, D.	
4—30.	Through the Eyes of the Blind, D., 2 reels	
	INTER-CONTINENT	
3—12.	Rome or Death, 5000	
3—26.	Futurists' Carnival, 3000	
	JOKER	
4—11.	Mike and Jake in the Clutch of Circumstnaces, C.	
4—15.	The Sharps Want a Flat, C.	
4—15.	How Green Saved His Mother-in-law, C.	
4—18.	A Narrow Squeak, C.	
4—22.	The Sharps Want a Flat, C.	
	KALEM	
4—11.	Under Desperation's Spur, D., 1000	14704
4—13.	The Wiles of a Siren, D., Parts 1 & 2, 2000	14708
4—15.	The Navajo Blanket, D., Parts 1 & 2, 2000	14727
4—17.	A Race with the Limited, D., 1000	14748
4—18.	The Fight on Deadwood Trail, D., 1000	14760
	KENNEDY	
3— 4.	Elsie Venner, 3 reels	
3—18.	Charlotte Corday, 4 reels	
	KLEINE	
4— 7.	A Son of the Sea, D., parts 1 and 2, 2000	14662
4—14.	The Secret Vault, D., Parts 1 & 2, 2000	14718
	LEWIS PENNANT	
4— 7.	Woman to Woman, 3000	
	LUBIN	
4—11.	At His Expense, D., 1000.	
4—14.	Business and Love, C., 400. The Peacemaker's Pay, C., 600	14724
4—15.	A Father's Heart, D., Parts 1 & 2, 2000	14732
4—16.	Strength of Family Ties, D., Parts 1 & 2, 2000	14737
4—17.	A Chance in Life, D., 1000.	14751
4—18.	Guaranteed Rainproof, C., 400	14754
	A Strenuous Ride, C., 600.	
	MELIES	
4—11.	W. W. Winky Willy. B. B. Batty Bill.	
4—13.	The Three Geese, C., 1000.	14715
4—16.	A Quack and the Would-be Suicide, C., 550. Batty Bill's Pertinacity, C., 425	14738
	MAJESTIC	
3— 7.	The Rector's Story, D.	
	NESTOR	
4—15.	The Test, D.	
4—17.	When the Girls Joined the Force, C., 2 reels	
4—22.	The Fruit of Evil, D.	
4—24.	Their Honeymoon, C.	
	PATHE	
4—13.	Pathé's Weekly No. 30, N., 1000	14710
4—14.	The Ruins of Angkor, T., 650 Picturesque Coast of Catalonia, T., 350	14720
4—15.	Whiffle's Affinity, C., 750. Flowers that Bloom in the Spring, E., 250	14729
	PLAYGOERS'	
3—23.	The Great Diamond Robbery, D., 5000	
	POWERS	
4—13.	Lured from Squash Center, C.	
4—17.	Pitfalls, D.	
4—24.	The Taint of an Alien, D.	
5— 1.	The Two-Gun Man, D., Two reels	
	RELIANCE	
3— 7.	When Fate Frowned, D.	
	REX	
4—12.	The End of the Feud, D.	
4—16.	The Boob Incognito, C.	
4—19.	On Suspicion, C.	
	RAMO	
3—31.	The Claws of Greed.	
	SELIG	
4—13.	The Cherry Pickers, D., parts 1 & 2, 2000	14712
4—14.	A Romance of the Forest Reserve, D., 1000	14721
4—15.	A Page from Yesterday, D., 1000	14731
4—16.	A Flirt's Repentance, D., 1000	14741
4—17.	Red Head and Ma's Suitors, C., 500	14749
4—18.	Hearst-Selig News Pictorial No. 16	14762
	STERLING	
4—23.	Love and Vengeance, C., 2 reels	
	UNIVERSAL IKE	
4—14.	Universal Ike Makes a Monkey of Himself, C.	
4—21.	When Universal Ike Sat, C.	
	UNIVERSAL SPECIAL FEATURES	
January,	Absinthe.	
February.	The Merchant of Venice.	
March.	Won in the Clouds.	
March.	Washington at Valley Forge.	
April.	The Spy.	
April.	Samson.	
	VICTOR	
4—13.	The Bolted Door, D., 3 reels.	
4—17.	U. S. Government Inspection of Beef, E.	
4—20.	The Lion, D.	
4—24.	Pawns of Destiny, D., 2 reels	
4—24.	The Daughter of a Crook, D., 3 reels	
4—27.	Playthings of Fate, D., 2 reels	
	VITAGRAPH	
4—11.	The Girl from Prosperity, C., parts 1 and 2, 2000	14702
4—13.	The Battle of the Weak, D., 1000	14713
4—14.	He Never Knew, D., Parts 1 & 2, 2000	14722
4—15.	The Chicken Inspector, C., 1000	14730
4—16.	The Kiss, D., 1000	14742
4—17.	Innocent but Awkward, C., 1000	14750
4—18.	The Vanity Case, D., Parts 1 & 2, 2000	14759

In writing to advertisers please mention "THE MOTION PICTURE NEWS."

"OUT OF THE BARREN SOIL CAME FORTH SEED"

ONE CENT Operates It

ONE CENT Operates It

You Must Invest Thousands to Make the Front of the Chair a Profit Producer



You Need Invest A Few Hundred to Make the Back of the Chair Bring You in as Great, if Not Greater, Profits

MR. "MOVIE MAN"

If your Landlord should agree to accept $150 to $500 (according to the size of your Theatre) in a lump sum as FULL PAYMENT of the rental for the next 10 years, would you be satisfied? Would you be happy? Well, equip your House with the "Midget" Automatic Penny Vending Machine, and

Our "MIDGET" Will Pay Your Rent During Next Ten Years

The Secret of Success is to make Every Available Space a Revenue Producer

THE "MIDGET"

Is a wonderful Automatic Vender, Selling Assorted Chewing Gum of Full Value.

Occupies Very Little Room, Yet Each Holds 15 Pieces of Merchandise. When Emptied the Slide Arrangement Immediately Indicates It. It is Mechanically Perfect and Accurate and Cannot Get Out of Order.

Beautifully Finished in Highly Polished Nickel Plate and Improves the Appearance of the Inside of Theatre.

You Are Not Making All the Money Your House Can Procure Unless Equipped With the "MIDGET." Shrewd "Movie" Men are Using the Brains God Has Given Them and Realize the Wonderful Money Making Powers of This Machine and Are Rushing Their Orders.

The Space on the Back of the Chair is Waste. Put These Little Penny Magnets On and It Will Pay Your Rent and Some Over.

The "Midget" Turns the Available Waste Space on the Back of the Chair into a Gold Mine

Here Are Facts and Figures Which Will Show You How These Penny Sales Will Develop Into Dollar Profits

$1,200 TO $1,500 PROFITS ON AN INVESTMENT OF $150

Figuring on the basis of 100 machines, the cost at $1.50 each is $150. At a very low estimate each vender will take in 5 cents a day, or $5.00 on the 100 machines. This figures over $1,800 a year, from which you deduct the cost of the merchandise (40 cents per 100 pieces) and you have a snug profit of $1,200.

Twice the number of machines installed, twice the size of your profits, and so on. Please remember that in paying the $1.50 for the machine it becomes YOUR PROPERTY ABSOLUTELY, nothing more to pay for Royalty, neither have you any expense in making repairs at any time during life of the machine (we figure machine will last 10 years), for the machines are sold under our Iron Clad Guarantee to REPLACE FREE OF COST TO PURCHASERS any machine that may at any time get out of adjustment or prove unsatisfactory. We do not hesitate to issue this guarantee, for we know our machine and are proud of its mechanical construction and accuracy.

SPECIAL 30 DAY OFFER

Never before since the day we obtained our Patents and put the machine on the market have we sold less than 100 machines on a single order, but if you will take quick advantage NOW, RIGHT NOW, we will allow you to send in your order for as low as 10 machines, simply to acquaint you with this wonderful little magnet of pennies and money-maker. Get in on the ground floor and take advantage of this exceptional opportunity. Under no pretext or excuse whatever, will we sell you less than 100 machines, should your order come in one day after the expiration of this time limit, which means 30 days from date of this advertisement. NOTE THIS. DON'T THINK IT OVER, BUT ACT AT ONCE. With this 30 day offer, we will chip in for good measure machines that are already filled with merchandise. This means that all you need to do is to put up the Midget Venders on to the back of the chair and Zip, the sales begin!

Anybody without experience can attach the machines to the chairs. It takes less than one hour to install 100 machines. The only tool necessary is an ordinary screwdriver.

We pay Freight and Express charges on this Special Offer and will ship machines the same day order is received.

City, County and State Rights are Being Gobbled Up Rapidly Secure Yours and Place Yourself on the Road to a Little Fortune

We advise you not to wait a minute, but to WIRE us for reservations and we will wire you back if territory desired is still open. A $1,000 or $2,000 may put you on EASY STREET for the rest of your life, if you act AT ONCE.

ALL ORDERS FOR 10 Machines on the 30 day Special Trial Offer MUST be accompanied by Check or Post Office Order or Express Order for $15 and made payable to

INTER-STATE VENDING COMPANY

1476 BROADWAY

(LONGACRE BUILDING) **NEW YORK, N. Y.**

(Incorporated for $250,000 under the Laws of the State of New York.)

Patents Applied For

ENGLAND GERMANY FRANCE SPAIN AUSTRIA RUSSIA ITALY

GUARANTEE

MONEY REFUNDED IF DISSATISFIED FOR ANY CAUSE AFTER 30 DAYS' TRIAL

OUR GUARANTEE

The "Midget" is so simple and perfect in construction and built with such mechanical accuracy that disarrangement of its mechanism is almost an impossibility. Should it however AT ANY TIME get out of adjustment, we stand ready to replace same with a perfectly new machine without any cost whatsoever to our customers.

GUARANTEE

MONEY REFUNDED IF DISSATISFIED FOR ANY CAUSE AFTER 30 DAYS' TRIAL

When writing to advertisers please mention "THE MOTION PICTURE NEWS."

THE MOTION PICTURE NEWS.

What do you mean?

ATSCO, INC.

Tear out this page and send it in with your answer and receive a valuable premium. If you don't already own a RADIUM GOLD FIBRE SCREEN a rare opportunity will be given for you to secure one.

FILL IN THE BLANKS BELOW:

What is the meaning of Atsco, Inc.? .....

What kind of a screen do you use? .....

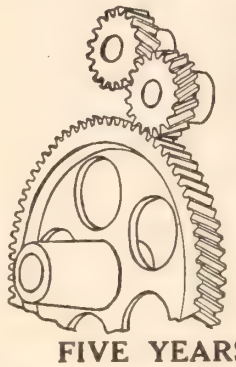
What make of projector do you use? .....

What is the size of your picture? .....

What is the size of your house? .....

Address ATSCO, INC. 218 West 42nd Street, New York

STEEL GEARS *vs.* DIE CAST



Die Cast Gears Cost a Small Part of what Steel Gears do, because Die Cast Gears are made by pressing molten metal, consisting of Lead, Zinc, etc., into steel dies. The cold steel chills and hardens a thin skin on the surface, which soon wears through.

Die Cast Gears often last about a year (to live out the Guarantee) then the replacing of such low cost parts becomes **A TREMENDOUS SOURCE OF PROFIT** to the Manufacturer, but **we** have not used them, because **we** knew they would not give **good service.**

FIVE YEARS AGO WE DISCONTINUED BRONZE GEARS because we did not consider them good enough.

FIVE YEARS AGO WE ADOPTED STEEL GEARS, which are the most expensive gears to make, because they have to be cut out of **SOLID BLOCKS OF STEEL.** The other parts of our machine are designed and made with the same care and

That's Why the Motiograph Has the Longest Life and Is the Best Machine Made.

The 1914 Motiograph is a Wonder *WRITE FOR PARTICULARS*

THE ENTERPRISE OPTICAL MFG. CO.

568 WEST RANDOLPH STREET CHICAGO, ILLINOIS


PRESENTING
J. WARREN KERRIGAN
SPECIAL
UNIVERSAL
FEATURE

PHOTOPLAY MASTERPIECES

COMING

A MILITANT SUFFRAGETTE

5 PARTS

PATHE

FRANCIS MARION
THE SWAMP FOX

3 PARTS

KALEM

CONTROLLED EXCLUSIVELY THROUGH THE GENERAL FILM CO. INC.

GENERAL FILM CO. [INC.]

APRIL 25, 1914 PRICE, TEN CENTS

The Motion Picture News

The fastest growing picture Journal

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

Prudes Politicians and Pictures

PAGE SEVENTEEN

BATTLE FOR Sunday Opening IS ON

PAGE NINETEEN

VOLUME IX NUMBER 16


Lucille Love
"THE GIRL OF MYSTERY"
AN AWE INSPIRING
MOVING
UNIVERSAL
PICTURE
IN 15 INSTALLMENTS
SERIES 2

PATHÉ



SCENE FROM "THE PRECIOUS TWINS"

IN ROYAL BONDAGE

A TWO PART DRAMA

IN IT'S APPEALING STORY, FINE PHOTOGRAPHY, SUMPTUOUS SETTINGS AND VIVID ACTING, THIS PRODUCTION RANKS HIGH IN QUALITY. A YOUNG PRINCE FOLLOWS THE DICTATES OF HIS HEART AND MARRIES A GIRL OF LOWER RANK. BY HIS BROTHER'S DEATH HE BECOMES HEIR TO THE THRONE AND MUST RENOUNCE THE WIFE AND SON HE LOVES.

RELEASED THURSDAY APRIL 30TH

THE PRECIOUS TWINS

A TWO PART COMEDY

A LAUGHABLE STORY FROM THE PATHÉ AMERICAN STUDIO FEATURING DELLA CONNOR AND OTHER PRIME FAVORITES.

RELEASED SATURDAY MAY 2ND

READ THE STORY OF THESE FINE FILMS IN THE HEARST PAPERS AND INSIST UPON THEM AT YOUR EXCHANGE. IF YOU CAN'T GET THEM, WRITE US AND WE'LL HELP YOU.

PATHÉ FRÈRES, 1 CONGRESS ST., JERSEY CITY, N.J.

PHOTOPLAY

THE Photoplay Masterpieces are handled by our ***"Feature Department"*** and are made specially for us by the biggest producers of the world at enormous cost of production. Every week several new big plays.

X

OFFICER JIM

Drama in three parts by LAWRENCE S. McCLOSKEY. Produced by **LUBIN.**

THE DEATH SIGN AT HIGH NOON

A three-part Drama of the West. Produced by **KALEM.**

A MILITANT SUFFRAGETTE

A very good Comedy in five parts. Produced by **PATHÉ.**

GENERAL

MASTERPIECES

THE GAME OF LIFE

A Drama in three parts. Produced by **SELIG.**

FRANCIS MARION
THE SWAMP FOX

A Story of the Revolution in three parts. Produced by **KALEM.**

THE GAMBLERS

A powerful play by CHARLES KLEIN in five parts. Produced by **LUBIN.**

ANNE BOLEYN

An Historical Play in three parts. Produced by **GEO. KLEINE.**

FILM CO. [INC.]



THE STRAND

New York's Newest, Biggest Moving Picture Theatre, is Showing



"Our MUTUAL Girl"

Theatres Throughout the Whole Country Are Clamoring for this Great Weekly—

Not only because of its heart interest—

Or its fashion and society interest—

Or its showing of famous men and women—

Or even because "Our Mutual Girl" has come to be loved and waited for by thousands of theatre-goers—

Theatres want it because it brings money to the box office.

It Is One of the Few Sure Things in the Moving Picture Business and—

It comes in the Regular Mutual Service.
There is no extra charge for it.

THINGS are stirring in Mexico—and the new film—hot from the rifle pits around Torreon—is in our Los Angeles Studios being put into the greatest Battle picture of modern times.

The LIFE of GENERAL VILLA

Watch for the release date.

Branches in 49 Cities **MUTUAL FILM CORPORATION** **NEW YORK**


LEADING PLAYERS FILM CORPORATION
PRESENTS THE THREE REEL FEATURE
"CHICOT THE JESTER"
A PHOTO-PLAY MASTERPIECE
FROM THE LITERARY MASTERPIECE BY
ALEXANDER DUMAS
STARRING M. PERNY THEATRE De L'ODEON
With an Ensemble of Players from the Theatre Sarah Bernhardt
THE CAST, COSTUMES, SCENERY, ACTING, PHOTOGRAPHY FLAWLESS
RESERVE TERRITORY NOW
RELEASED, MAY 10TH
POWERFUL ONE, THREE & SIX SHEET THEATRICAL POSTERS
LEADING PLAYERS FILM CORPORATION
RELEASED APRIL 10TH
THE UGLIEST WOMAN IN THE WORLD
MLLE. POLAIRE
THREE REELS OF
ONLY APPEARANCE IN AMERICA
REAL THRILLS
AS THE SPARROW
STRONG POSTER PAPER
BOOK THIS
BOOK THIS
LEAVITT BUILDING
126-130 W. 46 STREET
NEW YORK

BROADWAY

(Continued)

WE have returned from the "Coast" to tell you of more theatres on Broadway and its tributaries, using motion pictures exclusively or as a part of their entertainment.

The Herald Square, Broadway and Republic theatres must be added to those previously mentioned, as the homes of many musical and dramatic successes, now using motion pictures and Power's Service.

The use of Power's Cameragraph No. 6A, in the projection of high-class pictures, has become as much a necessary part of animated picture development, as the themes and scenic effects of our best known dramatic and musical producers.

NICHOLAS POWER CO.
Ninety Gold Street New York City

JESSE L. LASKY

Presents

The Comedy of a Thousand Incidents

"BREWSTER'S MILLIONS"

It Plays a Tune of Joy on Your Laugh Organ

WITH

The Screen's Newest and Ablest Comedian

EDWARD ABELES

The One Instance Where Dramatic and Trade Reviewers Forget Competition and are a Unit

The M. P. World
"Resembles the greatest comedy ever devised by the brain of man."

M. P. News
"Sets the pace Lasky's competitors will have to follow."

Billboard
"Comes as near being perfect as one might hope to see."

Mirror
"An expensive artistic photoplay."

N. Y. Herald
"Full of thrills and superb humor."

N. Y. Globe
"The Editor laughed—Go see it and laugh."

Motography
"A perfect photoplay with thrills and humor in abundance."

BOOK NOW

Released May 11

EDMUND BREESE

IN

"MASTER MIND"

Another absorbing subject with a prominent star in the lead

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE — W. 48TH STREET

JESSE L LASKY, PRESIDENT — N.Y.C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B DEMILLE, DIRECTOR GENERAL

KAY-BEE

KEEP POUNDING

The Exchange Man for

KAY-BEE KEYSTONE
DOMINO BRONCHO

KEYSTONE

BRONCHO

Go after him, just as you would your grocer, if he tried to induce you to take lemons when you asked for oranges.

There is no reason in the world why if you as an exhibitor find that when you run a ***Kay-Bee, Keystone, Broncho*** or ***Domino*** you do a good day's business, that you should not be able to get all you want of them.

Mr. Exhibitor—It's up to you to keep pounding the exchange for what you want.

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO ®



ALICE RAILS AT HER MISFORTUNE

JEALOUSY

4 PARTS (COPYRIGHTED) **4 PARTS**

An absorbing story. The fates conspire against a desperate woman's desire to seek revenge.

4 PARTS WAR IS HELL 4 PARTS

Excitement runs rife in this spectacular feature. A vivid war drama.

Wonderfully colored by the Eclectic Natural Color Process.

ECLECTIC FEATURE FILM EXCHANGES:

Atlanta Rhodes Bldg.	**Boston** 3 Tremont Row	**Chicago** 5 S. Wabash Ave.	**Dallas** Andrews Bldg.	**Los Angeles** 111 E. 7th St.	**Syracuse** 211 E. Fayette St.	**Cleveland** 622 Prospect Ave., S. E.
New York 115 E. 23rd St.	**Pittsburgh** 715 Liberty Ave.	**San Francisco** 67 Turk St.	**St. Louis** 7210 Locust St.	**Minneapolis** 10 2nd Hennepin Sts.		**Cincinnati** 217 E. 5th St.

ECLECTIC FILM CO.

110 West 40th St. **New York City**

THE CREAM OF AMERICAN AND EUROPEAN STUDIOS

EDISON



**THE ADVENTURE OF THE STOLEN SLIPPER

Fourth "Octavius" Story

Starring BARRY O'MOORE

Our toy detective rushes to the rescue of a fair damsel, blunders upon a real crook, and gets his face slapped for trying to reform the girl.

"Pictorial Review" will help you feature this series.

This film released Monday, April 20th



**THE MYSTERY OF THE SILVER SNARE

Sixth "Cleek" Story

Featuring BEN WILSON

The most sensational of the Cleek stories thus far shows the great detective trapped by a gang of Apaches.

Ask "Short Stories" for its advertising helps and its co-operation in showing this big detective series.

This film released Tuesday, April 28th

Coming Two Reel Features

***FREDERICK THE GREAT
A drama of his life. Friday, May 1st

***THE SONG OF SOLOMON
Comedy-Drama. Friday, May 8th

Coming Single Reels

**HER GRANDMOTHER'S WEDDING DRESS
Drama. Saturday, May 2nd

*A WEEK-END AT HAPPYHURST
Comedy. Monday, May 4th

**THE DOUBLE CROSS
Third "The Man Who Disappeared." Tuesday, May 5th

*THE LUCKY VEST
Comedy. Wednesday, May 6th

**THE END OF THE UMBRELLA
Seventh "Dolly" story. Saturday, May 9th

*MARTHA'S REBELLION
Comedy. Monday, May 11th

*AN ALASKAN INTERLUDE
Drama. Tuesday, May 12th

***ANDY PLAYS CUPID
Sixth "Andy" story. Wednesday, May 13th

*One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D."

THOMAS A. EDISON, Inc.
275 Lakeside Avenue **Orange, N. J.**

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
Presents

The Prominent Dramatic Actor,

MALCOLM WILLIAMS,



In the Famous Drama of the World-Old Conflict of the Sexes,



"THE BRUTE"

By Frederic Arnold Kummer.

In Motion Pictures.



Malcolm Williams typifies "the brute" with a degree of faithfulness that stamps it as one of the greatest characterizations of his career. The production is mounted down to the smallest detail with such illusion of reality as to be life itself.

IN FOUR REELS——RELEASED APRIL 27th.

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

Live Wire Exhibitors Who Endorse Our Features

Three and Four Reels Only

"The proof the pudding is the eating thereof." These successful exhibitors have tried our features and have found them even stronger than we claimed them to be. Extravagant adjectives concerning an attraction don't make it go with the public. It must have undisputed quality. Read these voluntary letters of praise.

FROM B. E. CORNELL
ECKEL THEATRE, SYRACUSE, N. Y.
Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: When I signed up for your entire output of four features a week I was naturally anxious, but I must say that in my entire experience your features are the best drawing cards and the biggest money-getters of any I have ever shown or any company has ever supplied me with, and I have dealt with over sixty concerns. You can depend upon my continued use of your splendid features.

Yours very truly,
March 13th, 1914. B. E. CORNELL.

FROM N. SCHEINBERG
SAVOY THEATRE, NEW YORK CITY
Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: I had a most difficult time securing strong features before I began booking your attractions, but since I put on the first picture my troubles have disappeared. I know that I can always count upon the high standard and audience-satisfying power of each feature and therefore feel secure. I am more than pleased to testify to the high quality of your features and your service.

Yours very truly,
March 21st, 1914. N. SCHEINBERG.

FROM ARTHUR LOWY
BIJOU THEATRE, NEWPORT, R. I.
Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: Allow me to congratulate you on your features. I have had crowded houses with all your attractions. Some of our Newport society attended our last two performances and saw your "Ben Bolt" and "The Devil Within." It is a real pleasure to deal with you. The service is the best I have ever had and your features are real features. Send me heralds on your new stuff, and I will give you my open dates. Wishing you the best of success, I remain

Yours very truly,
March 10th, 1914. ARTHUR LOWY.

FROM JOHN RAVENGER
WACO THEATRE, NEW YORK CITY
Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: I am pleased to state that your features, which I have been using and which I shall continue to use, are great box office attractions. Not only do they bring in the money but each makes a decided hit with my audiences. In the beginning I was very cautious in deciding which feature to book, but now I am willing to take a chance on any of your releases. They are all good.

Yours very truly,
March 17th, 1914. JOHN RAVENGER.

FROM WILLIAM A. LEITH
COMEDY THEATRE OF NEW YORK
Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: It gives me great pleasure to write and compliment you on the superb service you have given us. Last Sunday's feature, "The Secret of Adrianople," was a big money-getter, giving us the best Sunday we have had in two months. Wishing you great success because I know your policies and your methods deserve it, and assuring you of my continued support, I am

Yours very truly,
March 14th, 1914. WILLIAM A. LEITH.

FROM H. B. ARDEN
DUFFIELD THEATRE, BROOKLYN, N. Y.
Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: As manager of the "Duffield Street Theatre" I have exhibited a number of your films, and have viewed others of your productions in your own exhibition rooms. It affords me pleasure to say that I found the subjects good, the photography clear, and the patrons of the "Duffield Theatre" have personally voiced their hearty approval to the ushers and other attendants. You can count on my regular patronage.

Yours very truly,
March 20th, 1914. H. B. ARDEN.

FROM HARRY DE GROOT ROBINSON
MONTICELLO THEATRE OF JERSEY CITY, N. J.
Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: It is the writer's great pleasure to send this letter to you as an exhibitor of your features. As you know we manage the largest and finest photo-play house in Jersey City and your features have packed our house. We congratulate you most heartily upon the treatment exhibitors receive and wish to state further that our booking with you will run all season. Wishing you the best of success, we beg to remain

Very truly yours,
March 16th, 1914. HARRY DE GROOT ROBINSON.

FROM SAMUEL SUCKNO
WHITE WAY THEATRE, ALBANY, N. Y.
Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: In spite of greater competition than ever before I have been able to increase my business and maintain the standard of my house with your features. Everything I have booked has been good, but the majority of your attractions have been simply wonderful. The audiences are always enthusiastic and often applaud. Business is better than ever and I am glad you overcame my early doubts and induced me to try your features. Your service has been prompt and efficient, and your advertising effective.

Very truly yours,
March 18th, 1914. SAMUEL SUCKNO.

Box Office Attraction Film Rental Company

130 West Forty-sixth Street, New York City

WILLIAM FOX, President **Telephone, Bryant 7340**

"THE BANKER'S DAUGHTER"

(Five Parts)

By Bronson Howard

Exhibited to critics and state right buyers and pronounced by all to be the greatest feature production of its kind.

A photoplay masterpiece never to be forgot.

Exhibitors need only announce the subject to pack their houses.

Artistic lithographs, heralds, lobby displays and other advertising matter.

Feature Buyers, wire to

Life Photo Film Corporation

102-104 West 101st St.

New York City



Sold on state right basis only.

Personal—

From C. J. Hite

President Thanhouser Film Corp.
New Rochelle, N. Y.



C. J. HITE, President

To the Exhibitors of America:

Our recent announcement of the coming of the stupendous production, "The Million Dollar Mystery," has so overwhelmed us with inquiries from exhibitors that I take this means of notifying theatre managers everywhere that arrangements have been perfected for releasing even a greater number of reels than originally planned—I hope sufficient to take care of the tremendous demand.

The producing of "The Million Dollar Mystery" is, by far, the greatest task ever undertaken by any film manufacturer. You have, no doubt, heard that the Chicago Tribune, and 200 other leading newspapers, will print this remarkable story by Harold MacGrath, scenario by Lloyd Lonergan, simultaneously with its appearance in the theatres and that a capital prize of $10,000.00 in cash will be paid for the best solution of this mystery. "The Million Dollar Mystery" will succeed the Kathlyn Series. It will appear in the newspapers in **weekly** installments starting June 28th. First release, June 22nd.

"The Million Dollar Mystery" will be released through the Syndicate Film Corporation, R1421, 71 W. 23rd Street, New York. Exhibitors should write at once for information. Thanhouser releases will continue to be regular features of the Mutual Program. "The Million Dollar Mystery" may be obtained regardless of what program you may be using.

This announcement is made to assure exhibitors that we are using all our tremendous resources to supply every theatre manager who has applied for these films and to make "The Million Dollar Mystery" the most successful motion-picture production that ever has been brought out.

Truly yours,

C. J. HITE, President.



Thanhouser Film Corporation

NEW ROCHELLE, NEW YORK

Head European Offices

Thanhouser Films, Ltd., London, W. C., England

Thanhouser Three-A-Week

Tuesday, April 21—"THE STRIKE," two reels, featuring Muriel Ostriche and Morris Foster.

Friday, April 24—"WHEN ALGY FROZE UP," played by these stars: Cyril Chadwick, Mignon Anderson, Sidney Bracy, and Miss Hastings.

Sunday, April 26—"THE STRATEGY OF CONDUCTOR 786." Remarkably portrayed by Riley Chamberlain and Miss Rey—a "big" production.

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume IX | April 25, 1914 | Number 16

Prudes, Politicians and Pictures

CENSORSHIP means the exploitation of motion picture producers by the reformers for the benefit of the political crooks. Nothing more nor less.

This does not mean that the reformer will be the voluntary ally of the grafter.

It does mean that he will be the tool, the catspaw of the predatory politician, *because the reformer always becomes the tool and catspaw of the politician whenever he summons the politician, in his law-making capacity, to his aid.*

* * *

THE reformer of the type now lifting up his voice against motion pictures spends his life in a frantic endeavor to regulate the amusements and entertainments of the people with laws that make him the regulator. He is the lineal descendant of the Roundhead of 1650, who regarded all theatres as disorderly houses and abolished them.

That is what the motion picture reformer would do if he had his way.

This prude who dignifies himself by the name of "reformer" works himself into a hysterical frame of mind over the "evils" of motion picture exhibitions.

Then he raises the cry for legislation. The sincerity of his motive there is no need to question.

But into whose hands does he fall at this point?

* * *

INTO the hands of the grafting politician.

This is just the moment the political grafter has been waiting for. He has observed the phenomenal strides toward prosperity that the motion picture manufacturer has been making.

He has been looking for an excuse to "shake down" the producer and make him pay for his prosperity. The average American politician has no other reason for being in politics. When he is not plundering the State treasury, he is devising laws to levy tribute from the business interests of the country.

* * *

WILL he oblige the reformer by assisting him to place a law on the statute-books, regulating motion pictures?

Of course he will!

Will he overlook so golden an opportunity to fatten himself on the moneybags of these newly-arrived millionaires?

Not if he knows it!

* * *

IF any motion picture producer fancies that the politicians would not waste their time over positions on a board that are worth only $1,500 a year apiece, he does not know the stuff that those gentlemen of the State legislatures who make a profession of legislating the people's money into their own pockets are made of. All is fish that comes to their net.

It's all valuable patronage for their hangers-on. They are already scheming how to get control of those places.

And once they get control of them, the $1,500 salary will be the smallest item in the incumbent's yearly remuneration.

* * *

ONCE again, the censorship question resolves itself to this:

Shall the motion picture producer contribute to the support of the politician and his machine by paying him for the right to do business? Must the business purchase his right to make a living?

It is for the motion picture manufacturers to say whether they must, whether they shall.

* * *

WHEN THE MOTION PICTURE NEWS charges that there is a political "nigger" in the censorship "woodpile," the News knows whereof it speaks.

THE MOTION PICTURE NEWS HAS THE FACTS IN ITS POSSESSION.

These facts will be given to the public in the near future in this paper.

They will create a sensation that will stir the country. They will prove that the censorship situation is already honeycombed with corruption.

Does the manufacturer require proof that the censorship laws are nothing but sandbags and blackjacks in the hands of political highwaymen?

The proof will be speedily forthcoming.

WATCH THE MOTION PICTURE NEWS.

NICHOLAS POWER BACK



Nicholas Power, of the Nicholas Power Company, arrived last Tuesday on the steamship Rotterdam after a three-months' trip abroad. He was greeted at the dock by J. F. Skerrett, E. C. Smith, A. J. Lang and Edward Earl. A number of motion pictures were taken during the voyage and at the landing.

TO AMEND COPYRIGHT LAW

An amendment is now before the House of Representatives, Washington, D. C., introduced by Frank B. Willis, of Ohio, to amend Section 5 of "An Act to amend and consolidate the Acts respecting copyrights," approved in 1909 and amended in 1912.

The bill will provide protection to photoplay manuscripts by copyright. To Subdivision D of Section 5 of the old law will be added, "including the brief synopsis, sketch or scenario or the descriptions of the characters and actions to be depicted by the motion-picture photoplays," to the old phrase, "dramatic and dramatico-musical compositions."

This amendment will go far toward protecting the writer of scenarios, and Mr. Willis is receiving the hearty cooperation of all photoplay writers throughout the country.

STRAND TO RUN "BREWSTER'S MILLIONS"

The new Strand Theatre, New York, has contracted with the Sherry Feature Film Company, for the Lasky production of "Brewster's Millions," and will show that picture as part of its second week's program. S. L. Rothapfel, who is staging the pictures at the Strand, is making special preparations for this release.

Crowds Flock to Strand Opening

First Nighters, Thirty-five Hundred Strong, Gather at Premiere Performance in Big Metropolitan Motion Picture Palace

PROBABLY the largest crowd that ever assembled to witness a motion picture exhibition in America assembled in the largest American theatre devoted to motion pictures on Saturday evening, April 11, when the Strand, at Broadway and Forty-seventh street, New York City, formally opened its doors.

Thirty-five hundred people filled the seating capacity of the theatre. Hundreds clamored outside for admission and were glad to get standing room. It was a signal proof of the prestige that motion pictures have won during the last year.

The first hour and a half after the actual opening of the doors the spectators spent in acquainting themselves with the architectural details and equipment of this epoch-making theatre.

The Strand is intended by its manager, S. L. Rothapfel, to be a Mecca for exhibitors from all parts of the country, and his entire policy of management is to make the house a model of motion picture theatre operating, so that Strand methods and Strand ways will become a national standard.

If anyone is capable of so standardizing a theatre, it is admittedly Mr. Rothapfel, whose views on programs, music, the discipline of employees and other essential matters are of the soundest and most progressive sort.

Variety and quality ruled in the selection of the opening program. The Edison picture, "The Star-Spangled Banner," was the curtain-raiser, so to speak. A musical intermission, during which the Second Hungarian Rhapsody of Liszt was played, followed, then "A Neapolitan Incident," "Our Mutual Girl" and "Pathé's Weekly" held the screen in their turn. The first half of the program concluded with a Keystone comedy, "The Bathing Beauty," which set the entire house in an uproar.

By this time the audience was on edge for the big number of the evening, "The Spoilers." The penetrating atmosphere of the Alaskan scenes and the swift-moving action held the spectators perfectly, despite the unusual length of the picture. The scene of the fight was acknowledged a masterpiece. For all that, it did not dull the recollection of the merry comedy that had preceded it, and "The Bathing Beauty" and "The Spoilers" tied, it would seem, for first place in the minds of the audience.

It is almost gratuitous to mention that the projection was of the first order. It could hardly be otherwise in such a house. Two Simplex projectors threw the pictures with perfect precision upon a Radium Gold Fibre Screen, which played its part in the general excellence of the result.

"THE MASTER MIND" NEXT LASKY PICTURE

The third release of the Jesse L. Lasky Feature Play Company will be "The Master Mind," in which Edmund Breese, the dramatic actor, will play the leading part.

Mr. Breese interpreted this role for



THE "MASTER MIND" INSTRUCTS "DIAMOND WILLIE," "MILWAUKEE SADIE," AND "BLACK HAWK"

eight months in the original. The picture will be made in five reels and is now nearing completion.

Cecil B. DeMille and Oscar Apfel are directing the production.

GRIFFITH FILM AT WEBER'S

"The Battle of the Sexes," or "The Single Standard," which was produced some time ago by D. W. Griffith, of the Mutual Company, under his own brand name, is now running at Weber's Theatre, New York.

The picture is the first made by Mr. Griffith since assuming charge of the Mutual interests, and is notable for its strict adherence to accepted truths of life, and the moral lesson which it teaches.

Although five reels in length, only six scenes are used, three of which appear but once or twice throughout.

BATTLE FOR SUNDAY OPENING IS ON

Police Court Judge Finds Albany Exhibitor Guilty Under Nuisance Law, Despite Late Judge Gaynor's Decision—Clergy Put Forth Strong Efforts to Check Exhibitors in Rochester, N. Y.

THE authorities of the cities Rochester and Albany, New York, seem to be irrevocably opposed to the exhibiting of motion pictures there on the Sabbath day, and the mayors of both places have announced their intention of refusing any license to that effect.

This stand, which is the outcome of a long-fought battle, is mainly the result of indignation meetings by ministers, many of whom probably have never been inside a motion picture theatre in their lives.

Petitions have been circulated by them, and through this means the authorities have been forced to uphold the clergy, although there is a decision handed down by the late Mayor Gaynor, when he was on the supreme court bench, which states that such licenses are not against the law.

It is thought that this is but the beginning of another fight. The film men have prepared themselves with petitions signed by their patrons and are getting ready for a second test case, the first one having been decided in Albany.

Robert McDermott, an exhibitor of that city, allowed himself to be arrested last month in order to make a test of the validity of the law requiring them to close. After a number of adjournments the district attorney refused to prosecute, stating that there was no law, it is said, which forbade the opening of the theatres on any day.

Section 2145 of the Penal Code was quoted as the law which governs that, and this law had already been interpreted as not having to do with motion picture theatres. The case was therefore adjourned to await the written opinion of the judge.

POLICE Court Judge Brady, in finding McDermott guilty, said in reference to the interpretation rendered by Justice Gaynor:

"I approach this subject with deference, owing to the fact that I am called upon as a justice of the police court, an inferior court, to determine a question which apparently in its makeup contains all of the phases of the case of the People vs. Hemleb, which case the learned attorney for the defense argues has settled the law in this state as to the legality of motion picture shows on Sunday. As I say, the case at bar is in most respects similar to the Hemleb case, the one apparent difference being that in the case now under consideration, we find the allegation that the repose and religious liberty of the community were seriously disturbed.

"AFTER an exhaustive study of the cases, I find that the Hemleb case in the second department, is the only case relative to the legality of motion picture shows on Sunday which has ever reached an appellate division for judicial interpretation, and in only three or four judicial districts of the state has the matter been presented for consideration by justices of the supreme court.

"The Hemleb case was decided in June, 1908, by a divided court, the prevailing opinion being written by Justice Gaynor, with Justices Woodruff and Jenkins concurring, while a vigorous dissenting opinion was written by Judge Hooker, with which Judge Rich concurred.

"Viewing the law, and construing it as I do," concluded Justice Brady, "I must first conclude that the law at all times intends to preserve the sanctity and dignity of our Sunday, and that the motion picture show as complained of was a public show and as such disturbed the repose and religious liberty of the community, and that there is sufficient in the complaint to charge a violation of law, and the facts being admitted, to convict the defendant for a violation of the section alleged to have been violated, namely, section 2145 of the penal law."

ROCHESTER, the sister city, has not as yet made a test of the law, as far as can be learned. The entire trouble there is between the exhibitors and the clergy, and not so much the authorities. Houses are prohibited from opening on the Sabbath, but there seems to be but little friction between the officials and the film men.

A. N. Wolff, president of the Rochester branch of the Motion Picture Exhibitors League of America, in an interview gave utterance to views which may be taken to voice those of the others.

"We have not given up our endeavor to have the city ordinance amended so that motion picture houses can open on Sunday, and thousands of cards prepared by us have been signed by those in favor of the movement.

"The bill providing for the closing of all motion pictures in New York State, which was introduced in the legislature recently, has not discouraged us any, for we do not believe that those in the legislature or outside of it who have the comfort, happiness and moral well being of the majority of people, who desire a reasonable, respectable means of entertainment within their means, aside from what their churches, societies and home give them, on the one day of the week when they are able to indulge in their preferences, will give it their support.

"There may be cities in the State where such a law might work benefit, but not in Rochester Motion picture houses in this city are conducted with due regard to the proprieties, regardless of the day, and from past experiences it is found that pictures exhibited are not objectionable and that the houses aim to please the class of patronage that comes from among the honest workers of factory, stores or shop, many of whom include churchgoers as well as those who do not attend church.

"ONE of the chief troubles in the present agitation against Sunday opening comes from those who possibly never have attended a motion picture house and who cannot speak from a practical point of view as to the good or bad done by them. No one is more open to criticism or suggestion than are the proprietors of Rochester houses and a careful inspection of all films is made by the managers before any of them are shown to the public. I believe that municipal jurisdiction over the houses is best, for each city is better able to regulate conditions according to circumstances.

"Practical experience in Sunday opening in other cities has, I believe, been the best proof of the result of such experiences, for in answer to fifty letters sent out by us to chiefs of police not one reply has been received where there was the slightest objection found. The closing of motion picture houses on Sundays would not add one additional member to any church or the opening of them will not keep away any who desire to attend divine worship.

"You cannot drive people to attend

church by legislation, but by opening the theatres after the hours of service you can offer them a place where they can while away a part of their time which otherwise must be spent in walking the streets or searching for other forms of amusement more or less injurious."

Indignation is so high in Rochester that Protestant clergymen made a formal denunciation of the motion picture shows. Baptist, Congregational and other ministers have followed in their footsteps with wild meetings at the churches, in which long requests not to allow the pictures to be shown, have been framed and sent the mayor. On the other hand the official is the recipient of a number of requests from "fans" to allow them to continue on the grounds that they are the only Sunday amusement, and that they are shown outside of church hours.

ALDERMAN WILLIAM VISSCHER, who has framed a bill, writes in reference to the threatened outbreak by the film men:

"I am heartily in sympathy with all forms of healthful entertainment and amusement for the laboring classes, which may keep them out of doors and may bring beneficial results, but I cannot believe that any substantial gain accrues to persons who might attend performances given in motion picture houses on Sunday.

"The persons, as I understand it, who are largely back of the movement to allow these places to remain open on Sunday are the owners who are not satisfied with the large receipts which they are receiving six days in the week, but desire to increase their revenues by being permitted to run on Sunday."

REFUSE SUNDAY LICENSE

Following a campaign by the ministers, Mayor John A. Denison, of Springfield, Mass., announced recently that he will not issue any more licenses for the Sunday exhibition of pictures after April 26.

The mayor states he has taken this action because the performances "have not been in keeping with the spirit of the day," and urges the citizens to devise some means of "invigorating entertainment" for Sundays before next winter.

LOEW TO ROUTE PICTURES

Feature productions that have heretofore been shown in the Marcus Loew theatres in Greater New York, are to be routed over the Sullivan and Considine circuit, according to David Bernstein, the general manager of the Marcus Loew enterprises.

Wisconsin Convention a Success

Exhibitors and Exchange Men Get Together at Green Bay—Delegates Chosen to Dayton Convention—Other Matters

MORE than forty exhibitors, from every section of Wisconsin, and a large number of exchange men were in attendance at the state convention held at the Hotel Beaumont, Green Bay, April 7 and 8. Not only was the business of the state league well taken care of during the meeting, but the exchange men, too, transacted an unusually large amount of business, especially in connection with late features.

On Tuesday, the first day of the convention, an open meeting was held, attended by both the exhibitors and exchange men. Through the courtesy of Syl. DuQueine, proprietor of the New Bijou Theatre, arrangements were made, during the meeting, for a public showing the next day of some of the late multiple reel pictures.

A closed meeting was held Wednesday morning when all private business matters were taken care of and delegates to the national convention at Dayton, Ohio, in July were elected as follows: A. H. Grey, Oshkosh; W. E. McCanne, Appleton; H. H. Burford, La Crosse; Henry Goldman, Green Bay; John R. Ek, national vice-president, Oshkosh.

The time and place of the next state convention was left for decision to the executive committee.

The pictures shown during the convention included: "The Gangsters of New York," Reliance; "Zingo and the White Elephant," Warner's; "Mysteries of Paris," Eclectic; and the one-reel Keystone comedy, "Mack at It Again." The exhibitors were well pleased at the showing and many bookings were secured by the various exchange men, among whom were the following: I. A. DeSomers, Western Film Exchange, Milwaukee; Phil. Soloman, Warner's Features, Chicago; Walter A. Baier, Pan-American Film Company, Milwaukee branch; Carl Harthill, Union Film Company, Chicago; Paul H. Bush, Eclectic Film Company, Chicago; H. A. Wolfgram, World's Film Corporation, Minneapolis; W. C. Brimmer, Universal Film Exchange, Milwaukee; O. H. Jacobs, theatre supply man of Milwaukee; and H. R. Hedden, Wolverine Feature Film Company, Milwaukee.

Others conspicuous from start to finish of the convention were: C. J. Ver Halen, Chicago manager, MOTION PICTURE NEWS, and M. G. Watkins, manager of production of the American Standard Motion Picture Corporation, Chicago, who secured several contracts for making local pictures in various Wisconsin towns this spring.

It is needless to say that the convention was a huge success in every way. The visiting exhibitors expressed themselves as having had a great time socially and otherwise.

A. H. GREY.

South Carolina Convention Plans

Exhibitors' League Gathering Will Unite with Independence Day Fête to Turn Charlotte, N. C., Into a Gala City

Charlotte, N. C., April 15

CHARLOTTE is going to have its municipal hands full from May 18 to May 20. On the one hand, she will be celebrating North Carolina's Independence Day on May 20. On the other, the Motion Picture Exhibitors' League of America will be holding a twin State convention, for both North and South Carolina, on the three dates enumerated above

The two events will naturally merge into one grand celebration in many respects. The motion picture men are preparing to take a prominent part in the Independence celebration, and this festival, in turn, will lend a brilliant background to the gathering of the exhibitors.

The committee of the motion picture league convention has made arrangements to have the exhibitors and their friends to march in the great parade and to have a float called "Exhibitors' League."

The committee of the convention is preparing a souvenir program to be mailed to the exhibitors of North Carolina, South Carolina, Virginia, Tennessee and Georgia, to invite them to come and join in making the affair a big success. It is expected that many will respond to the invitation.

The manufacturers wishing to be represented in the Exhibition Hall, the program and the parade can address North and South Carolina Motion Picture Convention, Stonewall Hotel, Charlotte, N. C.

It is understood further that the Universal Film Supply Company, a new industry for Charlotte, the Mutual Film Corporation, the General Film Company, the Universal Film Manufacturing Company, the Greater New York Film Rental Company and others are making preparations to have floats in the parade to represent the motion picture industry as they are related to it.

WHERE PERSONALITY COUNTS

The Smaller the Town, the Bigger a Factor Personality Is in Making a Motion Picture Theatre Pay—This Article Tells How One Man Took Hold of a House That Had Been Idle Two Years and "Brought It To Life"

"IF I only had the capital I know I could make a success out of a motion picture theatre," remarked Don Barker to his pretty young wife one night, as they returned to their three-room apartment.

"It certainly is a crying shame that a mere matter of dollars stands between you and success, Don," replied his wife, who had implicit faith in her husband's ability to make his mark in the world. "How much would it take, dear, to buy up one of the small theatres in this locality?"

"Far more than we have," was the blunt answer. "At our last accounting, our bank book showed a balance of slightly more than $300. It would take five times that amount to get a theatre that's any good at all."

"Can't you borrow the money from some of your relatives or friends?" queried Mrs. Barker.

"They would demand better security than a motion picture house; my ability at theatre management has never been tested."

"Well, dear, can't we go to a small town where our limited capital will give us a start," his wife suggested.

Such an idea had never occurred to him, and it gave him food for reflection, although he said nothing to his wife about it at the time and their conversation drifted into different channels.

Don Barker was the drummer in the leading motion picture theatre in Evanston, Ill., and his wife was the ticket seller. They were of the same age, twenty-two years, and had been married less than a year, shortly after their graduation from high school, where they had been sweethearts.

Life in their small apartment did not hold any charms for his wife, and shortly after their marriage she had prevailed upon Don to get her the position as ticket seller at the theatre where he worked.

ON the morning following their discussion of Don's theatrical ambitions, he rose early and telling his wife he had an appointment with a friend, caught a train to Chicago. There he made straight for the exchange through which the theatre at which he worked secured its pictures.

"Do you know of any Illinois town of two or three thousand inhabitants where there is a good opening for a motion picture theatre?" queried Don of the manager of the exchange.

"Let me think," came the meditative reply. "Oh, yes, there is a place of two thousand inhabitants near Springfield, Ill., where we used to send films, but it was closed up more than two years ago. An old fogy started it and it lasted only a few months. When he closed up he wrote in and told us if we could find him a buyer he would sell out for $250 and give good terms."

After he had learned all he could about the prospective location and secured the exchange's best terms for film service, Don returned home. Then he unfolded his plans to his wife.

An exchange of correspondence with the owner of the closed theatre followed and before two weeks had elapsed a sale had been effected. The terms were half cash and the other half on a year's time.

UNUSED to small-town life, the first week put the young couple to a real test, but they survived it. During that time they had the theatre building—an old wooden structure—renovated, redecorated and renamed. It was now the Lyric Theatre. Its seating capacity was two hundred and the admission was fixed at ten cents.

For the first two months Barker adherred to the advertising methods used by his former employer and obtained but indifferent results.

"I have gauged the situation wrong," remarked Don to his wife one night in the village hotel where they were living for appearance. "After making a careful study of the existing conditions I have decided to follow a new avenue of attack to win success."

Within a week he had established ten regular poster stands, six in the business district and four on prominent corners in the residence sections. In the town's weekly newspaper he advertised the high-class shows he conducted. Heralds were used for all his feature pictures, which he ran three nights a week. And he and his wife had moved to a cottage.

WHILE his new advertising schemes brought results, yet he was not satisfied. He was establishing a fair, regular patronage, but he believed it could and should be doubled.

Instead of cleaning out the theatre himself for a week, Don hired a boy to do it and spent the forenoons loitering around the business houses and participating in the "cracker-box" gossip. It was a profitably spent week, for it gave him the key to success.

Personal contact and appeal was what was needed, he decided.

By taking tickets the new manager had become acquainted with all of his regular patrons. Those whom he had never seen in his theatre he called on in person and invited them over to his show, giving them complimentary tickets. To aid him in this he enlisted the aid of several members of the town's commercial club, who had proffered their assistance.

BEFORE six months had passed the Lyric Theatre was being packed to capacity at the two evening shows.

From his place of vantage as ticket taker, Mr. Barker was able to know just who attended his shows. When a patron would be absent several evenings, Mr. Barker would make it a point to mention the fact at their next meeting, in an inoffensive manner.

An intimate acquaintance with the president of the village board resulted in the latter's becoming a regular patron, and as he was a prominent man in the community, other prominent people followed suit.

Saturday was the only day of the week on which the Lyric had a matinee. It catered entirely to the children, and two extra reels of comedy were added to the regular evening program to make it attractive for the little folk.

Whenever possible Mr. Barker secured a good educational picture and gave a complimentary matinee exhibition to the school children. The slight cost was far more than offset by the ultimate results, as it made motion picture "fans" out of many of the children.

AS the town was a residence community exclusively, Mr. Barker ran only high-class pictures, never showing any questionable films. His space in the weekly is now devoted exclusively to telling of his coming attractions, while his poster stands and heralds do the daily advertising, together with his "personal" appeals.

It has been three years since Mr. and Mrs. Barker landed in the village, but they are not always going to remain there.

As soon as they have saved $3,000, which will only take another year, they are going back to one of Chicago's suburbs and open a theatre—the kind they dreamed about while working in Evanston.

HERE'S PAULINE'S PIRATE

Donald McKenzie, the director of the Pathé company, started his stage career with Forbes-Robertson in "For the Crown." He came to America in 1903 to play in "A Country Girl" from which he joined and played with Madame Pilar Morin in "O' Mat San."



DONALD McKENZIE

He again took to musical comedy, playing "Fairfax" in F. C. Whitney's production of "Dolly Vardon"; "Gen. Allen" in "When Johnnie Comes Marching Home" came next; two seasons with the W. T. Carleton Opera Company; "Lord Mito" in "The Royal Chef"; "Johnnie Hicks" in H. H. Frazee's "Time, Place and Girl."

From there he became the leading man for Kalem, from thence to the Pathé where he has been ever since. He plays the part of the pirate in "Perils of Pauline" and together with Mr. Gasnier is directing the picture.

CLASSIC FEATURE UNDER WAY

Preparations are going on in the Hollywood studios of the Universal company for the filming of "Damon and Pythias," a four-reel drama of ancient Greek life. The picture will be made under the direction of Otis Turner.

The story will be taken from the dramatic version of John Banin, which has been rendered into scenario form by James Dayton, editor of the West Coast scenario department.

Chariot races, the Olympic games and galley slaves at work will all be shown. Special armor, garments, etc., are now being made.

West Is Strong for Features

But Anything Over Five Reels Must "Have the Goods," Says Sol Lesser of the Golgate in Price Question

SOL LESSER, president and general manager of the Golgate Feature Service, of San Francisco, has returned to the Coast from New York, having purchased features enough, he says, "to stretch from coast to coast." Among Mr. Lesser's purchases are "Old Curiosity Shop," "Fantomas Series," "The Cloister and the Hearth," a number of Apex features, "Judgment of the Jungle" and the following Great Northern Preferred features: "Acquitted," "The Gambler's Penalty," and "Paradise Lost."

There is a big demand, Mr. Lesser says, throughout his territory for big features, but they must be strictly high class. Anything over five reels "must have the goods," that is, they must be high class throughout and the titles must have drawing power.

Only the large theatres, however, demand such features. The smaller houses want good films, of course, but their demand is for three and four reels with single and split reels to fill in the program.

Mr. Lesser is buying now only on screen examination. In his estimation, there is an over production at present of small pictures and not enough of the big high-class pictures. The competition in San Francisco for big features is very keen on account of the number of large theatres there.

Mr. Lesser's idea in renting features in this city and other large cities is to give one house exclusive service on the feature, with the provision that the same picture will not be booked again in this city for one year. This will enable the theatre to advertise extensively and run the film for a longer time at a higher price of admission, which he contends is necessary to stimulate the production of high-class features.

The smaller or district houses will then secure this feature at the end of the year on a lower rental basis.

A bad situation, says Mr. Lesser, prevails to-day in Denver on account of the low prices charged at the theatres. The ruling price is five cents, no extra charge being made for the showing of high-class and well-known features. Such pictures, for instance, as "Arizona" have recently been shown there for five cents. This condition of affairs is ruinous to exhibitor, renter and manufacturer alike.

Florida Exhibitors Convene

Elect Delegates to Dayton Convention—Increase in Membership Looked for at Next Meeting

Tampa, Fla., April 14.

THE Second Semi-Annual Convention Florida State Branch No. 33, Motion Picture Exhibitors' League of America, was held at Sanford, Fla., April 5, 6 and 7.

Nearly all exhibitors who have joined the league in Florida were present. While this meeting was chiefly for the purpose of enlarging the membership, many things of interest to exhibitors were discussed. Several new members came into the league and the prospects for the next meeting, which will be held at West Palm Beach, look very favorable. It is expected the enrollment will go beyond the century mark.

President Griffith tendered his resignation to the league, but it was not accepted and was laid by until the next meeting, when the regular election of officers takes place.

Louis Kalbfeild, of Patalka; Alfred Tano, of Kissimmee; A. H. LaBelle, of Tampa; Carl Kettler, "The Moving Picture Man," of West Palm Beach, and L. P. Davis, of Arcadia, were elected delegates to the National Convention, at Dayton, Ohio.

Great enthusiasm was shown by the members of the league and an organizer will be put in the field to secure an increase in membership for the Florida league.

The entertainment and welcome extended by the Elks of Sanford was greatly appreciated by the exhibitors, for they placed their club rooms at the disposal of the exhibitors during their sojourn there, and many enjoyed their hospitality.

Joseph Klein, from the Atlanta office of the Warner's Features Company, was the only representative of the film companies present.

After the meeting adjourned the exhibitors in a body attended "The Last Ghost Dance," exhibited by Mr. Klein at the Star Theatre, which was greatly enjoyed by all. The following day the exhibitors took an auto trip to Orlando, and from there to Kissimmee, as guests of Mr. Tano, of the Dixie Theatre, Kissimmee.

A. D. LaBelle.

Uncle Sam as an Exhibitor

The National Public Health Service Is Preparing Health and Hygiene Films for the Education of Every American—Those Now in Use Touch on Immigration Conditions, Preparation of Antitoxins, Plagues and the Like

UNDER the direction of Assistant Surgeon-General William C. Rucker, the United States Public Health Service has entered significantly into the motion picture business. This official is an advocate in the usefulness and teaching quality of cinematography and he means to develop this branch of the service to the fullest extent.

In an interview with General Rucker he was most enthusiastic on this subject.

"It is my plan to popularize public health and hygiene in all walks of life," he said, "And the most effective means of accomplishing this end is through the motion picture.

"At present I have at my disposal a mile of film which presents subjects and problems which interest some and assist others. A part of this gives a concise account of the work now in progress in this service, containing many scientific and instructive topics that may be carried into the homes, the hospitals and the colleges.

"The problems that confront the big Hygenic Laboratory of the nation at Washington are touched upon. The examinations necessary for the sale of antitoxins, serums, and vaccines in interstate traffic tell the story of Uncle Sam's caution in this direction. This is in itself so vast a subject that it will be given greater detail in future reels.

"THE experiments at the Baby Milk Station will interest everyone, especially the feminine public. Comparative tests for feeding infants have furnished statistics of vital importance, for the nation recognizes the fact that the children of to-day mean the backbone of the future nation.

"The preparation of antitoxines and virus and the standardizing of drugs form a part of this mile of celluloid ribbon. Some lessons for the home may be derived from that section which depicts the chemical and biological examination of water and seepage. In this connection the United States Battleship "Bratton" is being employed for the sanitary investigation of the Potomac watershed. It is interesting to note that this vessel bears the name of the heroic officer who gave his life in fighting the yellow fever.

"Nor do we intend to stop in our home waters. We anticipate adding



ASSISTANT SURGEON-GENERAL WILLIAM C. RUCKER

other reels to this subject which will extend into the Ohio Valley and the Great Lakes. Such studies and investigations will mean much to the health of the nation.

"One of the most interesting films which the Public Health Service has secured is that which depicts the arrival and quarantine of immigrants at Ellis Island. Special emphasis is laid upon the caution with which Uncle Sam safeguards his ports against contagious diseases from foreign lands.

"Co-equal with this care is the kindness with which the immigrants are treated, especially the children. The wholesome food, the hygienic surroundings, and the humane consideration tendered these strangers in a strange land have made our country an asylum for the poor and oppressed. From the delight and exclamations of the youngsters, it is safe to say that they never before enjoyed any approach to such luxury.

"It will be by the frequent use of the animated camera that we will be best prepared to study conditions at our immigration ports. These will at all times be scenes as they happen, with no staging for effects.

"ANOTHER educational reel is that which presents views of the Marine Hospital at Stapleton, Staten Island. The day's routine is entertainingly shown, laying special stress on hygiene conditions.

"The reels which depicts a problem which is now causing serious consideration by national and state legislature are those of the California quarantine station at Angel Island. This is the great guardian of the nation against oriental invasion and from the pictures an intelligent idea may be gained of the causes for considering restriction of such immigration.

"It is the great care exercised at this port which has kept out of the United States many of the epidemics of diseases which are prevalent in the East.

"A film which tells the housekeeper how she may assist in health and hygiene condition is that of the Bubonic Plague. It pictures the rat at work causing the spread of this pest and shows how these messengers of contagion may be decreased by the proper covering of garbage and refuse, by doing away with trash piles and by keeping clean the dark, damp corners. As the rat is the carrier of the Bubonic Plague, so the ground squirrel perpetuates the dread disease. The film also tells of means for eradicating this bothersome earth animal, whose decrease has already been found beneficial to San Francisco.

"OF course our work in motion pictures has only begun," went on Col. Rucker. "We have other films in the course of preparation, while the many subjects I mean to put before the animated camera are too vast to mention.

"Among the first things I shall picture will be a series on diseases which may be lessened by public solicitation, such as the hookworm, typhoid fever and malaria.

"Another series will be for the house and farm on the insect pests which disturb the health of the community and which could be greatly minimized by attention. The housekeeper will be given simple lessons on the care of food, proper ventilation, dust, sunlight, etc., which will add to home comforts and save the doctor's bill.

"Oh, there are lots of things to be taught by motion pictures and every day presents some new subject for the animated camera."

WHEN questioned as to how these films are to be circulated, Gen. Rucker said, "That point has not quite been determined, but plans are now under consideration whereby

our films may effectively reach the public. We mean to attract the people—all the people.

"So far our films have been exhibited only at conventions and private assemblies, but they have created favorable comment from the laymen. Many of the pictures which we shall make may be beneficially shown in the public schools.

"Already we have had applications from colleges for copies of the films we have and for such others on certain subjects as we may issue in the future.

"I might add," continued Col. Rucker, "That not all of our motion pictures will be purely educational or scientific. Many subjects in the future will be put into photoplays which will teach some specific lesson of hygiene or health. It is only through this entertaining form that we can impress youthful minds and people of small intelligence, as well as the man who is so busy with his own affairs he does not stop to think of others.

"I aim to make health and hygiene as much a part of household economics as eating and sleeping and working.

"This is to be a country-wide campaign with the motion pictures as my publicity agent."

FOURTEEN MASS. CITIES PERMIT SUNDAY OPENING

Fourteen cities in Massachusetts permit motion picture theatres to operate on Sunday, according to a canvas made by police chief G. H. Hill, of Worcester, who consulted the police heads of twenty-six cities of the Bay State on this question.

The cities permitting open theatres on Sunday are: Gloucester, Lawrence, Lynn, Fall River, Springfield, Chelsea, Boston, Haverhill, Lowell, Newton, Holyoke, Pittsfield, Chicopee, and Marlboro. Medford occasionally allows open houses for purposes of charity.

The municipalities which forbid the theatres to operate on Sunday are Cambridge, Newburyport, Taunton, Northampton, Brockton, Malden, Woburn, Fitchburg, Beverly, Everett, Waltham and New Bedford.

EXHIBITOR GOES BANKRUPT

The Fitzhugh Hall Amusement Company, of Buffalo, N. Y., were forced into bankruptcy on April 1, by several creditors filing their claims in the United States District Court in that city. The company operated a motion picture theatre.

The creditors include the Victor Film Service, of Buffalo, with a claim of $247.87; the Rex Film Exchange with a claim of $510.40 and the Warner Features Company with a claim of $271.67.

Shipping Film by Parcels Post

System, As Yet, by No Means Perfect, Although in Most Cases Rate Is Cheaper Than That of Express Companies

MINNEAPOLIS, MINN., April 15.

PARCELS post as an agent in the handling of films is one of the latest innovations in the motion picture business. Uncle Sam's regulation permitting packages weighing up to fifty pounds to pass through parcels post went into effect in February with the result that film service companies have since been giving the new postal department a tryout.

The post-office department, however, has placed one restriction on the handling of motion picture films—they will only carry the films 150 miles from their mailing point. This limits necessarily the express business that might go to the government, but post-office officials in this city say that reports from Washington are to the effect that the parcels post system will be enlarged just as soon as the new department gets its present business into smooth working order.

Fred S. Meyer, of the Laemmle Film Service Company of Minneapolis, is one who has been experimenting with the parcels post as a means of handling the films of the company throughout Minnesota.

"There is now too much delay when you send films by parcels post," said Mr. Meyer in discussing the question recently. "Then there is the exposure and rough handling, which films get in passing through the mails, that in my opinion makes the system still inadequate for practical use to film agencies. Of course in many instances the parcels post rates will be a little cheaper than the express rates for handling the films, but when you take into account the inefficiency of the government system you realize that it does not pay. At least not under the present management of the parcels post.

"Express companies will insure your films and can accommodate you in many other ways, which parcels post officials will not grant you. Until faster handling of the mail occurs and provision is made for carrying films more than 150 miles from the point of sending. I do not think parcels post will prove satisfactory to the motion picture man."

In comparing the rates of the parcels post system with that of express companies running out of Minneapolis, the fact is noted that the government mail carries fifty pounds of films within the first zone of fifty miles for the flat rate of fifty-four cents. Taken with all points considered, this is a great deal more expensive than the rate offered by express companies for the same haul, for under the parcels post system the fifty-four cents will be charged whether the films are to go only eight miles from Minneapolis or the full fifty miles. A charge of only twenty cents is made by express companies for handling fifty pounds of film for eight miles, while the rate for a point fifty miles from this city would be sixty cents, a little higher than that offered by the parcels post system.

In comparing express company rates with parcels post rates in the second zone of the post-office department, or 150 miles from the sending point, the mailing limit allowed by the government for fifty-pound packages, it is found that the mail system, in outward cost, is a great deal cheaper than that of the express companies. The same rate for fifty pounds of films in the first zone, which is within a limit of fifty miles from Minneapolis, and for carrying of which fifty-four cents is charged, is exactly the same rate that is applied to the second zone, which is within a 150-mile limit from Minneapolis.

The express rate for carrying the parcels post weight limit of films the distance of 150 miles is ninety-five cents or nearly double the postage rate required by the government for handling the same amount of film.

"When the parcels post system becomes reliable, that is, when you can count on the delivery of your films without delay and when they increase their service so that there is not so much delay in handling the films, then the parcel post department will become a good business agent for the motion picture film service," said Mr. Meyer.

JEFF JONES.

FILMING OCEAN'S DEPTHS FOR THANHOUSER

Carl Gregory, of the Thanhouser forces, has sailed for the Bahamas via the Ward line. Here he will take the submarine scene which will be one of the thrillers in "The Million-Dollar Mystery," now being made at New Rochelle for the Syndicate Film Corporation.

It is expected that this underwater scene will be one of the most wonderful of its kind ever taken. Mr. Gregory will lower himself in an especially constructed steel chamber to a depth of one thousand feet, if necessary, and there take the scene.

"The Million-Dollar Mystery" is to be produced by the Thanhouser Company in serial form and it gives promise of being one of the most exciting pictures of this sort yet produced.

FILM NEWS FROM FOREIGN PARTS

Outrageous Taxes Burden Exhibitors in Italy and Holland—$120 a Day Tax on Largest Houses Is Threatened—New Film Firm Will Produce Operas—Big Theatres Go Over to Pictures

A SYSTEM of taxation that will bring every exhibitor in Italy to the brink of ruin if adopted has been formulated by the Italian Government. It is so exorbitant as to be almost incredible, were not the figures given here vouched for as authentic by the press of Italy and France.

For the purposes of the tax the motion picture theatres are divided into three groups, according to their seating capacity. Theatres of the first class are those accommodating 1,100 persons. Those of the second class 700 persons, and those of the third class 350 persons.

The tax is imposed for each performance, or show. Theatres of the first class are to be taxed sixty-six francs, centimes, or about $13.25 per show. Those of the second class twenty-six francs, fifty-five centimes, or about $5.15 per show. Those of the third class fourteen francs, ninety centimes, or about $3 per show.

A French trade journal, "The Film Revue," estimating that each theatre gives nine performances a day, declares that at this rate theatres of the first class will be paying the unheard of daily tax of 600 francs, or $120 a day, and 217,781 francs a year, or, in round numbers, $43,556!

The situation is a grave one for the Italian exhibitors. They, together with all the producing companies of the kingdom, have placed their interests in the hands of able counsel.

So keenly did the producers of Italy realize the danger of destruction that menaced them, that a commission, headed by Signor Pasquali, who has just been made chevalier of the crown of Italy, waited upon Minister of Finance Facta, and pleaded with him to hesitate before advocating such a fatal measure.

As a result of the conference, it seems likely that the small exhibitors may be exempted from the burdens of the tax. The minister assured the committee that the government appreciated the importance of the motion picture industry and the good it was doing, but held out no definite hope that the general features of the tax would be materially mitigated.

Grasping Taxation in Holland

The motion picture theatres of Amsterdam, Holland, are in a desperate condition, according to the Dutch correspondent of "Le Film," of Paris. Severe competition is telling on the prosperity of the individual exhibitors and, as if this were not enough the municipal governments are harassing them with exorbitant taxes.

The city, for instance, exacts a fee of 15 per cent of the receipts, and as it is the city authorities who furnish the cinemas with tickets of admission, they have a controlling hand on the amount of the receipts at each house.

The exhibitors of Amsterdam have formed a Protective Association, and have entered into negotiations with the municipal authorities for a reduction of these heavy duties. They declare that unless they are lowered many of the houses will be forced to close. Several of the large ones have suspended business.

In Rotterdam the authorities have begun to cripple the motion picture business by absolutely forbidding all children under fifteen years of age to attend the theatres. The exhibitors protest that this ordinance is an injustice unless it is made applicable to all kinds of amusements and will probably fight to have it rescinded.

To Screen Grand Opera

A producing company, to be known as "Musical-Film," has just been formed in Milan, Italy, to make screen versions of the principal grand operas, light operas, opera bouffes, musical comedies and the like.

Signor Sonzogno, the music publisher, is one of the leading spirits in the enterprise. The music for their first production will be composed by Mascagni, the composer of "Cavalleria Rusticana."

Big Theatres Yield to Films

Much to the disaster of the legitimate theatre, the popularity of the motion picture seems to be sweeping everything before it in more than one country in Europe. In Milan, the "Dal Verme," which seats nearly 5,000 persons, has been converted into a "cinema" by one of the large producing companies. At Rome, the Apollo and the Argentine, both large theatres, have succumbed to pictures. Two of the biggest houses in Genoa have gone the same way, and one in Turin.

At Genoa the fashionable Café "Roma," which was once the rendezvous of the elite of the city and of distinguished visitors from other countries, is to be replaced by a large motion picture theatre.

Not only in Italy are theatres being worsted by competition with the cinemas. The Theatre of Hamburg, Germany, is in such straits that the director, M. Loewenfeld, has offered his resignation. The theatres of Switzerland are equally desperate.

The latest defection from the "legitimate" ranks is that of the "Lirico" in Milan, the next largest theatre to La Scala, which has just begun its career as a motion picture theatre.

A School of Cinematography

A school of cinematography will shortly be opened in Turin, Italy, where it is proposed to give instruction in every department of motion picture activity to their pupils.

Report on Films in Schools

An exhaustive report on the question of motion pictures in the schools will be made to the Fourth International Congress of Education which will be held in Leipsic, Germany, September 25 to 29.

A "Palace of Cinematography" will be one of the features of the International Exposition at Duesseldorf, Germany, in 1915. The municipal council of the city are preparing to erect the building within the exposition grounds, and it will be devoted to the illustration of scientific and historic films.

A motion picture theatre seating 700 will be one of the noteworthy parts of the Hygiene Exposition at Stuttgart, to be held in October.

Court Upholds Exhibitors

The problem of admitting children to motion pictures has taken on a peculiar aspect in Hamburg. The police ordinance on the question forbids the entrance of children under sixteen years of age into the cinemas.

Recently this law was the subject of a court trial. Strange to say, the court held that it was invalid. When the public prosecutor recovered from his astonishment he promptly took an appeal. But it is probably the first time in the world's history that the power of the police or the city government to prohibit children from entering motion picture theatres has been challenged.

Drastic Censorship

A rigorous censorship law is already in operation in Wurtemberg, one of the states of the German Empire. No film is permitted to be shown there without the authorization of the censor. Even then, if a question of local policy arises, the police can further prohibit the showing of a picture the censor has passed. Children under seventeen years of age are absolutely prohibited from the motion picture theatres.

A NOVELTY THAT WILL WIN

In these days when chewing gum is probably as universal an occupation as can be found, and space is increasing in value all the time, the Inter-State Vending Company, of 1476 Broadway, New York City, has devised a plan that can hardly fail to attract the exhibitor. The connection between chewing gum and space may not be, at first blush, apparent. Nor was it until the Inter-State entered the field with their "Midget" automatic vending machine.

The proposition involves the utilization of the backs of the seats in the motion picture theatres, as that same spot is used in vaudeville and legitimate theatres at the present time.

Each "Midget" holds fifteen pieces of chewing gum, to be sold at a penny a piece. The machine costs $1.50. The manufacturers estimate that, at the lowest returns, one hundred Midgets would bring in $5 a day. A goodly percentage of them would return more inevitably. The chewing gum itself costs forty cents for every one hundred pieces. The purchase price makes the machine the property of the exhibitor, and at any time the machine is out of order or proves unsatisfactory, the company guarantees to replace it free of charge.

CONSUL SEES "QUO VADIS"

Signor Conti, Italian consul stationed at Milwaukee, Wis., recently witnessed a performance of "Quo Vadis?" The signor recognized in some of the scenes the Villa Pia and the Villa Pedrosa.

"I marvel," said Conti, after the show," at the influence that was brought to bear on the King of Italy to permit pictures to be taken in these villas, as they have been closed since 1871, during which time no one has been allowed to enter the gates. Even the shutters have been tightly closed and fastened."

FILMING HISTORY

One of the good uses for motion picture films is for recording historic events. Not long ago the King of Roumania ordered the production of a film of no less than 3,000 yards' length, this being a reproduction of the Roumanian-Russo-Turkish war, which determined the independence of that country. The film will be kept in the archives of the realm.

In order to carry this out the army lent 8,000 men in uniform with arms and baggage, led by the officers.

Another case is that of the Italian government, which is collecting all the films taken during the war in Tripoli. In England the same thing is done for the films of the king's coronation events.

Europe Wants Exclusive Service

So Says "Dick" Edmondson of London and New York—Open Market Has Declined Sixty Per Cent—Other Conditions Abroad

"DICK" EDMONDSON, manufacturer, renter, agent and exhibitor, with offices at 19 Cecil Court, London, W. C., and 220 West Forty-second street, New York City, also a rapid-fire visitor at the various conti-



"DICK" EDMONDSON

President of the Film Releases of America and owner of the American Film Releases of London.

nental cities, is in New York for a few weeks on his twenty-sixth trip across the Atlantic.

He is the same "Dick" Edmondson, big, hearty, likeable, whom practically everybody in the film industry on both sides of the ocean has known since he started with it in California, when the first pictures were made and shown in this country.

Nearly all of the renting being done abroad at the present time, says Mr. Edmondson, is on the exclusive service basis. The open market has declined sixty per cent in the last two years. The change came, Mr. Edmondson recalls, following such instances as the "Black Mark" film of which he sold one hundred and ten copies in England, Australia and South Africa, with the result that the majority of exhibitors were showing the picture at the same time.

Every popular film like this had much the same experience. The result was that business was so divided that each house had a struggle not to lose money. The exhibitor now demands to be protected. Hence the growth of the exclusive idea. Mr. Edmondson does not believe that an open market will ever prevail in this country.

The demand for pictures abroad has practically settled down entirely to three-reel subjects. These are shown on the programs with a split-reel comedy or a scenic. There is little or no demand for anything over three thousand feet.

The continental films, says Mr. Edmondson, are enjoying a wider market than ever before. The reason for this is that they are not so provincial in character as formerly. The continental manufacturers are using English scenarios and scenes in an effort, now successful, of making their pictures appeal to the English-speaking countries.

THE demand abroad is for the film with the "punch" in it. By this, however, is meant the picture that is sensational, only because of good action and not because it depicts immorality.

Detective plots are greatly in demand. There is a decided antipathy to slave traffic pictures and representation in general of the underworld.

Censorship conditions in England are in general satisfactory. Business in Germany is very bad. Good pictures are being made but not sold there. Decided friction still exists between the manufacturers and exhibitors.

The most significant change in the motion picture situation abroad is the fact that the better classes of people are patronizing the theatres everywhere. The popular admission prices to the picture theatres are twelve and twenty-five cents.

There are more theatres in England, according to the population, in Mr. Edmondson's estimation, than in the United States. In and around Manchester, for instance, within a radius of sixteen miles, there are nearly one thousand theatres. Most of the theatres have special music for each production.

Mr. Edmondson is advertising the brands of films he handles in the London subways. Large posters are used, featuring the production and with some such catch-line as "Have you seen this in your local theatre?"

BUY AND SELL POSTERS

The Davis Brothers are conducting a business at 158 Eddy street, San Francisco, Cal., buying posters of from first run to sixty days. They are also making posters and post-cards of well-known screen artists. They report that the sale of "The Perils of Pauline" posters and pictures of Pearl White is very large.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

HOW ONE EXCHANGE SAVES MONEY

W. C. BRIMMER, manager of Western Film Exchange, of Milwaukee, Wisconsin, one of the branches of the Anti-Trust Film Company, of Chicago, and handling the Universal program, has insured himself against excess toll charges by the telephone company.

Long distance calls are frequent in practically all exchanges, and the bills are far from small. To obtain an accurate record of his bills Mr. Brimmer has had attached to his telephone an instrument known as a toll-meter.

It works on the principle of a stop-watch. As soon as the call is received, and the long-distance wire opened to conversation, Mr. Brimmer starts the second-hand of the toll-meter by pressing a small lever. The second-hand in turn, gauges the movements of the minute-hand, so that when the call is discontinued there is a record of the exact number of minutes and seconds. The time is entered upon a small pad attached to the instrument.

"It has saved me uncertainty regarding the size of our toll bills," explains Mr. Brimmer, "and I am able to check the time down to the fraction of a second. I now always know in advance just what the toll bills will be."

A MODEL "THEATRETTE"

EAST POINT, GA., is getting a lesson in what a motion picture theatre ought to be in the new house that J. J. Mack is on the eve of opening in that little Southern community. The theatre is practically ready for its patrons, and its "unveiling" is expected almost any day now.

Mr. Mack, it appears, learned the science and the art—it's both!—being an exhibitor in the North and then went down to Atlanta to seek his fortunes in a new field.

He selected East Point as the scene of one of his first operations, and set out to work constructing a theatre that should be modern in all particulars and a "little beauty" of its size.



PHOTOGRAPH POST CARD SHOWING HIS THEATRE AND HIMSELF SENT OUT BY O. G. LANGWORTHY, OF SISTERVILLE, WEST VIRGINIA

The house will only seat 300, in fact, it's a "theatrette," but Mr. Mack has taken as much care to make it above reproach as if it were to hold 3,000. The new theatre will be equipped with Wisconsin opera chairs of the latest and best type. Oscillating and exhaust fans will insure ample supplies of fresh air. Imitation ferns are being skilfully used as part of interior decorations.

Two Simplex machines will furnish the projection, and electric pianos will provide the musical accompaniment for the pictures. Not the least attractive part of the building will be the lobby, where nine brass frames will give Mr. Mack ample opportunity for effective displays and announcements.

FOR HIGHER PRICES

Editor THE MOTION PICTURE NEWS,
New York City.

Dear Sir: I wish to express my appreciation of the notice which you gave our theatre in your issue of March 14, and to thank you for the same.

I am heartily in favor of your campaign for higher prices, not only for features but for general admission daily.

I do not believe in the nickel theatre. We charge here ten cents for three reels daily and also for four-reel features. As there is a strong sentiment against a raise in prices I have discontinued using features of more than four reels, except in rare instances.

However, I am studying the situation and before long think I can evolve a plan whereby I can use the longer features and also get more money for them.

I shall be glad to advise you as to what plan I put into effect and also how it works out.

Very truly yours,
M. M. MacCORMACK,
Austin, Texas.

DISLIKES COMMON NAMES

O. F. Langworthy, manager of the "Thee Show," is a believer in uncommon names, hence his theatre title. He says there is far too much duplication, and very little originality shown in the selection of a name.

His theatre in Sisterville, W. Va., is spoken of as one of the neatest in the State.

A LIVE WIRE MERCHANT

M. D. Brennan, a hardware merchant at Kilkenny, Minn., realizing the demand of local people in his

town for "movie" entertainments, has turned a room in his store over to motion pictures and with bright lights displayed in front of a sign bearing the words "Dreamland Theatre" is inviting the townspeople to drop all work at 7 p. m. and see the latest in motion pictures.

HEARD IN THE LOBBIES

A recent deal has given Frank Puckett, of Pueblo, Colo., the Photoplay Theatre in addition to his own house, the White City.

Messrs. Olsen and W. O. Powers will operate the new motion picture theatre that is being built at Glenwood Springs, Colo.

The Lears Theatre Supply Company, of St. Louis, has contracts for the refinishing of several large motion picture theatres during the summer season.

The Maffitt Theatre, St. Louis, which recently passed into the hands of "Billy" Goldman, is reporting consistent success under his direction.

Sedalia, Mo., is "screenically" speaking, owned and operated by Mr. Brill. For some time he has owned four out of the five motion picture theatres in the city. Then he bought out his sole surviving competitor, and is now "monarch of all he surveys."

Spirited negotiations are going on for the control of the Staunton Theatre in Staunton, Ill. The liveliest bidder for the house is the publisher of the St. Louis Sunday Evening "Telegraph," Maurice Engel.

A new motion picture theatre is in process of construction in Rocky Ford, Colo., and another at Raton, New Mexico.

William F. Bennett has just erected Maple Theatre in Richmond Hill. L. I., at a cost of $35,000, with a seating capacity of 600. Mr. Bennett is an old show man and is thoroughly conversant with the picture business.

The North Branch, Minn., opera house has been renamed the "Family Theatre" and under the management of W. E. Stoothoff has been turned entirely over to motion pictures.

The Watkins Amusement Company have purchased from J. A. Frachette the Watkins Theatre, Watkins, Minn., and have opened it as a motion picture house.

Gilbert Sandland, of Long Prairie, Minn., has opened up a new motion picture theatre at Nymore, Minn.

"It is one of the safest theatres in the Northwest," said Fire Marshal Arthur Price, of Minneapolis, Minn., following the installation of a $2,000 sprinkling system in the Saxe Brothers' Lyric Theatre in that city last week. J. F. Schwee is manager.

Jay W. Craig has purchased the Wonderland Theatre at Tracy, Minn.

Choose Convention Committees

League Selects Delegates to Look After Every Feature of Gathering at Dayton, Ohio, in July

THE committees for the Second International Exposition of the Motion Picture Art and the Fourth Annual National Convention of the Motion Picture Exhibitors' League of America, to be held in Dayton, Ohio, July 6 to 11, have been selected and their personnel is as follows:

General Committee: W. Rayner, chairman; H. C. Alexander, secretary; Val Rayburg, first vice-chairman; C. L. Passmore, second vice-chairman; Geo. P. Weed, C. E. Ramby, Chas. Gross, F. E. Tharp, D. H. Thompson, Clem Kerr, O. B. Weaver, Ben Wheeler, R. E. Alexander, Mrs. F. W. Baker.

Reception Committee: Ben Wheeler, chairman; Harry Lewis, secretary; Max Hurtig, vice-chairman; B. F. Potterf, Leon Berg, John Fetterly, O. B. Weaver, W. F. Olltslager.

Entertainment Committee: R. F. Alexander, chairman; Leon Berg, secretary; W. H. Bradbury, vice-chairman; J. H. Kindle, W. M. Seely, W. T. Stilwell, Val Passmore, Wm. Hemstecker.

Decoration Committee: D. H. Thompson, chairman; G. G. Kinzler, secretary; P. Rayburg, vice-chairman; C. A. Penn, A. H. Nolte.

Registration Committee: C. R. Ramby, chairman; Bert Fiale, secretary; Theo. Chifes, vice-chairman; D. H. Thompson, G. G. Kinzler.

Transportation Committee: F. E. Tharp, chairman; W. T. Stillwell, secretary; Chas. Wood, vice-chairman; G. A. Mohler, J. Kappel.

Hotel and Accommodation Committee: C. E. Gross, chairman; R. H. Kastle, secretary; Geo. Richter, vice-chairman; A. M. Wells, B. G. Potterf, John Fetterly, O. B. Weaver.

Information Committee: Geo. P. Weed, chairman; F. W. Potterf, secretary; O. B. Weaver, vice-chairman; F. E. Tharp, J. W. Harshman, F. Rayburg, Ed Banker, F. W. Baker.

Ladies' Entertainment: Mrs. F. W. Baker, chairman; C. A. Penn, secretary; A. M. Welk, vice-chairman; Chas. Kein, R. J. Kastle, Chas. Gross.



NATIONAL EXECUTIVE COMMITTEE M. P. E. L. OF A., DAYTON OFFICERS AND LOCAL GENERAL CONVENTION COMMITTEE

HIGH GRADE IN A NEW FIELD

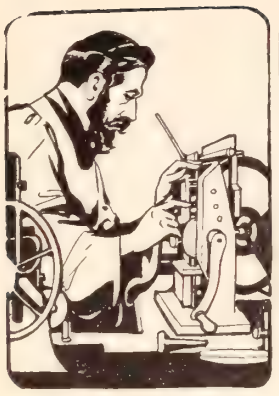
The High Grade Feature Film Company, who have been doing business for some time under that name in the Candler Building, 220 West Forty-second street, New York, as states rights buyers for New York and New Jersey, have decided to increase their business. Renting new offices in the same building and selling all the films on which they owned territory, they have become purchasers of films from abroad, which they intend selling all over the country.

"The Divine Law" will be their first picture, released April 15, and others will follow at the rate of two a month.

Large offices have been fitted out and space allotted for a projection booth. As soon as this is finished, active business will commence.

J. Joulsohn, the president of the company, intends going to Europe in May to complete arrangements for the purchasing of good four- and five-reel features.

The officers are: J. Joulsohn, president; L. D'Esterre, treasurer; and F. M. Wells, secretary.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*

Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest
PATENTS AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,092,549. Moving Picture Machine. C. H. Weise and F. A. McAuvie.

United States Trade-Marks

72,574. "Golden Gate Weekly." Motion Picture Films. Herbert Payne.

Canadian Patents

152,647. Film Rewinding Device. G. S. Proctor and J. B. Prendergast.

152,702. Three Colour Photography Method. E. H. Gamble.

152,815. Film Reel. C. A. Peters.

152,844. Fire Proof Partition. Mose Dawson.

152,866. Stained Relief for Transparencies F. W. Kent.

Patents Recently Issued in Denmark

18395. Automatic Fire Extinguisher. Paul Jules Ruez.

18449. Plastic Cinematography. P. A. W. Jurschewitz and others.

18450. Printing on Films. J. E. Thornton.

18505. Machine for Coloring Cinematographic Films. M. E. A. Hansen.

18525. Film Winding. K. G. Kreuter.

18548. Optical Apparatus. E. Chabeault.

French Patents

466,465. Cinematography. A. Szeliga.

466,596. Color Photography L. Tissier.

466,660. Projecting Screen. I Kitsee.

466,668. Projection. Boylite Concentrator Incorporated.

466,704. Cinematographic Apparatus. B. Korobtsoff and Himouli.

18622/437,173. Color Cinematography. L. Gaumont.

466,472. Photography. F. W. Kent

466,530. Films. E. R. Crowther.

French Trade-Marks

153,676. "Les Grands Auteurs Populaires" Cinematographic Films. L. Aubert.

153,677. "Les Grands Auteurs Internationaux" Cinematographic Films. L. Aubert.

1,981. "Biochrome.' Chemical Products for color Photography. Bayer.

Germany (Patents applied for)

B,70,155. Film. P. Benedetti.

R,34,564. Cinematograph. G. E. Ripley, W. N. Gladson and R. E. Thompson.

Germany (Models or Gebrauchsmuster)

593,345. Device enabling to avoid fire in Cinematographic Machines. F. Dischlatis.

German Patents (Issued)

270,557. Color Cinematography. John Campbell.

270,507. Cinematographic Apparatus. Leo Kamm.

270,508. Cinematography. Internationale Film Betriebs-Geselschaft.

Patents Recently Issued in Italy

417/157. Color Cinematography. Carl Zeiss.

417/247. Cinematograph. Carl Zeiss.

417/237. Automatic Camera for Aeroplanes. Ernesto Zollinger.

420/182. Motion Pictures on Disks. Brinati Alberto.

420/11. Relief Motion Pictures. Frank J. Goldsoll.

Trade Notes

To Clean Films without Danger

Benzine or benzole for cleaning films is most inconvenient and also dangerous. Not only has benzine a disagreeable smell, but its vapors are poisonous and inflammable as well. Other products exist which are used in various industries as solvents or grease removers, but none of these have yet been applied to the film industry.

Trichlorethylene is one of the best and would suit the film industry better than any other, if used instead of benzole or benzine. Trichlorethylene is liquid, and not only is it a cheap product but it is absolutely non-inflammable, and besides does not affect the body of the film. It has other virtues also. It dries speedily, and cleans equally well celluloid and acetylcellulose (non-inflammable) films.

Warning!

The German Motion Picture Paper "Projektion" contains this week a warning against the German Edison Company known as the "Deutsche Edison-Kinetophon-Gesellschaft" having its offices at Berlin and Vienna and all other infringers of the German Patent 177,685 covering a system of talking pictures and belonging to the German firm "Meester's Projektion."

An Interesting Book

Those operators who have a knowledge of the French language will doubtless find much that is valuable in reading the "Manuel Pratique," published by "Le Courrier Cinematographique" of Paris.

The book in question is not purposed exclusively for operators, but for all those who are interested in the motion picture industry. It is no more possible to become an operator by studying the "Manuel" than by studying any other book, but a good operator will certainly find a number of interesting things in the "Manuel," which are hard to bear in mind and which can only be found in a small library of reference books and other publications.

The book is fully illustrated and the various technical details dealt with are explained with great simplicity and clearness, so that with the aid of the drawings and illustrations very little French is really necessary to understand the subjects.

How to Write on Films

If you cannot find a good indelible

ink, here is a formula which will enable you to make some yourself:

Take 500 parts of water and dissolve therein 36 parts of sodium fluoride and 7 parts of sodium sulphate, cover the solution and put aside. Take a second vessel and put in 500 parts of water together with 14 parts of zinc chloride, add 56 parts of concentrated hydrochloric acid.

Mix equal quantities of each solution and add a small piece of dry china ink or a little India ink, or any other which will contrast with the color of the film, after which you can use the product.

The ink, prepared as described, should preferably be kept in rubber containers, as it affects ordinary glass bottles.

Correspondence

Patent Editor, MOTION PICTURE NEWS.

Dear Sir—I have designed and am using a revolving shutter that gives a much more brilliant and clearer picture than any shutter I have ever used. How can I find out if it infringes on any shutters already patented?

Truly yours, CHAS. E. WARD.
Operator, Palace Theatre, Onarga, Ill.

Mr. Chas. E. Ward, Onarga, Ill.

Dear Sir—In reply to your letter of the 16th instant, we beg to inform you that we shall be pleased to give you the required information by return mail if you will kindly send us a drawing or photograph of shutter by registered mail.

The information will be given you *absolutely free of charge* and your explanations, if any, will be treated as strictly confidendial. Yours truly,

M. H. SCHOENBAUM,
Patent Editor, MOTION PICTURE NEWS.

ANOTHER BROADWAY HOUSE IN PICTURES

The Globe Theatre, on Broadway, New York, long the home of musical comedy, has entered the ranks and will open on April 27 with "Neptune's Daughter," a Universal picture.

This seven-reel feature, in which Annette Kellerman plays the lead, was made by Herbert Brenon in Bermuda, and it was in the taking of it that Miss Kellerman and he were injured. The scenario written by Captain Leslie T. Peacocke was especially constructed so as to feature Miss Kellerman.

NEW KALEM STUDIO

The Kalem Company has just opened its new $25,000 studio at Jacksonville, Fla. The opening was celebrated with a banquet and a dance, at which President and Mrs. Long were among the guests. The new studio is built near the old Ostrich Farm, and its grounds extend for more than a block along Talleyrand Avenue, Jacksonville. It is said to be one of the best studios south of Philadelphia.

Exhibitors Protest Building Code

Pittsburgh Protective Association Votes to Reject First Clause of New Standard by Harrisburg Code Commission

PITTSBURGH, PA., April 15.

THE second annual meeting of the Motion Picture Protective Association since becoming a permanent organization was held in the Columbia Theatre, Sunday afternoon, April 12th. The Standard of Motion Picture Theatres, as drawn by the code commission in Harrisburg, was read and each member given a copy. This code met with the disapproval of the body, which voted to eliminate and correct most of the sections in Section 1, which reads:

"All buildings hereafter erected or remodeled for the exhibition of motion pictures, must be of approved fireproof construction, and main auditorium of such motion picture theatre shall not be above or below the ground floor. Nor shall any new motion picture theatre be permitted in a building on a lot of less than 25 feet in width."

This section was voted to be taken out by all but three members, the exhibitors being under the impression that a group of men who control a string of large photoplay houses and are still building, wants to push the little theatre out of their way.

Treasurer M. A. Rapp's report shows a balance of $488.26 in bank.

The complaint of J. A. Wright, of Irwin, Pa., regarding high taxes levied on motion picture houses in the boroughs was given to the committee to look up the decision handed out by a judge in the Allegheny County courts that the boroughs did not have to pay any amusement tax. The information was furnished by F. J. Herrington, who claims that he remembers the decision.

James Delves, who visited Philadelphia last Wednesday to confer with the committee of the eastern part of the state, reported that Mr. Wheeler, president of the Exhibitors' League of Philadelphia, says that there is no protective association in that city, but that the league will amalgamate their for ces with either Pittsburgh organization to contribute to and fight unjust legislative acts.

H. B. Miller made a motion, which was passed, to send a committee to Harrisburg to put the many complaints of the out of town exhibitors before John Price Jackson regarding the attempts of Inspector W. G. Wilson to close up their theatres.

The meeting came to a close after the complete body voted that a new section be added to the building code stating that the complete code would not affect theatres now in operation or the plans of new motion picture houses that have been passed by the building inspectors. The next meeting will be at the call of the chair.

First Progressive Picture Coming

"Master Cracksman," with Harry D. Carey, Will Be Ready for Release About May 1—Other Productions

THE Progressive Motion Picture Corporation will make their first release on May 1, offering "The Master Cracksman" as their initial production, with Harry D. Carey, formerly of the Biograph, in the title role. By a combination of circumstances, Mr. Carey is star, director and author of the forthcoming drama.

"The Master Cracksman" is a typical drama of the underworld, designed to illustrate Mr. Carey's ability to portray such types, in which he has in the past showed considerable ability. As an actor in such roles, he is conceded to occupy a unique position.

This release will be followed by the first of the "Buzzy Izzy" series, all two-reel comedies, with George Sydney at the helm.

Thereafter, as soon as possible, the Progressive will issue from their City Island studio Carey's Western romance, "Montana," which will be followed by "St. Elmo," "Kitty McKay," and "The Widow by Proxy." The last two are the work of Catherine Chisholm Cushing. Miss Cushing has been retained to write feature scenarios exclusively for the Progressive.

Harry D. Carey, general producer, director and star for the company, has had a varied career in the motion picture world for the past five years. Formerly a playwright and actor in the theatrical world, he first became identified with the Reliance Motion Picture Company as assistant director and scenario writer. Later he was general producer and director of the Washington Motion Picture Company and the National Film Distributing Company.

For the past year and a half Mr. Carey has been assistant director and leading man with the American Biograph Company, and played in one hundred Biograph productions.

Mr. Carey has written more than one hundred motion picture scenarios, and he has written and produced over fifty feature pictures.

Live News of the Week

W. H. Bell, well known in motion picture circles here and abroad, has just returned from an extended business trip to Europe, where he made his headquarters successively in London, Paris and Berlin. "Big doings" are afoot, Mr. Bell sagely remarked as he stepped off the Imperator on Tuesday, but to all pleas for details he was inexorable. These will come later, and very soon.

Mr. Bell was the organizer of the General Film Special Service in Kansas City not long ago, and was also associated with the management of a large chain of theatres in Australia. On both sides of the equator and the Atlantic he is a familiar figure to motion picture men.

Harry Spingler, who plays the part of the Count de Carojac in "The Banker's Daughter," is an actor of



HARRY SPINGLER

much experience. He has played in "Twickenham Ferry," "Higher Justice" and "Caught in the Web." He has also been with the Mutual Company.

For the enlightenment of the New York Morning Telegraph's "Moving Picture Weekly" and Tracy Lewis, attention is called to the fact that the Radium Gold-Fibre Screen at the Strand Theatre is not a "huge steel curtain"—we quote the aforementioned "Telegraph"—"absolutely fireproof, which separates the stage from the auditorium."

It is merely the screen upon which the pictures which Tracy probably witnessed at the opening were projected.

The technical expert of the "Moving Picture Weekly" was probably away on his Easter week-end vacation when the interesting news just quoted was written.

The Pathescope was exhibited to the faculty and pupils of the Washington Irving High School, New York, recently with reference to its adaptability for school use. Seventy-five teachers attended the demonstration.

"Trapped in the Great Metropolis," made by the Rolands Feature Film Company, is reported to be having successful runs in New York and Philadelphia.

The Universal Film Exchange, of which Mr. Hoffman is the manager, has moved from 111 East Fourteenth street, to 115 East Twenty-third street, New York, where they occupy an entire floor of 8,000 square feet.

The Florida Feature Film Company, H. C. Dorsey, manager, Mutual Life Building, Jacksonville, Fla., are handling the rights for "The Three Musketeers," Cosmos Film Company's picture, for Virginia, North and South Carolina, Tennessee, Georgia, Alabama, Mississippi and Florida. The picture opens on April 20 at the Odeon, Savannah.

Greta Wiesenthal, a "legitimate" actress, plays the leading part in "Kadra Safa," a five-part release of the Wil-Kar Film Company. Miss Wiesenthal has been a pantomimist for years.

"Between Savage and Tiger," released by George Kleine, was exhibited recently by Mrs. George W. Gould in her home at Lakewood, N. J., to a party of friends.

Arthur J. Aylesworth, of Edmonton, Canada, has entered into negotiations with the Pan-American Film Manufacturing Company, of New York, for the establishment of a studio in the Rocky Mountains in Canada, where pictures involving wild animals can be easily obtained.

K. W. Linn, who opened the offices of the Eclectic Film Company in 1912, and has been the manager there ever since, has sailed for Europe, departing April 15 on the Imperator. Mr. Linn will continue with the Eclectic and will act



K. W. LINN

as purchasing agent for them to secure the best films possible on the other side. He will make his headquarters in London, coming to this country but once or twice a year, in order to keep thoroughly in touch with the American market.

Arthur S. Kane will succeed him in the New York office and will assume the title of manager of branches.

Sol Lesser, president and general manager of the Golden Gate Film Exchange and the Golgate Feature Service of the Pacific Coast, appointed George McIntyre, on his recent trip East, as his New York buyer. Mr. McIntyre was formerly manager of the Motion Picture Distributing and Sales Company, and will have his office in the Candler Building, New York City.

Among the Mutual personnel who are members of the Photoplay Authors' League are D. W. Griffith, Frank E. Woods, Russell E. Smith, Jack O'Brien, Edward Dillon, James Kirkwood, W. Christy Cabanne and Irene Hunt.

Matt Moore, who probably gained much of his popularity in his impersonation of the policeman in the Universal white slave picture, "Traffic in Souls," is Irish through and through. He is at present playing opposite Florence Lawrence in Vic-



MATT MOORE

tor productions. The three brothers, Tom, leading man for the Kalem Company; Owen, a Mutual Company "hero," and Matt, are the best of friends inside and outside of business. They are all outdoor sportsmen, and when not "working" are busy at baseball or tennis. Matt was born in Ireland in 1888 and came to this country six years later. When nineteen he commenced his stage career in stock.

The Edison Company has secured the motion picture rights to the Hanlon Brothers' extravaganza "Fantasma," which has been playing for some time. The trick scenes lend themselves to the motion picture art. Charles M. Seay will direct.

E. F. Murphy, recently with the Imp Company, has taken charge of the factory and laboratory of the New York Motion Picture Company in New York City. He will handle the Broncho, Kay-Bee, Keystone and Domino pictures.

"Photo Life" is the title of a little four-page booklet issued by the Famous Players Film Company of New England to advertise their releases. The pages are neatly and well made up, a good grade of paper being used. The first issue came out on March 28.

Murray F. Beier has taken the positon of office manager of the Emby Feature Film Corporation with offices at 145 West Forty-fifth street. Mr. Beier was formerly manager of the World Film Corporation.

The de Renca Art Studio, 149 West Thirty-fifth street, New York, have made a statuette of John Bunny, the comedian, one of which has been forwarded to this office. "I should Worry" is the line on the base of the statuette. Very Bunnyesque!

Fourteen more theatres joined the ranks of users of "Sherry Service" of Famous Players and Lasky features during the past week.

The Blinkhorn Feature Film Company, of 110 West Fortieth street, New York; the Greater New York Film Rental Company, of 118 East Fourteenth street; and the William L. Sherry Feature Film Company, of 126 West Forty-sixth street, are among the companies that are using the Multicolor Film Improving Company's process for softening, improving, renovating and cleaning films.

Constance Bennett, who has rivaled Rodman Law for daredevil work, posed for the Animated Weekly recently in the peculiar accompanying picture.

Miss Bennett was requested to do something risky, and so suggested



ON THE EQUITABLE FLAG POLE

that she climb the flag pole of the Equitable Trust Building in New York. The building itself is 340 feet in height, added to which is the 85-foot flag pole.

R. R. Nehls' entrance into the motion picture business dates back quite a number of years. During his connection with the business he has been associated with many of its large enterprises. At present he graces the desk of manager of the American Film Manufacturing Company. When the Reel Fellows' Club of Chicago was formed recently he was unanimously elected its first president.



R. R. NEHLS

There are very few in the motion picture business that know that R. R. once graced the pulpit. However, as he says, "It didn't take," with the result that the motion picture business has a valuable asset and the Reel Fellows' Club a "real" president.

The work on the plant of the Willat Film Company, in Fort Lee, N. J., is progressing very rapidly. The contract was let to Robert Carleton of that borough.

The Pan-American Film Manufacturing Company have contracted with the Capital Film Corporation of California for the exploitation of their entire product. The first production entitled, "The Cross in the Wilderness," is ready for release May 1.

The Pathé Company will release "A Militant Suffragette" on April 27. It is said to be a masterpiece and is in five reels. It is built around the recent disturbances in England caused by the feminine enthusiasts who have stopped at nothing to gain their ends

J. K. Burger, of the Eclectic Film Company, is in Cleveland, Ohio, supervising the opening of a branch exchange in that city.

Ralph Stuart, who is playing in the "Hearts of Oak" company near Portland, Maine, while climbing a tall rock, some seventy-five feet from the ground, slipped back and nearly fell the rest of the way. He was unhurt, however.

Among those who attended the private performance of "The Banker's Daughter" at the American Theatre, New York City, on April 10, were the following: Mr. and Mrs. Richard Harding Davis, Mrs. Bronson Howard, widow of the author; Wm. A. Brady, Mr. and Mrs. F. Hopkinson Smith, Isidore Witmark, George Bronson Howard, Evelyn Hamilton Eden, Duncan McRae, Mrs. George C. Riggs (Kate Douglas Wiggin), Bruce McRae, Mr. and Mrs. Walter Craven, Louis Joseph Vance, Mrs. William Halsted Purdy, B. T. Blake, Templar Saxe and Katheryn Browne.

Margaret, "Our Mutual Girl," made a personal tour of inspection of the battleship "Arkansas," a new superdreadnaught, by virtue of special permission of Josephus Daniels, secretary of the Navy.

The Manhattan Feature Film Company have purchased the United States rights to nineteen foreign productions. Offices are to be opened from which the films will be booked. The officers are Joseph E. Arnett, general manager; Percy R. Werneck, president; E. B. Stanly, vice-president.

Representatives of the Mizrach Film Company, of Odessa, Russia, who have brought pictures of the Holy Land to be exhibited in America, are producing a picture depicting the life of the Jews in this country. This will be directed by S. L. Goldin and is to be exhibited in Russia.



"I SWEAR MY ALLEGIANCE"
Scene from "In Old California"—(101 Bison—2 Reels—April 25)

"The Drug Terror," the Lubin six-reel picture, has aroused the interest of New York exhibitors. The DeKalb Theatre, Brooklyn and the Prospect Theatre, New York, paid $1,000 weekly rental, it is said, to the Sociological Research Film Corporation, controllers of the picture.

The William L. Sherry Feature Film Company will entertain a large party of invited guests at the opening of "Brewsters' Millions" at the new Strand Theatre, New York

Grace Cunard, who is playing the title role in the "Lucile Love" series with the Universal, nearly had a very serious accident recently. She fell from an elephant and twisted her ankle, but continued playing.

Midgar Features will shortly release a three-reel drama entitled "On the Edge of Shame." This picture is made by the Imperator Film Company.

Lloyd Ingraham is the latest addition to the staff of directors at the Universal Pacific Coast studios. Mr. Ingraham is directing the Rex Company in which Robert Leonard is starred. He has had a wide stage experience before coming to the screen. He was obtained by the Universal from the Essanay Company and is at present producing "The Fox."



IRENE WALLACE IN "THE DAUGHTER OF A CROOK"
(Victor—3 Reels—Released April 24)

SCREEN ACTORS FOR THE SCREEN

The Why and Wherefore of the Legitimate Actors or Actresses' Failure to Equal Their Stage Success Before the Camera Explained by a Screen Actor

SCREEN-ACTING is a branch of the dramatic art, separate and distinct from stage-acting. It does not follow at all that, simply because a man or a woman is a great actor or actress before the footlights, he or she can step in front of a camera and achieve an instantaneous success. Many good stage actors have failed miserably on the screen, because they neglected to learn how to adapt themselves to the peculiar conditions of acting before the camera.

This is commonplace now, but not until very recently has the truth of the matter been universally admitted. The why and wherefore of it is very clearly summarized by E. K. Lincoln, of the Photoplays Production Company, who will play the leading part in "The Littlest Rebel," their forthcoming release.

"While I do not wish to decry the work of legitimate stars in any way," said Mr. Lincoln, "their appearance in motion pictures has impressed on me the fact that oftentimes a very smart person may not understand another's business. The art of the photoplay differs from that of the stage. Even "making up" is done differently.

"Then the working lines must be understood. Playing before the camera is far different from playing before an audience. To get the best results one must have experience and have studied.

"That is my opinion and it is the policy of the Photoplay Productions Company. Mr. Frank A. Tichenor, the general manager and myself have made an exhaustive study of this phase of the producing end of the motion picture industry. We wish our pictures to reach the public as the highest form of visualization of the plays from which they will be adapted.

"Take our first production, "The Littlest Rebel." It has played in every hamlet from coast to coast and as a play ranks among the most popular. Now we will present it in motion pictures, and naturally we want to do it in the best possible way. After studying the work on the screen of players who have made a success as motion picture players and of the players whose reputations have been gained by work on the speaking stage, we decided to make up our cast of persons experienced in the silent drama.

"OUR decision to compose the company of screen-players has been reached because we know beforehand just exactly what to expect from their work. They understand the technique of the business. It is foolish, I believe, to expect to transplant a speaking actor or actress to an entirely new atmosphere and method of procedure at one fell swoop and expect him or her to get the best results.



E. K. LINCOLN

"This idea is amply borne out by the appalling number of failures that have been made recently by legitimate stars in expensive motion picture productions.

"I believe that it would not be placing the average too high to say that not one in ten of these great people of the spoken drama have been satisfactory in their work in pictures. In several instances they fell down utterly. Sometimes it is the exaggerated artistic temperament which prevents the star from getting into the spirit of the work but as a general rule it is an absolute lack of knowledge of picture-acting that causes the trouble.

"With reasonable training and some real hard study of the basic requirements of this brand new art, the real actors of the legitimate stage mould most readily into fine picture-actors, but usually they are drafted at a big salary to work in one picture, and they have "fallen down" and gone out of the game before they have grasped even the elementary details of picture-acting.

"One great difference between motion picture players and those of the speaking stage is that the first must be primarily actors or actresses, while the latter are often readers of lines.

"The speaking voice covers a multitude of sins on the speaking stage. It cannot do so in motion pictures. The player on the screen has but two methods of conveying thoughts: expression and pantomime. He learns these. He becomes a master of the art and enlarges upon his vehicles till they are sufficient.

"The player on the speaking stage relies all too often on a quaver of the voice to convey pathos or mirth and other tricks of the trade which are of no use in pictures. The use of the speaking voice differentiates between the two very largely.

"BLANCHE BATES, the emotional actress, for one, knows this. I was interested in a recent speech of hers to the graduating class of a school of acting. 'Preserve your speaking voice,' she said. 'It is all that stands between us and the motion picture players. If it is not worth the extra two dollars, what is to become of us?'

"Miss Bates was right in that the speaking voice does stand between the two. And when a player from the speaking stage comes to pictures where his silver throat does him no good, he is as handicapped as a whist player would be if his hand was stripped of all its trump cards.

"On the other hand, the folks who have been playing in pictures know just what is required of them. The camera catches exactly what they want it to catch. They know what photographs well and what does not, and they enlarge on the one and endeavor to eliminate the other.'

RICKETTS IS SUCCESSFUL

Tom Ricketts, one of the American Film Manufacturing Company's producers, is very much encouraged by the approval accorded some of his more recent productions by the exhibitor as well as the public at large. Some of his recent successes are "The Trail of the Lost Chord," "Where the Road Forks," "In the Firelight," "The Hermit," and others.

Mr. Ricketts strongly advocates quiet and natural acting and is remarkably successful in bringing out all that there is in a situation. He develops an unobtrusive but forceful action and he enjoys the profoundest respect of his entire company.



The Architect and Contractor

THE selection of an architect for the construction of a theatre, like the selection of an architect for any type of building, is not generally done with that care and consideration which should surround so important a matter. It is only too often merely a matter of friendly choice instead of sound business judgment.

To serve you ably and with the greatest of efficiency, and best ultimate result, your architect must have earned and must bear an unblemished reputation for honesty and integrity. If he has not those qualities, he will not think straight nor plan straight. He will spend his time contriving how to beat the laws, instead of planning how most efficiently to comply with the requirements in the most economical manner. You cannot place your trust in him, nor will contractors have that confidence in him that will cause them to take his word as law.

His early schooling should have been a combination of a college training and years of experience in study with well-established and successful architects. In the former he receives a broadening of ideas, the benefits of general contact with men of all nations and all fields, and if he has been wise enough to have taken a course in a college of architecture, he has at the same time received a firm foundation in the study of the fine arts, the sciences and the engineering branches of the profession.

A college training does by no means make a man the finished product, but if he is made of the sterner stuff, he will find it has made him to know the value of study, it has shown him how to study, how to do research work, and it will make him anxious to delve to the very depth of every subject he undertakes.

The value of the man who has not had the training is not to be depreciated, but it cannot be gainsaid that two men of equal natural abilities and ambitions, the man that has had the additional advantage of a thorough college training will surely prove himself the more valuable.

YEARS of association in the office of successful architects is invaluable for the knowledge stored up of practical construction and design, of business systems, of the knowledge of materials, of superintendence and the knack of governing and controlling men.

This second schooling is most important in conjunction with the first. It need not be entirely supplemental, for it is even better to have the college training in between two periods of office practice.

With such a foundation one is then ready for the real school of hard knocks. Real strength is developed after years of independent practice. Select your architect with great care, judge him by the aforementioned standard, and then judge him by the character and quality of work he has done for himself. Give consideration to his present practice and his office organization.

If you desire to build a special type of building in a district where there is no architect specially fitted for such a problem, and yet you have confidence in a general practitioner for the qualifications aforesaid, you should see to it that he forms an association in the particular work with an architect who has the desired ability, that a successful solution may be the result.

Such consultations and associations with specialists are on the increase in all professions, and architecture is no exception. In this way even the country theatre located distant from the active markets may be built with the highest efficiency and with the greatest economy

FROM the time the architect has been selected to the time the plans are ready for estimating, a long and important period elapses. Hints on the essentials of the designs will be the subject of papers to follow, but let us now have a word as to contractors.

There are numerous ways of having a structure built. Firstly, the work might be done by a contractor on "time and material plus a percentage for profit" basis. In this way the work is always done the quickest, and is entrusted to a responsible and honest contractor. Every community has a few of them.

The contractor will charge every item of expense on the entire job at what it costs him and will receive as a profit a percentage based on the costs, most generally ten per cent.

The owner pays the true price for what he gets. He does not in this manner speculate with the contractor as to who gets the best of the other. It is, however, a fact that but few buildings are erected in this manner, and the system is seldom followed except by large and rich corporations. Its disadvantage is that one does not know the cost of a structure until the work is completed, unless a maximum price agreement be made between owner and contractor, which has lately become the vogue.

THERE are two other ways of handling the construction end of the problem, one is to have all the work done under one general contract, and the other by dividing the work to be done by a few or many individual contractors, divided according to trades.

In the former case, there is the advantage that with one contractor a definite time for completion may be agreed upon and liquidated damages easily collected, whereas with a division of the work under separate contracts it is extremely hard to fix that part of the delay each contractor causes.

The work under one contract has this disadvantage. No general contractor does all lines of work. They are almost entirely "jobbers" and after they get the contract it is hard to tell which irresponsible sub-contractors may be given the work, only too often parties that would not be owners' and architects' selection at any cost.

Better results and generally at a

lesser cost are obtained by a division of the work under a few contracts, such as one for electrical, one for plumbing and heating, and a third for the remainder of the work.

In selecting your contractors, give careful consideration and preference to responsible local firms. Everything being equal, engage the parties nearest the site. Their personal interests and attention to the work will be invaluable. They must be financially responsible, must bear a reputation for good work and for willingness to accept an honest decision against them. Contractors who are proverbial scrappers must be avoided.

Having purchased the site, selected your architect and the latter having completed the necessary working designs and specifications, and then having selected your contractors, you are now ready to break ground and watch—step by step—the construction of your enterprise.

Construction Notes

California

O. S. WOLFE, of Los Angeles, is negotiating a deal for a site for a motion picture theatre in Escondido, near San Diego, on Grand avenue between Lime and Maple streets.

Work on a $20,000 motion picture theatre to stand at the southeast corner of Eighth street and Broadway, San Diego, has been under way for three weeks. Excavations were made on March 29. The house will seat 1,010 persons, and will form part of a $45,000 structure. Walter S. Kellar is the architect. E. A. Edwards, a paper-mill owner of Wisconsin, is the holder of the property under a ninety-year lease.

Connecticut

Construction work on a motion picture theatre in Manchester, Birch street, is very near completion.

Illinois

"The Plaisance," on Parkside avenue, Austin, is now nearing completion. It has been leased to A. M Gallos, who operates several motion picture theatres in Chicago.

A new motion picture theatre to be erected on Michigan avenue, Chicago, at a cost of $125,000, has been announced. Another to be built on the North Shore will cost $150,000, it is estimated.

Macomb, Ill., is shortly to have another theatre. It will be built and operated by Charles Nund and Clarence Foster.

Iowa

The Le Mars Realty Company, of Le Mars, has filed articles of incorporation with capital of $50,000 and will build a motion picture house. The new theatre is expected to seat 600 people, and will be of reenforced concrete construction and fully modern.

Louisiana

The Mutual Theatre Company, of Shreveport, is planning to erect a theatre on the north side of Texas street, between McNeil and Louisiana streets, Shreveport. Plans are being drawn by Ed F. Neild. The stage will be of standard design. A pipe organ will be installed. Rest-rooms for women and a smoking-room for men will be features of the theatre.

Massachusetts

A motion picture theatre will be fitted up in the building now being constructed at 15-21 Green street, Worcester, for Maurice Barsky.

Continental Hall, at 184-188 Main street, Worcester, will probably be equipped as a motion picture theatre by its new owners, J. A. and Charles R. McDermott. Transfer papers were filed late last month.

Maryland

Frederick Wright will erect a motion picture theatre at Hagerstown, on the C. Henneberger property, a transfer deed of which was recently filed in the court house at that town

Michigan

The Pastime Theatre, East Tawas, has been sold to Alva Wood, Jr., who is preparing to make extensive improvements in the building.

Montana

H. M. Wilson, manager of the Orpheum, Glasgow, has taken out a building permit for the construction of a new motion picture house. The building will be of reenforced concrete and will be fire-proof throughout. The new house will cost $18,000.

V. Knapp, of Boise, Idaho, has taken the lease on the new picture house being constructed at Havre by Mrs. S. A. Harrington, of Chicago, Ill. The theatre will be 30x160 and will be fully modern. The cost is $15,000.

Eugene Morin will open his new motion picture theatre in Missoula in two weeks. The theatre is on North Higgins avenue and cost $18,000.

New Jersey

A building permit has been issued to Louis Gattlieb, of 549 Main street, Paterson, for a one-story brick motion picture theatre to cost $4,000.

A $30,000 motion picture theatre will be erected at the southeast corner of Bergenline avenue and Golden lane, Union Hill, for the Temple Theatre Amusement Company, by De Riso Bros.

A one-story brick theatre, to cost $8,000, is being planned by Oliver R. Parry, of Philadelphia, for Bullett & Edwards, to be erected at Cape May.

New York State

Rochester will have a theatre seating 2,100 persons on South Clinton avenue within a year. It will stand between the Temple and Victoria, with a fine frontage on Clinton avenue. The men behind the deal are William H. Craig, superintendent of the penitentiary, Clarence Jennings, proprietor of the Bartholomay Pavilion at Charlotte, and Albert Feinberg, the restaurant man.

Vincent White is planning to build a $10,000 motion picture theatre, 70x95, at the northwest corner of Pearl and Main streets, Medin, if successful in his negotiations for the property, on which a dry-cleaning establishment now stands.

Ground will be broken this week in Buffalo for a modern fire-proof motion picture theatre at Broadway and Madison streets, for the Broadway Amusement Company, Percy S. Landsdowne and Louis Newman are behind the scheme.

A one-story brick motion picture theatre will be built in Albany at the west side of Broadway, north of Decatur street, for the Mills Brothers, by Charles Wutke, 15 Hull street. L. Allmendinger, 926 Broadway, is architect. The cost will be about $15,000.

Majestic Hall, at Riverhead, L. I., will be used as a motion picture theatre. The auditorium is the second floor of the newly completed A. O. Jones building.

A $25,000, two-story brick motion picture theatre is about to be erected in Woodhaven, L. I., on the south side of Jamaica avenue, forty feet west of Boyd street. Lott & Gascoyne, owners, are now taking bids. George E. Crane, 2706 Jamaica avenue, Richmond Hill, is architect.

Philadelphia

A one-story brick theatre, seating 500, will be built at 937-41 South street, Philadelphia, for S. S. Freeman. Bids are being asked for. Architect, M. Haupt, Drexel building.

A motion picture theatre at Forty-sixth and Market streets, will be built for William Mitchell, under the direction of Allen Wilson, architect.

A $2,000 motion picture theatre at 2715 Germantown avenue, to seat 450 persons, will be built by J. T. McCorkell, for Miller, Hill & Smith.

Plans have been completed for a new front elevation on the motion picture theatre owned by John J. Conner at Fifty-second street and Greenway avenue. Allen Wilson, architect.

The hall property at 405 North Sixty-fourth street will be remodelled at once into a motion picture theatre for Piero Pardamone at a cost of $3,000.

A stone and brick motion picture theatre, to cost $5,700, will be built for Herman Beyer & Company at Sixty-first and Vine streets. The building will be 44.6x110. Architect, Samuel G. Morrison.

The
Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES
Published Every Week by
EXHIBITORS' TIMES, Inc.
220 West 42nd Street, New York City
Telephone Bryant 7650

Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

ADVERTISING RATES on application

Copy for next issue must reach us by Wednesday 11 a. m.

For Feature Booking Directory See Page 53
For Buyers Guide See Page 63

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX April 25, 1914 No. 16

A Disturber of the Peace

MAJOR M. L. C. FUNKHOUSER, the Pooh-Bah of Chicago's censorship imbroglio, is again disturbing the peace of the motion picture interests of the Windy City.

This time it is because he refused to view, in person, a film he was about to condemn.

Such an attitude on the part of the Major is, of course, anything but surprising. It is merely exasperating.

* * *

THE Major's behavior toward motion pictures is similar to that formerly in vogue among Turkish customs officials toward Christians. The "Sons of the Prophet," when collecting duties from a Christian, always received the money in a long-handled basket, from which it was taken out and fumigated before they touched it.

In the same way the Major refused to be contaminated by direct personal contact with the abhorred film. Holding his own sacred person inviolate, he sends out his subordinates, and issues his fiat on their reports.

Is our worthy Funkhouser afraid to look at a picture lest he be converted to a common-sense attitude regarding them?

Or has the good man been so busy making raids that irritate his superiors that he has had no time to dabble in censorship?

* * *

NEITHER one, it seems.

They can't make me review a film if I don't want to," is his defi. This has a familiar sound.

"'Cannot' is false; and 'dare not' is falser. Tell them, Cæsar will not come!"

A Second Deputy of Police in the role of dictator!

"Upon what meat doth this our Cæsar feed,
That he is grown so great?"

* * *

WHY all this bluster and bravado from Funkhouser, when he was simply asked to discharge the duties of his office himself, instead of leaving them to his assistants?

Very properly the owner of the pictures Funkhouser condemned has taken legal measures to compel either Mayor Harrison or Chief of Police Gleason to give the pictures a fair examination.

He should also take legal steps to have Funkhouser summarily deposed from his self-constructed pinnacle.

By what right does Funkhouser refuse the right of appeal from his subordinates to himself?

* * *

WHILE we have censors, let us have men who will fulfill all the duties of their office, not a pompous bureaucrat who is too dainty in his ideas to do the work of his position himself.

It is high time that Funkhouser was taught a severe and lasting lesson.

A Short-Sighted Judge

A POLICE Court Judge of Albany, N. Y., has decided that motion picture theatres, when operated on Sunday, "disturb the peace and the repose of the community." In other words, the motion picture theatre is a public nuisance when open on Sunday.

Needless to say, the exhibitor who was convicted under this decision has appealed to the County Court.

THE MOTION PICTURE NEWS would like to ask Judge Brady just what it is that makes a motion picture theatre a nuisance on Sunday, and not on any other day during the week? And incidentally, we wish to remind Judge Brady that the day of "Blue Laws" has passed. Country clubs are opened on Sunday and no law has ever designated them as a nuisance. Many other wholly secular institutions flourish on the Sabbath as on every other day and do not "disturb the peace and repose of the community."

Without impeaching, for the present, the soundness of Judge Brady's decision, we wish further to call his attention to the effect of Sunday motion picture shows upon the "peace and order" of certain towns and cities in Great Britain.

In one of them, a few months after the town council had permitted the opening of the motion picture theatres on Sunday, the chief of police reported a remarkable decrease in cases of drunkenness and disorderly conduct on that day, and in cases of assault upon women and girls on the Sabbath. Similar results were testified to in other communities.

If this is "disturbing the peace and order of the community," then it had better be disturbed every Sunday in every city and town in the United States.



CRANE WILBUR
"HARRY MARVIN"

PEARL WHITE
"PAULINE"

PAUL PANZER
"OWEN"

FRANCIS CARLISLE
"HICKS"

L. J. GASNIER
CHIEF DIRECTOR

DONALD MACKENZIE
"THE PIRATE"

These are the famous Pathé Players who are making

The Perils of Pauline

the talk of the whole country. Where could you gather together into one company so many famous moving picture stars? And where could you get more facilities, better co-operation, longer experience or greater resources than the Pathé studios and organization afford? The houses showing The Perils of Pauline are playing to capacity audiences. It has caused more stir than any other picture or series of pictures. You should—in fact, you *must* for your own interests book it.

The Third Episode is Released April 20th

Get it. Get the first and second episodes. Get your share of the 20,000,000 people into your theatre.

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City



These papers with more than TWENTY MILLION READERS are NOW running the story of

The Perils of Pauline

More papers are being secured every day. The influence of the publicity is shown by the fact that never before have we had such a demand for a feature film. Telegrams are pouring into the office from all parts of the country. Exhibitors are fighting for early runs—they are wise—they know a good thing when they see it. So do you.

Book Pauline and Prove It

Get the full series. Your patrons want it and you know that it is up to you to give them what they want. Now do it.

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"THE REDEMPTION OF DAVID CORSON"

(Famous Players)

REVIEWED BY LESLEY MASON

THE Famous Players' productions, from the first to the present one, make it possible for an admirer of them to borrow the advertising slogan of a well-known New York firm long enough to say, "'Famous Players' stamped on a film, means 'Standard of Merit.'"

This is not attributing perfection or infallibility to these productions. It simply means that they have maintained excellence in all things more consistently and habitually than any other American company of the same kind. There is less resort by the Famous Players to inferior or mediocre ways and means of achieving their effects and results than in any other firm exclusively producing features on this side



THE CROWD FLOCKS TO HEAR CORSON

of the water. True, they were among the first in the field. But they have never suffered, nor will they ever suffer, by comparison with the products of other companies which have since arisen, so long as they are loyal to the principles to which they have hitherto adhered.

"David Corson" is worthy, as a whole, to rank with any of the photodramas that have come from this house. All the merits that are common to their productions are to be found in this one—directing that amounts to strategy in its compassing of the ends to be attained, photography rarely below the best and companies that are generally well-balanced and efficient.

"Clothes" and the Mary Pickford series are plays of, for and by women, but "David Corson" is pre-eminently a play of manhood, a play for strong men, with strong men as its best and worst characters. Only two women have parts of any consequence, and of these even the role of the heroine is a meagre one.

Men and manhood is the theme. The whole play revolves around three types, all men of mental and physical strength —David Corson, the eloquent Quaker; Andy, the lumberman, whose experience with David makes him a preacher; and Dr. Paracelsus, street fakir and medicine man. These three characters are of such vital importance to the drama that, provided they are well cast, the rest of the parts may be left to take care of themselves.

In finding actors for these roles the Famous Players have scored a triumph. A stronger trio than William Farnum as Corson, Hall Clarendon as Andy and Robert Broderick as Paracelsus it would be difficult to find.

Farnum's delineation of the hot-blooded Quaker is one of the most brilliant pieces of acting the screen has seen. Broderick, as the Doctor, effects that absolute identity with his part which is absolutely essential to realism. The finesse of his acting, where the temptation was so strong to overdo and thus undo his work, is admirable. Clarendon's portrayal of Andy is warranted to make him a favorite in this and other parts of a similar character.

The one weak spot in the production is Constance Molineaux's enactment of Pepeeta, the Gypsy. It is fortunate the role is not one of the major ones in the play, or such a weakness might have proved a disaster. The woodenness of her acting was all the more noticeable because of the contrast afforded by the flawless work of her three colleagues. She retrieved herself to some degree in the latter scenes, but frankly missed most of her opportunities in the earlier part of the play. It should be repeated that Miss Molineaux's inferiority to the rest of the cast has no real effect upon the strength or excellence of the production as a whole.

Pages could be written about the fine photography and thrilling scenes of "David Corson." Enough, however, to know that they are there. The exhibitor and the audience will find them out.

"THE GHOST"

(Pathé)

REVIEWED BY A. DANSON MICHELL

A THREE-REEL story of the old days when buccaneers held full sway over the seacoast, robbed where they would and destroyed what they could not steal. The plot is carried out in an enviable manner, making a picture that will thrill every full-blooded American boy and man.

The melodramatic parts are not overdone in the least. The action is absolutely clean and thrilling. The cast, consisting of Claire Rae and Crane Wilbur in the leading parts and M. O. Penn in the rôle of villain, is worthy of commendation.

The feature is the work of M. O. Penn in his part of the buccaneer, who, believing he has killed his brother, sees his "ghost" on his return to the home of their father. The audience is treated to some of the finest emotional work ever witnessed upon the screen. One can slowly see him going crazy, and watch his terrible anguish. Outside a storm is raging and this adds realism to the scene.

A good love story runs throughout. On the death of their father, Gabriel and his brother, who has been cut off without a penny, go out to seek some lost treasure. They locate it after some work and start on the return trip. Gabriel in crossing a quicksand bed sinks, Peter refusing to rescue him. He is saved by some fishermen and returns to confront his wicked brother, with the effect already described.

"SHORTY ESCAPES MARRIAGE"

(Broncho)

REVIEWED BY PETER MILNE

THERE are four reels to this piece, that might be called dramatic-comedy or comic-drama, either way will do. It is to be released in two parts and no doubt will create a lot of interest. The plot is novel, one that is seldom used; there is some fine, fast riding and a few hot skirmishes between cowboys and Mexicans. The photography is clear and distinct through the entire four reels.

Shorty, in a skirmish, is captured by Mexicans. After many attempts to find him, the ranchers finally give him up for lost. In the meantime an important letter has come for Shorty; they open it and find that Shorty is to have a large sum of money if he marries his cousin, who has started for the ranch. Brown, another cowboy, agrees to take his place until he returns. He has to marry her in the end as the required time is up. Shorty, returning, is furious at first because he has lost a large sum of money, but finally is reconciled.

"THE BANKER'S DAUGHTER"

(Life-Photo Film)

REVIEWED BY LESLEY MASON

"THE Banker's Daughter" is a picture that would bring credit to any producer, and will bring double credit to the company whose maiden effort it is. So many pictures bear witness to the headlong haste and culpable carelessness with which they are turned out, that it is refreshing to find one which is the product, scene by scene, of thought and care, guided by intelligent directing, and expounded with photography that defines and emphasizes.

Taken from the famous drama by Bronson Howard, the photoplay is blessed with a powerful, well-constructed story



STREBELOW LEARNS HIS WIFE'S SECRET

to begin with. Given such excellent material in which to work, and there should be little wonder that so capable a company, commanded by so competent a director as William Haddock, has achieved such gratifying results.

This observation is not made with the intention of depriving either company or director of what is their due; it should rather add to their laurels. The better the drama, the better the actors and their stage-general must be to reach and hold its level. To say that they have done so in this case is praise enough for anyone.

The briefest outline of the plot, for the benefit of those who may not be acquainted with it, will reveal the dramatic possibilities and power of the play. The banker's daughter, her secret engagement to a young artist broken in a quarrel, gives her hand to a millionaire to save her father from financial ruin. Her heart remains with the artist, but not until years afterward, when a former suitor of hers, a French Count, kills the painter in a duel, does her husband discover who it was she had really loved. In a second duel, he kills the count, and then leaves his wife, saying that her love alone will bring him back. Their little daughter is the chief factor in reuniting them.

Scenes and episodes in abundance can be enumerated as examples of the manner in which the play has been "screened."

The beauty of the pictures depicting the hunting-party in the Maine woods will make a lasting impression. Similarly, the natural setting for the duels was chosen with an eye to sharpening the sense of the coming tragedy by the bleakness and sombre aspect of the scene. These represent the finest photography in the play. One or two studio scenes were a disagreeable contrast in setting to the rest of the picture.

Equally tense scenes of a different sort are those in which the ruined Westbrook, revolver in hand, fights and conquers the temptation to blow out his brains. A series of fine double exposures lay bare to the audience the thoughts, recollections and visions of the future that pass across the struggling man's mind. It is safe to say no better scene of its kind than this has been depicted on the screen, in this country, at least.

Pathos and tenderness are paramount in the episodes where little Natalie, the daughter of Lillian and John Strebelow, puts forth her childish powers to bring peace between her parents. These are but a few of the principal features of a thoroughly good photodrama.

"The Banker's Daughter" is a play without a villain, and Harry Spingler should be commended for making the Count de Carojac no more than a hot-tempered, but polished, Frenchman. David Wall's impersonation of John Strebelow is full of dignity, charm and amiability. Miss LaSalle's Lillian is somewhat colorless, but it has the merit of not being "stagy," as a more emotional performance might have been.

Altogether, The Life-Photo Company's production deserves all the success the original drama has had.

"LUCILLE LOVE, THE GIRL OF MYSTERY"

(Gold Seal)

REVIEWED BY PETER MILNE

THE second part of "Lucille Love, the Girl of Mystery," to be released April 21, is even more exciting and ends even more mysteriously than the first. The crowning scene in this instalment is a large ship at fire on the sea. It starts in the boiler-room and overruns the entire ship, spreading terror and consternation among the passengers. Most of them, panic-stricken, jump overboard; a few are saved in the life-boats.

The cast is practically the same as in the first part, no new characters of any importance being introduced. The photography leaves nothing to be desired in clearness and light effects.

Lucille, still in pursuit of the spy, Hugo, lands on the steamer Empress, after a long trip in the air. Mutual recognition follows her arrival on board the ship. Hugo, to cast suspicion on General Love, sends a message broadcast, via wireless, to the effect that Love stole the papers.

He then disables the wireless apparatus so that no more messages can be sent or received, but in doing this he receives a severe shock. Lucille acts as a nurse to him,



LUCILLE IS CAST ASHORE

and finds the papers in his room. She promptly possesses herself of them. After they have been sailing for many days an explosion occurs in the boiler-room, it spreads so quickly that the whole ship is soon on fire. No help is obtainable owing to the wireless communication being cut off.

The fate of Hugo is left to be followed in another instalment. Lucille is cast on an island inhabited by savages, half dead from floating around in the water for many hours. Hundreds swarm around her, and here the film ends.

"THE TREASURE OF ABDAR RAHMAN"

(Pathé Photoplay Masterpieces)

REVIEWED BY LESLEY MASON

THIS picture is one of those that prove the claim, now being more widely advanced than ever, that many motion picture features deserve classification as "photo-stories" or "photo-novels" rather than as "photo-plays." There are great novels that could not be reduced to stageable dramas without losing many, if not most, of the episodes and characteristics which make them great. But here the screen is broader and more powerful than the stage, for the great majority of such novels could be dealt with justly and



A TENSE MOMENT

adequately in motion pictures, and translated into a "photo-story" which would forfeit none of its strength because it was only secondarily a drama, and primarily a story.

Such a story, pictorially related, as absorbing as any drama could be, abounding in dramatic situations, centered around the baleful influence of a certain treasure upon its various possessors, is "The Treasure of Abdar Rahman." A story like this one might be transplanted from the page of Flaubert or Gautier to the screen, but never to the stage—any dramatization of it would be a feeble approximation to the original.

To add to the power and interest of the picture, the scenes were taken in Morocco, in the very country where the incidents of the story are supposed to have been enacted. The result is a series of scenes, marvelous for their strange beauty, impressive by the grandeur of the desert and mountain landscapes that furnish gigantic settings for the human action.

The story, as unusual as the other elements of the picture, runs as follows:

Abdar Rahman, returning from a raid upon a neighboring tribe, brings with him Romeika, the daughter of its sheik, who finally ransoms her. Romeika's rescuers give warning of the intention of her father to return and capture the jewels left in ransom. Fearing the vengeance of his enemy, Abdar buries his treasure and writes in code its secret resting place. Not long afterwards Romeika's people assail the palace, capture its inmates and kill Abdar, but are thwarted in their search for the treasure by a faithless servant who obtained the code and secretes it.

Three hundred years later, at the time Morocco is occupied by the French, a native woman discovers a strange-looking box on the hillside. It is taken to her tent and later sold to an army officer, who, upon opening it finds a faded manuscript, the writing of which he is unable to understand. A translation is made by a native merchant in the market place, who dexterously deciphers its real meaning and goes to unearth the treasure for himself. The translation given to his patron appears at first to be a meaningless combination of words, but he later discovers its real meaning and immediately goes in search of the jewels which have been so long buried.

By the time he has overcome the contending obstacles and reaches the place of the buried treasure the thief had succeeded in unearthing it and is well on his way. A chase is instituted after the fleeing man. In the meantime the fugitive tries to hide the treasure in a desolate place. He is prevented from carrying out his purposes by the presence of lions, who frighten him away, leaving the box on the desert, where the beasts stand guard over the strange object.

"THE GOD OF VENGEANCE"

(Chariot)

REVIEWED BY A. DANSON MICHELL

SUSPENSE has been made the keynote of this four-reel film. A picture possessing this quality is of necessity good, for it holds the attention of the spectators. Yet it is one of the most difficult qualities to obtain. The story may be excellent, the photography and the other requisites of a good picture may be perfect, but if suspense is not found the picture is lacking in strength. This story has been worked out in a most skillful fashion.

The director has taken great pains to have neither too much melodrama nor too little. The characters are not allowed to do anything that seems improbable, that will allow for suspicion on the grounds that it seems unnatural. And yet the suspense is kept up throughout.

The East Indian religious fanaticism is utilized for the plot. Having stolen some valuable jewels while in India from a religious sect, Colonel Burns is followed to his home by two of the members who have been pledged to recover the stones. Yosara and Osada, the two commissioned to undertake this perilous mission, are constantly watching the chief and awaiting their chance to attain their object.

Through many adventures we trace the two, always watching Burns. Yosara finds his work made harder for him because he finds himself in love with the Colonel's daughter.



YOSARA FULFILS HIS OATH

Yosara is caught by the police and placed in prison from where he is liberated by his friends. A chase between the partners and the police in boats ends in Yosara's escape by getting in shallow water where the officers cannot follow.

The jewels are recovered but just as the natives are leaving the house the police arrive. Yosara climbs through the window after setting the house afire and then returns for the girl. This action costs him his life, for he is mortally wounded.

With his last strength he returns the jewels to their rightful place in the idol, and, telling the members of the success of his mission, dies.

"FORGIVEN," OR "THE JACK O' DIAMONDS"

(Stellar Photoplay Company)

REVIEWED BY A. DANSON MICHELL

PHOTOPLAYS, like books, may be said to generally belong to two classes, those which are seen by everybody for the time being and thereafter seen by no one, and those which are seen by someone forever. To the former class the recent flood of white slave "dramas" may be said to belong; to the latter, a number of our better productions; to both, a very few select films, of which this may be said to be one.

It is not over often we have a thoroughly good film, possessing nothing but admirable qualities. A picture that is so nearly perfect that we cannot pick the proverbial holes in it is worthy of the highest praise.

A strong cast, picked with evident care, and assigned to parts only after much careful consideration, is greatly responsible for the excellence of the film. Edwin Forsberg, who played opposite Dorothy Donnelly in "Madame X," handles the title role in this picture. Caroline French, the leading lady, formerly played with Tully Marshall in the All Star production of "Paid in Full."

The remainder of the cast with the positions played are as follows: Frederick Burton as Willard Graham, the heavy part; Luke J. Loring as Denver Dan, the gambler pal of Jack; Hector Dion as Frank Popham, the drunken husband; Ricca Allen as Aunt Cordelia; Fritzi Brunette as the grown-up Leonie Diamond; Lois Alexander as little Leonie, and Daniel Bertona as Pedro, the Mexican. The scenario was written by Bennett Musson and was directed by William Robert Daly. The story in brief is as follows:

John Diamond, known as Jack O'Diamond, a professional gambler, meets Annie Dennison and her suitor, Graham. He



"ALWAYS RECKON ON YOUR PLAYER"

saves Graham from some card sharpers and wins Annie's respect, which Graham tries to hurt. He tells her he is a gambler and tells how he became one. Graham is being followed by Popham, whose wife he had stolen years previously. Annie promises to marry Jack if he will renounce cards, which he does.

Seven years later we find them in a happy home, with Jack working for the railroad. He is discharged through Graham and leaves for the West, but misses his train. He returns home and finds Graham encouraging his wife to leave him. She leaves him that night, taking their child Leonie with her.

Ten years later Jack is a ranch owner and meets his daughter Leonie. Through her he again meets his wife, but will not become reconciled. Graham also locates her and begins to annoy her. A duel between the two men is arranged for. Graham pays Pedro, a Mexican, to stab Jack before the fight, in which he is frustrated by Denver Dan, Jack's pal. Graham, just as he is to shoot Jack in the duel, is shot by Popham, who has followed him. The wounded man's confession unites the long-parted couple.

"THE FLAMES OF JUSTICE"

(Primagraf)

REVIEWED BY A. DANSON MICHELL

PRODUCED in five reels by Irving Billig, of the Primagraf Film Company, in New Rochelle and New York City. Julia de Kelety, the European prima donna, is featured in the leading part, and does her work with a nicety and technique born only of years of experience.

The plot, melodramatic in character, offers ample opportunity to both cast and director for clever work. There are a large number of settings, the last one being of particular excellence and costliness. A house in which several people are presumably imprisoned, burns to the ground.



"LET HIM COME BACK TO ME"

Marie and Conrad desire to marry one another, his father opposing the match. The old man is killed by the son, in self-defense, and Conrad is forced to run away. Some time later Marie and Conrad meet again. The boy is arrested by the police while with her. She, in order to save his life, is forced to sell herself to the judge's son and a baby is born.

Marie leaves the child in the care of strangers, intending to kill herself. She is prevented and becomes the keeper of a gambling house, the money for which is furnished by a rich man.

Her child is adopted by a wealthy family, and on growing up saves her foster brother from her own mother's gambling house, not knowing the relationship. Years pass by. Her lover, Conrad, is in prison and Marie is a penniless outcast. She bargains with Clifford, the judge's son, to sell the girl to him, neither knowing the victim is their own child. At the last moment it is discovered by the black cross which the girl wears, and which had been given her by Marie years before.

Clifford and Conrad, now released, meet, and in the fight the lamp is overturned, Clifford perishing in the flames. The two women escape, Conrad carrying them out. Marie dies in her faithful lover's arms.

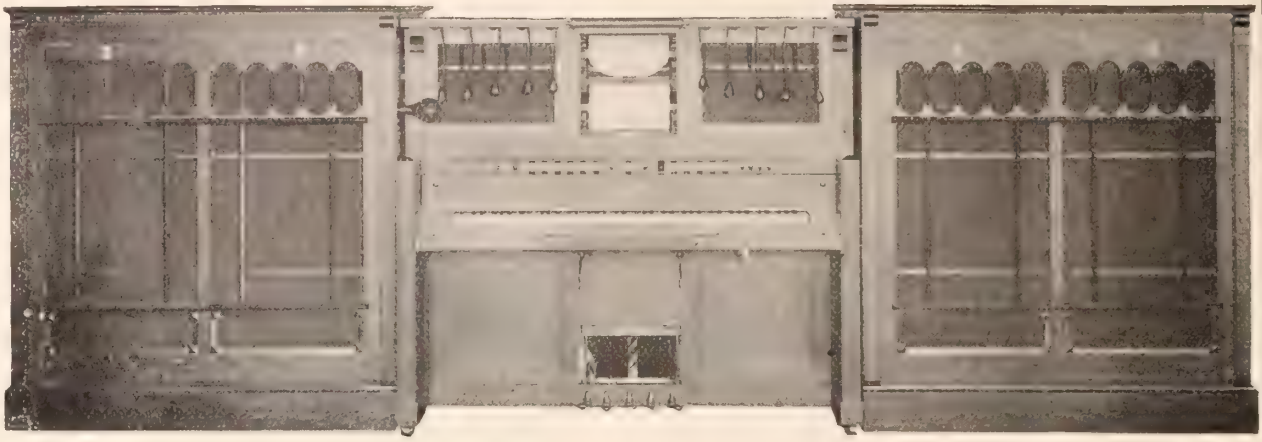
"THE SEACOAST OF BOHEMIA"

(Imp)

REVIEWED BY A. DANSON MICHELL

A TWO-REEL dramatic offering of the finest calibre. The plot is an unusual variation of a conventional story, told in a clever manner by Leah Baird, William Shay, Edmund Mortimer and Charles Eldridge. The audience's sympathy throughout is given the two people who, although married, are forced through circumstances to live apart.

An heiress is threatened with loss of her fortune unless she shall marry within a stated time. Meeting an artist, whom she does not know, she pays him to wed her, and then exacts a promise of secrecy from him. Their love grows unwittingly, and years later they are joined together by their mutual desire.



THE FOTOPLAYER — a pleasing harmony of piano, reed organ and pipes for every orchestral effect.

THE FOTOPLAYER—"the all but human orchestra"—the only instrument that renders appropriate music for every detail of the picture.

Uses ordinary player music and is always under the perfect control of the player.

Changes instantly from one selection of music to another.

Drums, cymbals, bells, crash, wind, siren, thunder, locomotive bell, steamboat whistle, horses' hoofs, chimes, orchestra bells, etc.

BUILT TO FIT THE PIT

Price right **Terms right**

American Photoplayer Company

AGENTS EVERYWHERE Berkeley, California AGENTS EVERYWHERE



Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Co-operate with Your Orchestra

(Editor's Note.—E. A. Ahearn, the author of the following article, is an experienced motion-picture pianist, and the author of "What and How to Play for Motion Pictures." Mr. Ahearn has arranged to contribute a series of articles, describing the music that should accompany every known type of picture an exhibitor may use. These will appear at suitable intervals in this department.)

MOST of the criticism directed at the musical accompaniment furnished with the pictures at a good many theatres is levelled at the musician. To a certain extent, the musician is to blame.

But the exhibitor is at least as much at fault as his pianist or orchestra leader, and these little jibes, while they are intended by the parties making them to point a remedy, convey the impression that the musician thinks of nothing but pay-day.

If these critics understood the real cause in many cases, they would direct their complaints to the exhibitor. It is for him to say whether the musician shall have an opportunity to do himself and the pictures justice.

And in many cases, because of the exhibitor's indifference to music as a factor in improving his program, the musician does not have this opportunity.

"HOW can the exhibitor help his musicians or musician?" will be asked. "What has he to do with the music? He engages someone to do this for him. He hasn't time to waste on music. That is what the leader or pianist is for."

Very true. But the exhibitor, for one thing, can give the musician a chance to show what he can do in the way of furnishing appropriate music for his program, by running off the pictures in advance, and letting him arrange his music ahead of time.

This is a matter of simple justice to the musician. Incidentally, it will enable the exhibitor who knows his music is unsatisfactory and doesn't know whose fault it is to find out where the blame lies. Such an experiment will show up an incompetent musician and make it possible for the exhibitor to engage an efficient man or woman at once.

LET me illustrate what the average orchestra or pianist is up against by an experience I had in an Idaho town recently. Scores of musicians who play for motion picture theatres can parallel this with troubles of their own.

The theatre in question was showing "Homer's Odyssey." I had a brief talk with the orchestra leader before the show.

"What are you going to play for this picture?" I asked.

"I don't know," he replied with a wry smile. "I never know what we are going to play with any picture until five or ten minutes before the show."

This man knew that the music required was not Indian or Chinese. But that was about all.

THAT evening I dropped in to see how he got along. Taking everything into consideration, he did pretty well. In one of the scenes there was a storm at sea. My friend was playing "The Melody in F"!

Very nice music—in its place. But he might as well have played Mendelssohn's "Spring Song," or "Sweet and Low." It would have been just as appropriate.

Suppose one of the critics we were talking about had been at this performance. Doubtless his verdict would have been something like this:

"The picture was perfect in every detail, but oh, you pianist Where were you when the lightning struck?"

Whose fault is this? If the leader had stopped for an instant to find music that would fit the picture, down the manager would have come, demanding to know what the trouble was.

The pianist, perhaps, could correct his mistakes of the first night and play the picture perfectly the second night.

But what of the people who were there the first night?

Would they be good walking advertisements for the house? They certainly wouldn't be as enthusiastic over the show as if the music had been what it ought to have been.

SOME exhibitors may think a little matter like this isn't worth the space it takes here to discuss it. If they do, let them visit a theatre where the pictures are run ahead of time for the benefit of the orchestra, and see the difference between the music at that theatre and at his own.

What is to prevent exhibitors everywhere from doing as the Regent, in New York City, does? There there is a showing of the pictures every day for the orchestra, and the music at the Regent has elicited national praise.

For most exhibitors the operation would only take an hour or an hour and a quarter, and cost perhaps fifty cents for "juice." The results would be inestimable in the satisfaction of patrons and the reputation the house would acquire.

Why have music at all if it doesn't blend with the pictures? We might just as well return to the days of electric pianos and no salaries. The only expense then would be a little oil and juice, and an occasional new roll of music.

I realize that it is difficult for some exhibitors to follow these suggestions, especially if they have a daily change of program. But it can be done, and where a program runs for more than a day, there is absolutely no excuse for not doing it.

E. A. AHEARN.

SIMPLEX MANAGER BACK

H. B. Coles, general manager of the Precision Machine Company, has just returned from a trip to the Pacific Coast. His reports regarding California, Oregon and Washington are most favorable. The general class of theatres there are strictly high-grade and of large seating capacity.



Photo-Engraving by Salem.

SPECIAL FILM REVIEWS

"Miss Nobody from Nowhere." (Imp. Two reels. April 20.)—This picture shows the dark side of New York life most vividly. The scenes on the Bowery are extremely realistic. The action is fast and the story holds one's interest throughout its entire length. The last scene, in which Bob meets his just end by falling down an elevator shaft, is a thriller.

The story is that of a Bowery girl, who rises until she becomes a great dancer. Her benefactor proposes, but her brother, "Bowery Bob," leads him to believe that she is his wife, and he loses faith in her. After many experiences his faith is restored and they are brought together again.

"The Range War." (Warner's Features. Three reels.)—This is a dramatic picture of the West, with wonderful mountain views, and noticeable horsemanship.

The sheep belonging to the "Circle Dot" ranch wander over the boundary line set by the "Seven Bar" ranch and ruin the cow pasture, thus starting a feud. The owner of the sheep interests, a woman, is rescued from a runaway by Dave, the owner of the cow ranch. Valdez, her foreman, places his men in an ambush for Dave's men when they come to water their cattle.

She learns of this, and hurries to the scene, in the effort to prevent the battle, and disperses her men. Dave and Myra arrange for a compromise, but on his arrival, one of the disgruntled men rope him and he is tied to a horse's tail to be dragged on the ground. The girl rescues him again. They agree to share their lands and lives in common.

"The Floor Above." (Reliance and Majestic. Four reels. April 16.)—This thrilling Universal feature is adapted from "The Mystery of Charlecot Mansions," by E. Phillips Oppenheim, and staged under the personal direction of D. W. Griffith. The cast includes Estelle Coffin, Henry Walthall, Dorothy Gish, Earle Fox, and Ralph Lewis. The drama is rather involved, but interesting from start to finish.

Stephen proposes to Grace, an old friend, but she refuses him. He sets out to know the reason why, and discovers that Grace is supporting her sister Stella, an actress, who is leading a fast life. From here on the story deals with Stella. Bartlett, one of her friends, is killed by Jerome, another friend, in Stella's apartment. Stephen, to save Stella from suspicion, moves the body into the apartment directly above. The police can find no trace of the murderer and the affair is dropped. Later Stella's husband comes home, successful in business, and she resolves to give up her extravagant ways, having learned a lesson from the tragedy enacted in her apartment. Stephen and Grace, it is to be supposed, are married.

"The Greater Love." (Pathé. Two reels. April 9.)—Pathé has a good many "lost sailor" stories and this is a new addition. However old the plot may be, this drama holds the interest throughout. It is full of action and there are several tense scenes. The last scene, when the two lovers are slowly climbing up the high precipice by the aid of a rope, and the old lighthouse keeper standing at the top meditating whether to cut the rope or not, surely keeps one on edge all the time.

Jack and Mary are engaged, but Jack goes away on a long voyage and Mary believing him dead marries an old lighthouse keeper, a former friend of her father's. Then Jack returns, and after a hard struggle with himself the old captain resigns in favor of the younger man.

"A Son of the Sea." (Kleine-Cines. Two reels. April 7.)—An interesting drama containing numerous good scenes. Ross, who was cast on the shore when a baby, being the only survivor of a wreck, invents a new motor which is very successful. Later, when his firm is bidding against a rival in the same business for a government contract, Ross finds that the president of the rival concern is his father. They are happily reunited and the father is glad to see that Ross has won the contract.

"The Navajo Blanket." (Kalem. Two reels. April 15.)—This drama may safely be called entirely new and original in more ways than one. A noticeable difference between it and other dramas is that not a white man appears on the screen until the very end and then the few that do appear have minor parts. The subtitles are all written in blank verse on the style of Longfellow's "Hiawatha." The Western scenery is wonderful and the photography is clear throughout.

The story is that of Mona, loved and wooed by Gontzo, the chief of the Navajo tribe. She is at work on a blanket, and in the pattern of the blanket she weaves designs which tell, in the Indian language, her life. She relates how her tribe has been attacked by the Apaches while the braves were away, and how they carried off all the old men and women. Then she tells of how she rode to the Navajo braves, how they defeated the Apaches and rescued the captured ones. When the blanket is done a trader buys it and sells it to a wealthy tourist who proudly tells his friends the story of Mona's life.



ETHEL GRANDIN AND HOBART HENLEY IN "MISS NOBODY FROM NOWHERE"
(Imp—2 Reels—Released April 20)

RAMO FEATURES ARE NOW IN EVERY TERRITORY

WHICH GUARANTEES---



TRADE MARK

THROUGH DANTE'S FLAMES

A SENSATIONAL FOUR-PART FEATURE DRAMA

THE GREATEST SELLING AMERICAN PHOTO PRODUCTION

Exhibitors now can get Ramo Features anywhere in the United States or Canada. Remember the best houses are playing

RAMO FEATURES AS THEIR HEADLINERS

NEXT WEEK we will publish full and complete list of RAMO FEATURE OFFICES; in the meantime communicate direct with

RAMO FILMS, Inc., C. Lang Cobb, Jr., Mgr. Sales & Publicity, Columbia Theatre Bldg., New York

Any Representations by anyone other than Edwards-Zetler Feature Film Co. of Dayton, Ohio, that they have the refusal for handling of Ramo Features in the State of Ohio—**ARE FALSE**—We have contracted with the

EDWARDS-ZETLER CO. FOR OUR ENTIRE OUTPUT OF RAMO FEATURES FOR 1914.

The Box Office Attractions Film Rental Co., 126 West 46th Street, New York, Sole Agents for

RAMO FEATURES in the Entire New England States, New York State and Northern New Jersey

RAMO FEATURES ARE NOW IN EVERY TERRITORY

In writing to advertisers please mention "THE MOTION PICTURE NEWS"

RAMO FEATURES ARE NOW IN EVERY TERRITORY

RAMO FEATURES ARE NOW IN EVERY TERRITORY

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Wiffles' Night Out." (Pathé. Split reel. April 7.)—On the same reel with "Ancient Ruins at Thebes, Egypt." A comedy in which Wiffles tries to fool his wife, but she cleverly turns the trick on him.

"Stage-Struck" (Vitagraph, April 1)—A comedy with the average amount of humor. Mrs. Blair thinks she is cut out to be an actress; Mr. Blair is of the opposite opinion. Mrs. Blair is fooled very nicely through the contrivances of her husband and a book agent, and finally gives up the stage idea.

"A Queer Quarantine" (Essanay, April 1) Don Caesar who, it is thought, is going to "buck" the market with rye, is kept in a fake quarantine by Jack and his sweetheart, the rich Mrs. Potter, until he is supposedly ruined. The Don's antics are very funny. Jack finds out on the end that the Don is backing rice and not rye.

"Wiffles Picks a Partner" (Pathe, April 1)—A good comedy. Bashful Wiffles goes to a matrimonial agency to obtain a wife. He has a good many queer experiences before he finally gets one.

"The Story of Diana." (Selig. Apr. 2.)—This is another of the Greek mythological tales being produced by the Selig Company. These stories are written in the form of a drama, but the effect given by changing the old Greek gods and goddesses into modern people is ludicrous at times. The public might appreciate these stories more if the original myths were depicted without the change to modern characters. Some remarkable double exposures are excellently done. The story of Diana resembles the others that have gone before. Orion, a mortal, is in love with Diana, the goddess of the chase. She is equally attracted to him. Apollo objects to Orion marrying his sister, and after many futile attempts he finally succeeds in bringing about the young man's death at Diana's own hands.

"Pathé's Weekly, No. 29." (Pathé. April 9.)—There are two excellent views from Russia in this number, the shattering of the Dnieper river by dynamite and the breaking of the sea over the town of Soukum. Pictures of the men in the opposing factions in the Canal Tolls Repeal Bill fight are interesting.

"Fine Feathers Make Fine Birds." (Mélies. Split reel. April 9.)—On the same reel with "Batty Bill Wins a Baby." Harry is in love with the famous opera singer until he sees her minus a few of her "aids to beauty."

"Batty Bill Wins a Baby." (Mélies. Split reel. April 9.)—On the same reel with "Fine Feathers Make Fine Birds." Bill has a child thrust on him. On the day of his wedding it causes him a lot of trouble.

"The Root of Evil." (Lubin. Two reels. April 9.)—There are so many plots in this drama that it is hard to pick out the main one, but it certainly teaches a lesson. The love of money is the cause of the misery of two families. First the pawn shop is resorted to, then the sacrifice of honor, and finally murder. The drama has a happy ending for some of the characters, but an exceedingly bitter one for others.

"Lord Algy." (Lubin. Two reels. April 8.)—The comic story of an Englishman who comes to this country in order to learn to play golf. Incidentally he learns how to work and goes home to his native land a good bit wiser than before. He also takes a wife with him.

"Snakeville's New Sheriff." (Essanay. April 9.)—A slow comedy which is humorous in parts. The new sheriff catches a ferocious bandit, more by accident than intention.

"When a Woman Guides." (Biograph. April 9.)—A far-fetched drama, but interesting. The mayor sacrifices his chances of becoming governor by passing a bill to "clean up" the tenements. The President of the Women's Political Union aids him.

"The Fire Jugglers." (Selig. April 9.)—The troubles that a flirtatious wife can bring on herself and her family are shown in this drama.

"The Nurse and the Counterfeiter." (Kalem. April 25.)—A fine drama. The action is rapid throughout. Mainly through the efforts of a nurse, a band of counterfeiters are brought to bay. The leader of them had formerly been a patient in the hospital in which the nurse was employed

"A Salt Mackerel Mine." (Kalem. April 24.)—A comedy containing a good many dramatic scenes. The main plot is the dispute of two men for the hand of the same girl.

"The Secret Formula." (Kalem. Two reels. April 20.)—An excellent drama featuring Carlyle Blackwell. Mr. Williams gives his [illegible] to his chauffeur. He falls in love with Mr. Williams' daughter, Alice. Later Fred is accused of stealing a valuable formula of Mr. Williams. He frees himself from suspicion and then finds the real thief. The ending is romantic and very pretty.

"'Fraid Cat." (Vitagraph. April 8.)—A slow drama in which a money lender's heart relents when he meets the little boy of his debtor.

"The Bargain Hunters." (Essanay. April 8.)—A mirthful comedy. The hunters have a strong taste for bargains. They obtain a house at a small price, but after numerous experiences decide to go back to boarding.

"The Grafters." (Pathé. Split reel. April 8.)—One of Pathé's animated cartoons. It is a hearty laugh from beginning to end. On the same reel with "The Termite."

"The Termite." (Pathé. Split reel. April 8.)—Showing the manners of living and the traits of the termite, a species of ant. On the same reel with "The Grafters."

"The Rube." (Selig. April 8.)—A drama in which an awkward country boy, the joke of the town, goes away to college and there is the means of winning the final football game of the season.

"On the Brink." (Lubin. April 10.)—A drama of the West, containing very little action. The discontented wife of a rancher plans to run away with a young lawyer. Her husband causes her to realize her folly and she remains with him.

"An Easter Lily." (Vitagraph. April 10.)—A juvenile drama with some amusing scenes. Sonny Jim takes a little negro to church on Easter Sunday to the dismay of his parents. His fine Easter spirit conquers them all, however.

"Red Head Introduces Herself." (Selig. Split reel. April 10.)—Red Head is a tomboy and sets the village into an uproar when she arrives. Some of the stunts she does are quite funny. On the same reel with "All Mixed Up."

"All Mixed Up." (Selig. Split reel. April 10.)—On the same reel with "Red Head Introduces Herself." Just the kind of a comedy that the title implies, containing little real humor.

"Rings and Robbers." (Biograph. Split reel. April 11.)—On the same reel with "Hickville's Finest." The stenographer turns down three men and their rings for her employer. The way she does it will surely cause a laugh.

"Hickville's Finest." (Biograph. Split reel. April 11.)—On the same reel with "Rings and Robbers." A comic stunt of the "rube" police force.

"The Treachery of Broncho Billy's Pal." (Essanay. April 11.)—Broncho Billy and his pal are in love with the same girl. Billy goes off to claim her. His pal in jealousy bribes Mexican Pete to shoot him. He is not wounded seriously, his pal relents and they are friends again.

"The Battle of the Weak." (Vitagraph. April 13.)—A drama more true to life than many, conveying the idea that all the rich advocates of socialism don't practice what they preach. But the weak and the strong are united in this story.

"The Bondage of Fear." (Biograph. April 13.)—An excellent drama in which a heroic young wife saves her husband from the machinations of a counterfeiter, who is her brother.

"Pathé's Weekly, No. 30. (April 13.)—Out of a series of recent events, the most important are the scenes of the fire in St. Augustine, Florida, which destroyed half of the city.

"The Three Geese." (Mélies. April 13.)—An overworked plot, unnecessary scenes, and subtitles, help to make this a poor comedy. There are some good scenes, without which it would be worthless.

"The Cherry Pickers." (Selig. Two reels. April 13.)—A thrilling drama full of action, laid in India, when England was subjugating the natives. Nazare, a native officer in the English army, is in love with the daughter of the colonel. Major Brough also seeks her hand and tries in many ways to do away with Nazare, but he is unsuccessful. Nazare kills him in the end and wins the girl. There are many sub-plots in the story which add to it greatly.

"On the Heights." (Edison. April 25.)—The sixth of the "Dolly of the Dailies" series. The new managing editor of the *Comet* doesn't believe in women reporters. He is convinced of Dolly's ability, however, by the fine story that she brings in. It is the story of a runaway couple, who misunderstand each other. It is so pathetic that it is not published.

"At His Expense." (Lubin. April 11.)—A comedy-drama containing little action. An inebriate is uplifted by a good friend. He abuses his kindness at first, but well repays him later.

"Detective Kelly." (Pathé. Two reels. April 11.)—A drama full of live action and stirring scenes. Kelly runs down a crook after a thrilling chase in water, air and over land.

"The Girl from Prosperity." (Vitagraph. Two reels. April 11.)—A comedy-drama. Billy E. Carroll from Prosperity, Indiana, thinks he is wiser than New York. He finds to his sorrow that he is mistaken, and is reunited with his girl in Prosperity.

UNIVERSAL PROGRAM

"Their Honeymoon." (Nestor. April 24.)—A comedy that is a laugh from start to finish. A young married couple are taken to a lunatic asylum, by mistake, while a pair of lunatics are received into a private house. The troubles of the honeymooners and the antics of the lunatics are extremely comical. Matters are finally straightened out.

"Mountain Law." (Rex. April 26.)—A fine drama depicting an ancient feud of two neighboring families. The two feudal families decide to become friendly and sign papers declaring peace. Later Bill Tyler kills the leader of the other house in a quarrel. Bob, the son of the dead man, pins a note on his father saying that he killed him, then he runs away. But the wind blows the note away and the adherents of the dead man start to fight with the others again. Later the note is found and the girl realizes what a sacrifice Bob made.

"Pitfalls." (Powers. April 17.)—Edna Maison and Edwin August in the principal roles. The remainder of the cast was un-

usually strong. Photography above average. A good love story, telling how a boy, loving a girl, surrenders in favor of his brother, whom the girl loves.

"The Seacoast of Bohemia." (Imp. Two reels. April 16.)—The plot of this story possesses but little originality, but it is so well enacted and the story is so good that it will be well received everywhere. William Shay, Leah Baird, Edmund Mortimer and Charles Eldridge form the cast.

An heiress, in order to retain her wealth, is forced to marry, and picks out a man, an artist, whom she does not know. Of course, she learns later to love him.

"How Green Saved His Mother-in-Law." (Joker. April 15.)—One of a series of comedies written by Grace Cunard. There are a number of excellent fire scenes. Green saves his wife's mother, believing her to be his wife. Finding out the truth, she is sent back into the flames.

"Lured from Squash Centre." (Powers. April 14.)—A burlesque on white slave pictures which is excellently worked out. The "slave" weighs about 350 pounds on a rough guess.

"The Taint of an Alien." (Powers. April 24.)—This picture was shown for review without sub-titles. The story therefore was obscure. The blood of a criminal injected in another's veins causes him to steal.

"Animated Weekly, No. 109." (Universal.)—Miniature automobile races in California and the blowing up of the steamship Munroe are the most interesting items.

"In the Days of Old California." (Gold Seal. Two reels. April 25.)—Played by Edwin August, Helen Case and Eugene Ormonde. The story deals, as the name implies, with the early settlers in California. The costuming is excellent. Settings were good. Captain Mercedes and Dolores wed after a brief courtship. The former dies after leading a dissolute life, his son inheriting his dissipated ways. He obtains a position as an officer in the army and is disgraced. His captain allows him to wear a medal of honor and retain his sword to visit his dying mother. He reforms on seeing the misery he has caused.

"The Stranger at Hickory Nut Gulch." (Imp. April 23.)—The plot of this drama has been used many times, but here it is varied sufficiently to seem almost new. A revenue officer goes to arrest some moonshiners. After many experiences he finally marries the daughter of their leader.

"A Narrow Squeak." (Powers. April 20.)—A very laughable comedy that is absolutely clean. The plot is well worked out and will get across anywhere. A pig, caught between the pickets of a fence, causes an emotional woman to believe ghosts are in the house.

"Charley's Rival." (Crystal. Split reel. April 21.) Good photography and plot. Typical slapstick comedy. On the same reel with "Si Puts One Over."

"Si Puts One Over." (Crystal. Split reel. April 21.)—On the same reel with "Charlie's Rival." Si, the hayseed rival, wins the girl by antagonizing the other competitors against each other.

"A Neighborly Quarrel." (Frontier. April 23.)—A busy hose causes some trouble when turned on the wrong person. The police go through many ludicrous actions.

"The Lion" (Victor, April 20)—A drama, featuring J. Warren Kerrigan. Nolan, called the lion because of his temper, thinks he has killed Hartley in a quarrel. His friends send him out of the city and he obtains work on a ranch. Later he finds out that Hartley is not dead. The experience, however, has taught him to control his temper.

"Almost a Bridegroom." (Crystal. April 26.)—An excellent comedy. Charlie is in love with Vivian, but her father will have none of him. To make a different ending to the old story, Charlie does not succeed in winning her, although he tries very hard.

"His Servant." (Eclair-Universal. May 3.)—An unusual drama containing very little real action. Williams, a bankrupt, is saved from swindlers by his humble butler, who happens to have more brains than his master.

"Spotted." (Crystal. Split reel. April 28.)—On the same reel with "For the Love of Baldy." Mr. and Mrs. Doubter suspect each other of insincerity. The complications that arise are humorous.

"For the Love of Baldy." (Crystal. Split reel. April 28.)—On the same reel with "Spotted." Not a very good comedy. Baldy tries hard to win an old maid and finally succeeds.

"Nugget Nell's Ward." (Frontier. April 25.)—A drama replete with thrilling scenes. Two mining partners are in love with Nell. The one she loves is killed, the other becomes rich. Years later he returns and seeks the hand of Nell's ward. Through the turning up of some old papers he is proved dishonest and the money goes to the girl.

"Cuckooville Goes Skating." (Frontier. April 30.)—Some funny antics follow, when the population of Cuckooville is put on skates.

"The Slippery Spy." (Eclair. March 29.)—One of the clever Eclair kid comedies, with a plot somewhat similar to the others. A child dreams he is a spy and gets captured. The prison cannot hold him and the "cleverest woman in the world," and they are freed.

"Lutie's Lovers." (Joker. April 22.)—Comedy possessing originality. A fickle girl plays with the hearts of two lovers, and a Justice of the Peace. Naturally she loses both. Rough-and-tumble in places.

MUTUAL PROGRAM

"Love vs. Duty." (Kay-Bee. Two reels. April 17.)—Not a new plot by any means, although the key to the situation is different than many. Callahan, the detective, is in love with Mary Kelly, the daughter of a wagon thief. One day Kelly's haunts are raided by the police and Callahan comes across Kelly. He permits him to escape and later is rewarded by the hand of his daughter.

"The Musician's Daughter." (Thanhouser. Two reels. April 18.)—There is so much marrying, divorcing, marrying again and dying in this drama that it is exceedingly hard to follow. After many trial and tribulations with different step-fathers and step-mothers the musician's daughter is finally restored to her real father.

"Too Much Turkey." (Princess. April 10.)—A laughable comedy of two elopers. At Christmas both decide to buy a turkey. The girl's parents relent and send her a turkey, and the boy's father tells him to bring his wife home to a turkey dinner.

"Captain Junior." (Broncho. Two reels. April 15.)—Captain Junior's father, the sergeant, goes off across the plains to meet his new wife. Captain Junior, who was against his father marrying again, secretes himself in the supply wagon, and goes off with his father unknown to him. He makes his presence known when it is too late to turn back. Returning, the sergeant leaves his new wife and boy and goes off to investigate an Indian raid. The detachment commanded by Captain Junior is attacked by Indians and all the soldiers are killed. Junior, however, rescues his mother and so learns to love her.

"David Grey's Estate." (American. April 22.)—A good drama with a moral to it. The sub-titles are written in poetry. A blacksmith is unsatisfied with his lot; he envies David Grey and his estate. He finds later that his own happiness lies in his children.

"The Right Dope." (Komic. April 15.)—A comic production. Dr. Killem and Dr. Curem are both in love with the same girl and after fighting over her for some time, a third doctor comes along and marries her.

"Hubby's Surprise." (Royal. Split reel. April 11.)—On the same reel with "It Came by Freight." Wifey informs Hubby she has a surprise for him. He thinks it is a baby, but learns to his disgust that it's only a dog.

"It Came by Freight." (Royal. Split reel. April 11.)—On the same reel with "Hubby's Surprise." A picture of mother-in-law came by freight with a large bill to pay and a lot of trouble carrying it home to Hubby. Then he had to hang it, but—it dropped!

"His Punishment." (Majestic. April 14.)—A striking drama, true to life, containing a fine moral. It shows how indispensable modern machinery is in factories and the tragedy that the lack of it brought on one home.

"Our Mutual Girl, No. 13." (Reliance. April 13.)—Margaret views the whole of the St. Patrick's day parade, meets Miss Elsie DeWolfe, and spends the rest of the day trying on an assortment of hats.

"The Silent Witness." (Broncho. Two reels. April 22.)—An interesting drama, in which a guilty man is brought to bay and the innocent one freed, by the use of a record taken on a dictaphone.

"The Godfather." (Reliance. Two Reels. Apr. 11.)—Ben, a young gambler, goes West. There he meets his godfather, who is running a gambling house. Each helps to reform the other and they go back East, where Ben rejoins his mother. A strong drama.

MISCELLANEOUS

"At the Hour of Dawn." (Gaumont. Three reels. April 11.)—A stirring drama. The scene is laid in Nocera, a small town in Central Italy; the time is the late fourteenth century. The scenes and ancient costumes add to the production greatly. Biordi, the leader of a band of mercenaries, captures the town of Nocera. Lorenzo, a young man of the town, not wishing to be humiliated by Biordi and his followers, flees the town. Biordi captures Gemma, the betrothed of Lorenzo, and issues a proclamation that unless Lorenzo returns on Easter morn to take Gemma's place on the block she will be executed. Lorenzo returns in time to save his sweetheart, but instead of taking her place on the block he fights and kills Biordi and his band with the aid of his faithful followers.

"The Master Criminal." (World Film Corporation. Four Reels.)—Jacque Collins, a convict, is captured by Corentin, the detective. He immediately threatens the officer with vengeance when he shall be free. Six months later he gets out and then the chase begins. Gathering around him a large gang, all of whom he swears to fidelity, he begins his operations. After a long time he is again captured and convicted. When the police find out he has incriminating papers on his person he is released, providing he will give them up and take an oath of allegiance to the police force. He does this and is made chief of detectives.

"Count Zarka." (Great Northern. Three reels.)—From the novel of the same name. A Count Zarka, an adventurer, desires Philippa, a wealthy Countess, who loves Count Roal. For a large sum of money he contracts to kill his rival and steal some papers from him for a foreign country. Royda, Zarka's cousin, loves him, her love turning to hatred on his coldness. Roal is captured and held in a castle. His friends finally manage to free him after a fight in the water in which Zarka is killed. Royda marries one of the friends of Roal, while Philippa and Roal are joined together.

RIGHT OFF THE REEL

Gene Gauntier, who is producing three-reel pictures for Warner's Features, was the recipient of a letter from an Arabian Sheik recently requesting her hand in marriage in return for a horse, according to their press agent.

Edna Maison, of the Universal studios, is taking the lead with Herbert Rawlinson in a drama called "The Iron Grasp," being produced by Otis Turner. After this picture Miss Maison will be featured at the head of her own company with George Stanley as director. Ray Gallagher will act opposite her.

Henry Otto resumes his producing for the Balboa Company after a short holiday.

Russell Bassett, who has been with the Universal for so long has severed his connections with them, and has joined the Famous Players.

George Larkin is now taking leads with Cleo Madison at the Universal.

Wilfred Lucas, who is producing "The Severed Hand" with Cleo Madison in the lead, is still suffering severely from the wound in his shoulder which he got in a picture some time back.

WRITER, ACTOR AND PRODUCER



GEORGE K. ROLANDS

George K. Rolands, who is preparing to follow "Trapped in the Great Metropolis" with another production on a similar scale, has had experience as an actor, a director and a writer of photoplays, as well as producer. His formation of the Rolands Feature Film Company with Samuel Q. Edelstein, was succeeded by the appearance of the New York police-pay just mentioned.

"The Lure of New York" and "Mendel Beilis," the latter founded on the recent "ritual murder" trial in Kiev, Russia, which commanded the attention of the entire world, are both productions of Mr. Rolands. By a coincidence, the three pictures that he has put out were shown at the same theatre in New York City recently.

FILM DELIVERY BY AUTO

Taking advantage of the speed of the light motor truck, the Empire Service Corporation of New York has been formed to distribute films for the big film companies.

After a film has been shown in one theatre it is quickly transferred to a waiting motor truck and immediately rushed to a house further downtown. In this way patrons of many houses are able to view the up-to-date films on the same evening.

"QUINCY ADAMS SAWYER"

(Puritan Special Feature Company)

REVIEWED BY A. DANSON MICHELL

ATMOSPHERICALLY this picture is perfect. The country general store, the husking bees, the town-hall dances are all shown with a cleverness that even the speaking stage could not better with ingenious dialogue. The action and settings of the original book and play have been followed very closely.

It has been roughly estimated that 10,000,000 have read the book, and the play has been seen by twice as many at least, for except for "East Lynne" it is without a peer in its class.

The cast is made up of a number of very clever people whose names unfortunately are unobtainable. Many of the scenes were taken on a farm in New England, in a village which is somewhat like "Mason's Corners," which accounts for the realism.

The love scenes were directed with great care. Quincy and the blind Alice, Hiram and his "gal," Zekial and Lindy and all the others have our absolute sympathy throughout. Even Bob Wood, the town bully, draws a smile by the manner which he avoids meeting Quincy after the one thrashing. The one snow scene might have been bettered; aside from this the four reels are excellently executed.

"THE BATTLE OF THE SEXES"

"THE Battle of the Sexes," as it is now called, was reviewed in the issue of March 7 of THE MOTION PICTURE NEWS. The picture, which is the first release of D. W. Griffith, since his installation as head director of the Mutual interests, is one of the most thoroughly fine pictures ever made.

The review was under the name "The Single Standard," which is the last half of the present title, and at that time the full name.

THE PRIMAGRAF FILM CO.

Is Presenting

"The Flames of Justice"

A Sensational, Five Reel Social Drama
A Twenty-five Thousand Dollar Story

NOW RELEASED

Featuring MISS JULIA DE KELETY — The Famous Star of Both Hemispheres

State Rights Now Selling. Write, Wire or Call

Oh! That Movie

The Greatest Three Reel Comical Story—A Warning to Husbands to be careful about making rendezvous—will be our next release

Primagraf Film Company

IRVING BILLIG, *Manager*

Times Building — New York City

PRESENTS THE THREE PART FEATURE

BY POWER OF FEATURES ATTORNEY IDEAL



WRITE PHONE OR WIRE FOR TERRITORY

ONE-THREE AND NINE SHEET POSTERS SHOWING THE FAMED ACTRESS AND ANIMAL TAMER ADRIANA COSTAMAGNA

NOTE DATE OF RELEASE! APRIL 25TH

IN THE TREMENDOUS CIRCUS SCENE WITH AN UNTAMED LEOPARD WHICH ALMOST COST THE DARING ACTRESS HER LIFE

COMING!! PETROFF THE VASSAL

RELEASED WED. MAY 20TH

THE VASSAL IS UNNOTICED— THE PRINCESS UNLOVED-THEY MEET — THEY LOVE — THE PRINCE IS KILLED IN A DUEL-THE PRINCESS PUTS THE WORLD BETWEEN HERSELF AND HER LOVER-SHE DIES — THEIR CHILD LIVES-TWENTY YEARS LATER SHE MEETS THE VASSAL — A THING MOCKED IN THE PUBLIC SQUARE. THE DEVELOPEMENTS ARE HEART RENDING-BUT BRING A SMILE THROUGH YOUR TEARS.

A Three Part Feature
From the novel "BREAD OF OTHERS"
by the celebrated Russian Author,

IVAN TURGENIEFF

EXECUTIVE OFFICES
126-130 WEST 46TH STREET
NEW YORK CITY

THEATRICAL POSTERS

BOOK IT!

ONE-THREE AND SIX SHEETS

AM

FEATURE BOOKING DIRECTORY

Editor's Note.—The rapid increase in value of the columns of THE MOTION PICTURE NEWS, together with the popularity which the Feature Booking Directory has already attained and which indicates a still greater growth in days to come, has necessitated a change in the typography of this department. In future, to avoid unnecessary repetition and with the object of presenting the information given under this heading in more compact form, firm names and addresses shall be indicated by a letter or key number. Thus, a glance at the features in a given territory and a reference to the key-letter that follow them in the list below will give the name and address of the exchange or company handling them.

A—Golgate Feature Service, 234 Eddy St., San Francisco, Calif.
B—Texas Film Corporation, 1917 Main St., Dallas, Texas.
C—Exclusive Feature Service, 314 Praetorian Building, Dallas, Texas.
D—Notable Feature Film Co., 303 Boston Building, Salt Lake City, Utah.
E—Mountain States Features, 201 Boston Building, Salt Lake City, Utah.
F—Famous Players Film Service, Calgary, Alta, Canada.
G—Inter-Urban Amusement Co., 110 West 40th St., New York City.
H—Attractive Features, 211 North 13th St., Philadelphia, Pa.
I—E. & W. Transfilm Bureau, 110-112 West 40th St., New York City.
J—Nebraska Feature Co., 1210 P St., Lincoln, Neb.
K—Kansas City Feature Film Co., Kansas City, Mo.
L—H. E. & J. C. Feldman, 1482 Broadway, New York City.
M—Peerless Film Company, 34 Willoughby Bldg., Indianapolis, Ind.
N—Monarch Feature Film Co., Kansas City, Mo.
O—Famous Players Film Co., 31 Beach St., Boston, Mass.
P—Progressive Features, 800 Broad St., Newark, N. J.
Q—Orpheum Features, Candler Bldg., 220 West 42d St., New York.
R—William L. Sherry Feature Film Co., 126 West 46th St., New York.
S—G. F. Garbe Feature Fotofilm Co., 310 Mutual Life Building, Buffalo, N. Y.
T—Stevens Attractions, 15 W. Swan St., Buffalo, N. Y.
U—European Feature Film Corporation, 220 West 42d St., New York.
V—Modern Feature Film Co., 318 W. Court St., Cincinnati, Ohio.
W—Photoplay Feature Co., 412 Ferry St., Pittsburgh, Pa.
X—Weiland Film Co., 212 Fourth Ave., Pittsburgh, Pa.
Y—Progressive Motion Picture Co., 300-4 Marsh-Strong Bldg., Los Angeles, Cal.
Z—The Film Exchange, 35-37 W. 39th St., New York City.
AA—Casino Feature Film Co., 2211 Dime Bank Bldg., Detroit, Mich.
BB—Box Office Attraction Film Rental Co., 130 W. 46th St., New York City.
CC—Cosmos Feature Film Corporation, 120 West 46th St., New York City.
DD—Sturtevant Amusement Co., 143 Lafayette Boulevard, Detroit, Mich.

Production	Key
ALABAMA	
"The Three Musketeers"	CC
ARIZONA	
"Checkers"	A
"In Mizzoura"	A
"Soldiers of Fortune"	A
"Paid in Full"	A
"David Copperfield"	A
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
ARKANSAS	
"The Three Musketeers"	CC
CALIFORNIA	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
COLORADO	
"Three Musketeers"	D
"Mysteries of Paris"	E
CANADA	
All Famous Players and Lasky Features	F
"Fedora"—Five Reels	CC
DELAWARE	
"Magda, a Modern Madame X"	H
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
DISTRICT OF COLUMBIA	
"Magda, a Modern Madame X"	H
FLORIDA	
"The Three Musketeers"	CC
GEORGIA	
"The Three Musketeers"	CC
GREATER NEW YORK	
"Rome or Death"	I
IDAHO	
"Three Musketeers"	D
IOWA	
"Ten Nights in a Barroom"—Five Reels	J
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Over Niagara Falls"	N
ILLINOIS	
"Magda, a Modern Madame X"	L
INDIANA	
"Mary Magdalene"—Three Reels	M
"Bride of Lammermoor"—Three Reels	M
"Magda, a Modern Madame X"	L
KANSAS	
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
LOUISIANA	
"Magda, a Modern Madame X"—Four Reels	C
"The Three Musketeers"	CC
MARYLAND	
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
MICHIGAN	
"Tess of the D'Urbervilles"	AA
"In the Bishop's Carriage"	AA
"Chelsea 7750"	AA
"His Neighbor's Wife"	AA
"An Hour Before Dawn"	AA
"Arizona"	AA
"The Count of Monte Cristo"	AA
"Caprice"	AA
"The Port of Doom"	AA
"Checkers"	AA
"A Daughter of the Hills"	AA
"A Lady of Quality"	AA
"An American Citizen"	AA
"The Day of Days"	AA
"Soldiers of Fortune"	AA
"Paid in Full"	AA
"Hearts Adrift"	AA
"The Pride of Jennico"	AA
"A Good Little Devil"	AA
"In Mizzoura"	AA
"Clothes"	AA
"The Squaw Man"	AA
"Tess of the Storm Country"	AA
"The Battle of Waterloo"	AA
"The Two Spies"—Two Reels	AA
"A Fight for Millions"—Four Reels	AA
"Helen Gardner in Cleopatra"—Six Reels	DD
MINNESOTA	
"Ten Nights in a Barroom"—Five Reels	J
MISSISSIPPI	
"The Three Musketeers"	CC
MISSOURI	
"Soldiers of Fortune"	K
"David Copperfield"	K
"The Three Musketeers"	K
"Evangeline"	K
"The Vicar of Wakefield"	K
"A Message from Mars"	K
"Helen Gardner in Cleopatra"—Six Reels	DD

FEATURE BOOKING DIRECTORY—Continued

Production	Key
MONTANA	
"Three Musketeers"	D
"David Garrick"	N
NEBRASKA	
"Ten Nights in a Bar Room"—Five Reels	J
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
NEVADA	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
NEW ENGLAND STATES	
"An American Citizen"—Four parts	O
"Day of Days"—Four parts	O
"Hearts Adrift"—Four parts	O
"A Good Little Devil"—Five parts	O
"Clothes"—Four parts	O
"Tess of the Storm Country"—Four parts	O
"In Mizzoura"—Five parts	O
"Fedora"—Five Reels	CC
"Traffickers on Soles"—Five Reels	CC
"The Three Musketeers"—Six Reels	CC
"Lure of Paris"—Three Reels	CC
NEW JERSEY	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	P
"Fedora"—Five Reels	CC
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Quo Vadis"—Three Reels	CC
"Resurrection"—Four Reels	CC
"Streets of New York"—Three Reels	CC
"Satan"—Five Reels	CC
"Siegfried"—Three Reels	CC
"Sicilian Heroine"—Three Reels	CC
"Circus Queen"—Three Reels	CC
NEW MEXICO	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Leah Kleschna"—Four Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
NEW YORK STATE	
"Her Life for Liberty"	G
"Rome or Death"—Five Reels	I
"Magda, a Modern Madame X"	Q
"Tess of the Durbervilles"—Five Reels	R
"In the Bishop's Carriage"—Four Reels	R
"Chelsea 7750"—Four Parts	R
"The Count of Monte Cristo"—Five Parts	R
"Caprice"—Four Parts	R
"A Lady of Quality"—Five Parts	R
"An American Citizen"—Four Parts	R
"The Day of Days"—Four Parts	R
"Hearts Adrift"—Four Parts	R
"The Pride of Jennico"—Four Parts	R
"A Good Little Devil"—Five Parts	R
"Clothes"—Four Parts	R
"Tess of the Storm Country"—Four Parts	R
"Leah Kleschna"—Four Parts	R
"A Daughter of the Hills"—Three Parts	R
"The Port of Doom"—Three Reels	R
"An Hour Before Dawn"—Three Reels	R
"His Neighbor's Wife"—Three Reels	R
"The Squaw Man"—Six Parts	R
"The Trap"—Three Parts	S
"The Fugitive"—Three Parts	S
"Wives"—Three Parts	BB
"The Lotus Dancer"—Four Parts	BB
"Ben Bolt"—Three Parts	BB
"Fortune Hunters"—Four Parts	BB
"In the Stretch"—Four Parts	BB
"A Paradise Lost"—Four Parts	BB
"Beneath the Czar"—Four Parts	BB
"The Dream Woman"—Four Parts	BB
"Fedora"—Five Reels	CC
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
NEW YORK STATE EXCEPT NEW YORK CITY	
Charles Hawtrey "A Message from Mars"—Four Reels	T
"A Soul's Tempest"—Three Reels	U
"80 Million Women Want"—Four Reels	U
"Gambler's Revenge"—Four Reels	U
"Magic Veil"—Four Reels	U
"Power of Innocence"—Three Reels	U
NEW YORK STATE AND NO. NEW JERSEY	
"80 Million Women Want"—Four Reels	U
"Unmasked"—Three Reels	U
"On the Steps of the Throne"—Four Reels	U
NEW YORK AND NEW JERSEY	
"Scrooge"—Three Parts	Z
"David Garrick"—Three Parts	Z
NORTS CAROLINA	
"The Three Musketeers"	CC
NORTH DAKOTA	
"Ten Nights in a Barroom"—Five Reels	J
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle"—Three Reels	J
OHIO	
"From the Manger to the Cross"	V
OHIO (WESTERN)	
"Her Life for Liberty"	W
OKLAHOMA	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—Four Reels	C
"The Master Hand"—Three Reels	C
"For the Queen's Honor"—Three Reels	C
"Magda, a Modern Madame X"—Four Reels	C
"Mephistophelia"—Three Reels	C
OKLAHOMA (SOUTHERN)	
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
PENNSYLVANIA	
"Her Life for Liberty"	G
"Rome or Death"	I
PENNSYLVANIA (EAST)	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	H
"The Buried Secret"—Three Reels	X
"Shadows of Yesterday"—Three Reels	X
"Mystery of 13 Hill Street"—Three Reels	X
"Elsie Venner"—Three Reels	X
"The Rose of Surrey"—Two Reels	X
"Detective Finn of Scotland Yard"	X
"The Desert's Sting"—Three Reels	X
"The Gambler's Penalty"—Three Reels	X
"The Treasure of Buddha"—Three Reels	X
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"	CC
"The Three Musketeers"	CC
"Streets of New York"	CC
"Fedora"	CC
PENNSYLVANIA (WEST)	
"Her Life for Liberty"	W
SOUTH CAROLINA	
"The Three Musketeers"	CC
SOUTH DAKOTA	
"Ten Nights in a Borroom"—Five Reels	J
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle"—Three Reels	J
TENNESSEE	
"The Three Musketeers"	CC
TEXAS	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—4 Reels	C
"The Master Hand"—Three Reels	C
"Magda, a Modern Madame X"—4 Reels	C
"Mephistophelia"—Three Reels	C
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
"The Three Musketeers"	CC
UTAH	
"Three Musketeers"	D
"Mysteries of Paris"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E
"The Betrothal"	E
VIRGINIA	
"Resurrection"—Four Reels	CC
"Oliver Twist"—Five Reels	CC
"Fedora"—Five Reels	CC
"The Three Musketeers"—Six Reels	CC
WASHINGTON	
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
WEST VIRGINIA	
"Her Life for Liberty"—3 Reels	W
WYOMING	
"Three Musketeers"	D
"Mysteries of Paris"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E

RIGHT OFF THE REEL

Richard Stanton, leading man and George Osborne, character man of the Kay-Bee, Broncho and Domino films have graduated from the ranks.

The International Bible Students Association, producers of "Creation," have placed an order for ten Simplex projectors. These are for road purposes, and will be equipped with aluminum pedestals.

A Simplex projector has been installed by the Life Photo Film Corporation, 104 West 101st street, New York.

In a coming Keystone two-part comedy, "Mabel at the Wheel," the action centers about the recent Grand Prix road races at Santa Monica, California. Mabel Normand, Charles Chaplin, Harry McCoy and Mack Sennett are in the cast.

Al. E. Christie is busy with his Nestor comedy company producing "The Newly-weds' Dilemma," a one-reel laugh producer by Inez Russell.

A contract executed April 4 between the Occidental Motion Picture Company of California and the World Wide Film Company of New York, gives to the Pan-American Film Company the world's rights to Clarence Darrow's labor photoplay entitled "From Dusk to Dawn" for a term of three years.

A two-reel drama, "The Nation's Peril," is to be released as a 101 Bison, May 8. The scenes were taken in Honolulu.

"ANIMATED SONGS"

Perfect Synchronism of the Human Voice. All the oldtime and popular songs in motion pictures. First run service as low as $10.00 a week.

Just think of a Motion Picture that is guaranteed to bring applause from your patrons. **"Imperial Singing Pictures"** do this wherever shown. Exclusive service in cities and towns under poulation of 50,000. The Western Union or Postal Telegraph is handy, so hurry. No matter what service you are handling, you can use **"Imperial Singing Pictures"** and thereby strengthen your program. If you are a wide-awake exhibitor, do not sit idly by and allow your competitors to "beat you to it." You will eventually be compelled to show **"Imperial Singing Pictures"** for your patrons will demand them. You will have no other alternative. If you wire now for our first release, you can get the exclusive right for your city. **First come, first served.** Do you remember how your patrons demanded song slides when they first became the rage? Will not **"Imperial Singing Pictures"** create a far greater demand? Why not? After perfecting "Imperial Singing Pictures" the **Originator** of the Idea, Mr. J. Mahan, gave a private demonstration on the American Roof, New York City, to the Recognized Leaders in the amusement world, namely: representatives of the **United Booking Company, Marcus Loew's Enterprises, Jones, Linick & Schaeffer Co.,** and others. These gentlemen represent and control the majority of large and small theatres in the United States and Canada, and were high in their praise of "Imperial Singing Pictures." JONES, LINICK & SCHAEFFER, of Chicago, were the first to book "Imperial Singing Pictures." **Mr. Exhibitor,** close your eyes and imagine you were sitting in a theatre, and a beautiful voice started singing, when all of a sudden, there appeared these words, "HOME, SWEET HOME." Following came a motion picture portrayal of John Howard Payne's immortal song, "HOME, SWEET HOME," in twelve scenes, with human pathos in every scene. Would you sit up and applaud, or would you fall asleep again as your patrons are doing daily, owing to the sameness of your program? "Get something new," they are always crying. "Imperial Singing Pictures" are brand new and your opportunity to please your ever-changing patrons is within your grasp "if you are a live one." We have different forms of contracts to offer you, viz: **weekly rental, consecutive service, State Rights** and **exclusive locality service. "Imperial Singing Pictures"** are photographically perfect. Our **first release,** May 11, is a Motion Picture portrayal in ten scenes of the present New York City big success, "IN THE HEART OF THE CITY THAT HAS NO HEART."

COPYRIGHTED



While this action is being portrayed, the singer is singing. The lyrics fit the action perfectly. Operator, singer, musicians or piano player finish simultaneously. You will be able to run a much shorter show and get twice the money in the box office, if you book "Imperial Singing Pictures." All films are released through the "HOME OFFICE," Broadway at Forty-second Street, New York City. Second release, May 18, a song portrayal of "HOME, SWEET HOME," staged at the home of John Howard Payne's direct descendant, Mrs. Clara Payne Boyce, Kingsbridge, New York, and at East Hampton, Long Island, showing John Howard Payne's lowly thatched cottage home. Third release, May 25, the OLD TIME SONG, "Silver Threads Among the Gold," two beautiful one-sheets, four colors, full set photos, two copies of music, full set of orchestrations, and full instructions with each film—FREE.

Animated Song List, released in the order named. Subject to change:—
"IN THE HEART OF THE CITY THAT HAS NO HEART," "HOME, SWEET HOME," "SILVER THREADS AMONG THE GOLD," "TWO FLORAL WREATHS," "SWEET ALICE, BEN BOLT," "THE OLD OAKEN BUCKET," "SHADOWS," "TONIGHT'S MY LAST NIGHT SINGLE," "WHEN YOU AND I WERE YOUNG, MAGGIE," "ANNIE LAURIE," "LAST ROSE OF SUMMER," "BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS," "SONGS MY MOTHER USED TO SING."

Price of Consecutive Service....	1st week.....	$21.00	
" " " "	2nd week.....	20.00	
" " " "	3rd week.....	19.00	
" " " "	4th week.....	18.00	
" " " "	5th week.....	17.00	
" " " "	6th week.....	16.00	
Price of Consecutive Service....	7th week.....	$15.00	
" " " "	8th week.....	14.00	
" " " "	9th week.....	13.00	
" " " "	10th week.....	12.00	
" " " "	11th week.....	11.00	
" " " "	12th week.....	10.00	

Each week your Rental decreases until the 12th week your service costs you $10.00 for each New Song Film.
Our first four reel feature, "THE GOVERNOR'S PARDON," to be released soon. The greatest State Right prosposition ever offered. Each State Right sold will show the respective Governor of that State signing the pardon of a Doctor who has been convicted on circumstantial evidence by an unwritten law. The story is founded on the Radium cure. For State Rights, wire or write now.

IMPERIAL MOTION PICTURE CO., Inc. Longacre Building Broadway at 42d Street New York City

LATE CHICAGO NEWS

Mayor Forced to Censor Picture

Joseph C. Feldman, owner of the motion picture "Magda, a Modern Madame X," through his attorney, James J. Brady, obtained a mandamus on Saturday, compelling Mayor Harrison and Chief of Police Gleason to see the film and pass judgment. This move was taken after the film had been condemned by Funkhouser's board of censorship.

Funkhouser, in speaking of the censoring of these films, remarked: "Certainly I refused to look at the films. They were condemned by eight of ten members of the board of censorship. That was enough for me. We show no discrimination in this office, and they can't make the mayor and the chief review the films if they do not want to."

Loop Theatres Take to Pictures

Chicago's larger theatres are fast replacing their legitimate attractions with motion pictures. The La Salle Opera House, which recently went under the control of Jones, Linick & Schaefer, is now offering "The Drug Terror."

By a deal consummated Friday morning, Jones, Linick & Schaefer will take over the direction of the Studebaker Theatre. This is the fourth $2 downtown playhouse to pass into control of this trio of persistent magnates within the past year. Just one year ago, Jones, Linick & Schaefer purchased McVicker's Theatre from Litt & Dingwall; a few days later they leased the Colonial Theatre, Klaw & Erlanger's principal loop playhouse, and in January of this year they took over the La Salle Opera House from Harry Askin.

By the addition of the Studebaker Theatre to their list of houses they have placed themselves in the front rank of local theatre operators. Already controlling twelve vaudeville theatres, they have taken over a house now that is associated with many memories. Colonel Henry W. Savage produced his light operas at this house for several years, it being the home of the Castle Square Opera Company. It then passed into the control of R. E. Harmeyer, who in turn passed the management to Dillingham and Connor, with Klaw & Erlanger as associate owners.

May 1 is the date set for the transfer of the property to Jones, Linick & Schaefer. It is understood that Sam Lederer has been asked to remain as local manager.

The latest theatre to join the motion-picture roster is the Princess in South Clark Street, which has been the home of legitimate drama and musical comedy since its construction.



JUST OUT

Our large, illustrated catalog, listing souvenirs from 45c per gross up and special prizes at all prices. We will send you a copy with our leaflet. "How to Increase Your Attendance," free.

TAKITO, OGAWA & CO.
331 W. Madison St., Chicago, Ill.

THE PHANTOSCOPE

Costs a little more than some others, but worth it

Model A $75 ***Model B $100***

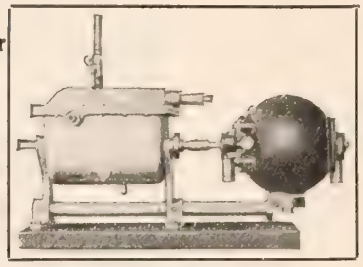
THE PHANTOSCOPE MFG. CO.
1400 New York Avenue **Washington, D. C.**

ENTIRELY FREE
—Of Lamp Trouble—
The Arc Controller

MAINTAINS—
A Perfect Arc
A Clear Field
A Perfect Spot
A Brilliant Sheet
—CONSTANTLY

MotorPower Feed

No Shunt Coils or Magnets

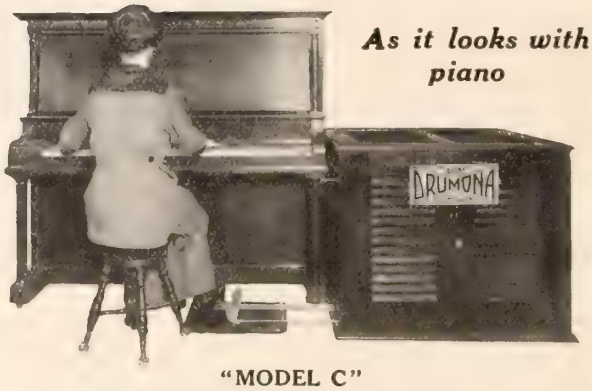


Enclosed in a Sheet Iron Box
6" Wide
7" High
17" Long

(PATENTED)

Cannot Burn Out
Positive in Action
Rugged in Construction

Speed Controller Company, Inc.
257-259 William St. New York



As it looks with piano

"MODEL C"

LAPIN'S DRUMONA

(Patent Applied For)

Is an Orchestral Cabinet which can be combined with Piano, Talking Machine, or other musical instrument, and made to serve the duties of an expert trap-drummer, giving the much desired orchestral effects, and **eliminates the weekly expense of several musicians.**

For motion picture theatres "Drumona" fills a long-felt want, and figuring the salary paid to trap-drummer, **"Drumona" will pay for itself in a few months.**

The only operator required is the pianist.

Price $300.00 F. O. B. Philadelphia. Sold on lease to responsible parties.

State Representatives wanted everywhere.

SAMUEL LAPIN

1740 N. Gratz Street **Philadelphia, Pa., U. S. A.**

EXHIBITORS!!

The First News Film in the World was Produced by PATHÉ

IT HAS BEEN
IT IS AND
IT WILL BE **The Best**

In Order to Give YOU only the Most Intensely Interesting WORLD Scenes

Pathé's Weekly

Herefore Issued Twice a Week, will be Compressed into 1000 Feet

ISSUED EVERY WEDNESDAY

BEGINNING WITH WEEK OF APRIL 27th

THROUGH

THE GENERAL FILM COMPANY

REMEMBER! With only 1000 feet selected from 12,000 feet of negative every week, you get just the MEAT of the World's news

Insist on it, on Your Exchange! If You Can't Get it Let Us Know. We'll Help You

PATHÉ FRÈRES

1 CONGRESS STREET JERSEY CITY, N. J.

The Best Musical Instrument for the

Motion Picture Theatre

IS

The One Man Orchestra

The Bartola

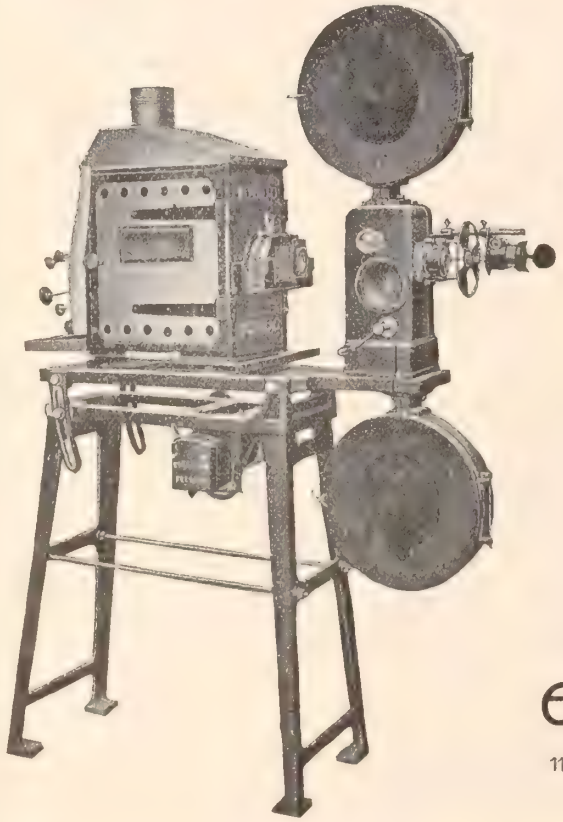
Manufactured by

The Bartola Musical Instrument Co., Oshkosh, Wis.

Write for information, Catalogue, Prices to

CHAS. C. PYLE, Sales Agent

1124 Schiller Building **Chicago, Ills.**



HERE TO STAY

THE

ERNEMANN

STEEL PROJECTOR

"IMPERATOR"

Always ready. No disappointments. Danger from fire eliminated. Steadiness of picture guaranteed. Worthy of your investigation. Price complete with motor, $450. If you have not seen it call at our show rooms or a postal will bring descriptive literature.

ERNEMANN-PHOTO-KINO-WORKS

114 5TH AVENUE NEW-YORK 114 5TH AVENUE

BRANCH FOR UNITED STATES AND CANADA



HUSBAND AND WIFE REUNITED AT LAST

THE Hit of the Hour at WEBER'S THEATRE BROADWAY

At 30th St.

New York City

THE BATTLE OF THE SEXES

OR THE SINGLE STANDARD

Produced in Five Fascinating Reels of Constant Drama

By D. W. GRIFFITH

The Battle of the Sexes is the Great Conflict of Modern Society. It is the War of Opinion over the question of the Single Standard of Moral Responsibility for Men and Women. This powerful photo-drama demonstrates the utter degradation of any theory justifying the husband in conduct violating the marriage vow.

This is the story of the Great Battle of a Good and Faithful Wife against her Husband's Forgetfulness of All Home Ties. It shows the Regeneration of the Man and the Total Defeat of the Unscrupulous Temptress.

This drama all takes place in the most luxurious New York surroundings, and includes glimpses of one of the most fashionable Tango Halls along The Great White Way.

Now being released at all MUTUAL and CONTINENTAL Exchanges



Eighteen World-Famous Film Stars



ALL APPEARING IN ONE

GREAT D. W. GRIFFITH FEATURE!

THE MUTUAL FILM CORPORATION

ANNOUNCES ITS FORTHCOMING
PRODUCTION OF

HOME, SWEET HOME

A Multiple-Reel Feature Photodrama Founded on
the Song that Reaches Every Human Heart

PRODUCED BY

Mr. D. W. GRIFFITH

THE CAST:

JAMES KIRKWOOD	JOHN DILLON	DOROTHY GISH
HENRY WALTHALL	EARLE FOXE	IRENE HUNT
DONALD CRISP	COURTENAY FOOTE	MIRIAM COOPER
RALPH LEWIS	BLANCHE SWEET	MARY ALDEN
ROBERT HARRON	MAE MARSH	FAY TINCHER
EDWARD DILLON	LILLIAN GISH	OWEN MOORE

BRANCHES IN 49 CITIES **MUTUAL FILM CORPORATION** NEW YORK

$100.00–REWARD–$100.00

The Enterprise Optical Manufacturing Company will pay a reward of $100.00 to any person or persons giving or causing to be given information which in the judgment of the attorney of this Company, will lead to the conviction and collection of damages from the person or persons who have maliciously circulated the report that the Enterprise Optical Manufacturing Company had or was about to quit business, or other malicious and damaging stories. Any statement that we intend to quit business is malicious and false.

The MOTIOGRAPH has the most convenient and substantial lamp and lamphouse of any machine on the market. The mechanism is equipped with solid steel gears.

The 1914 Model MOTIOGRAPH has *hardened and ground tool steel star and cam and other important improvements.* An extra strength film tension spring can be furnished when desired for high speed projection.

The MOTIOGRAPH has always sold on its merits and it delivers the goods. It is OUR POLICY NOT TO MISREPRESENT regarding our Competitors and their goods and thus undertake to increase our sales, and we believe we can STOP THE DISREPUTABLE METHODS OF OTHERS BY LAW. Hence this offer. Write for full particulars.

The Enterprise Optical Manufacturing Company, 564 W. Randolph St. CHICAGO

"Flying A" Feature Films *See Americans First*



Ed Coxen and Winifred Greenwood appearing in

"Her Fighting Chance"

A TWO PART DRAMA

Intense--Thrilling--Pathetic and Romantic

One, Three and Six Sheet Posters, Heralds, Photos and Slides. Release Monday, April 27th, 1914

"THE SMOLDERING SPARK"

A Convincing Psychological Drama. One and Three Sheet Lithos. Release Wednesday, April 29th, 1914.

AMERICAN FILM MANUFACTURING CO.

CHICAGO

Here it is at last! What?

DOYEN'S GOLDEN RADIUM CONDENSERS. They give a Soft Sunlight Picture on your screen. We are the Original and only manufacturers of the Golden Radium Condenser. None genuine without the name Doyen's Golden Radium stamped in the glass. These Condensers are made of the highest grade of French Optical Glass, colored with pure gold of a special tint. You can start a show earlier in your summer garden with a pair of Doyen's Golden Radium. We send a pair on ten days' trial on the receipt of five (5) dollars, and at the end of that time if they fail to do what we claim, return our goods and we return your cash. Be careful to look for my name, Doyen's Golden Radium, for no one can use the name Doyen, therefore you will be certain to get the genuine article. In ordering kindly state if A. C. or D. C. is used. We take this opportunity to thank our numerous patrons for letters of congratulation, having given entire satisfaction.

GOLDEN RADIUM CONDENSER CO.

Attention of Mr. C. A. DOYEN — Masonic Bldg., Room 812, 71 West 23rd St. — New York City

HARVARD

Send in your Negative and be convinced that

FILM

Quality and Punctuality is our Motto

CORPORATION

231-233 10th Avenue — New York City
W. K. HEDWIG, Pres. — Tel. Chelsea 812

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

You Need Warner's Features

Every Warner's Feature (that means three each week) —is a business builder for the wide-awake exhibitor who takes them for an *exclusive* showing in his locality.

Why don't *you* investigate our proposition?

Get this:

If

WARNER'S FEATURES

Don't "make good"

We will

Perhaps you haven't seen our latest releases; if not, you can have no conception of their superior quality and their absence of all padding. The exhibitor who denies the pulling power of Warner's Features is the one who has not seen them. Are *you* skeptical? We *dare you* to examine just one week's output.

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES

Niagara Slide Co., Lockport, N. Y.

CAMERAS

American Cinematograph Co., 617 Jackson Blvd., Chicago, Ill.
Sterling Camera & Film Co., 145 W. 45th St., New York.

COSTUMERS

Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS

A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS

The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS

(Manufacturers, Dealers and Renters)

American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle, N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES

Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.

Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Movie "L" Mfg. Co., 406 Schiller Bldg., Chicago, Ill.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS

Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 70 W. 38th St., New York.

FEATURE FILMS

All Star Feature Corp., 220 W. 42nd St., New York.
Anglo-American Film Corp., 126 W. 46th St., New York.
Australasian Films, Ltd., 15 E. 26th St., New York.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Wil-Kar Films, 1482 Broadway, New York.
Wor'd Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St.
Ernemann, 114 Fifth Ave., New York. Chicago, Ill.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York.

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS

Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

THEATRE CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

INCORPORATIONS

Among the latest companies to be formed and registered are the following

At Albany, N. Y.:

AMERICAN FIREWORKS MFG. COMPANY OF NEW YORK, INC., Manhattan.—Manufacture fireworks, etc.; $25,000. F. Waller, T. B. Hoy, New York City; G. A. Conklin, Bronx.

FILM IMPORTERS CORPORATION, Manhattan.—Motion pictures; $60,000. M. A. Testa, L. J. Rosett, New York City; E. L. Berrell, Brooklyn.

WHITMAN FEATURES COMPANY, Hempstead.—Motion pictures; $50,000. T. F. Gilbert, Jr., F. Weekes, S. N. Kreischer.

AFRO-AMERICAN FILM COMPANY.—$10,000. A. W. Burg, G. K. and F. A. Wade, 233 West Fifty-first street.

SALISBURY THEATRES.—$10,000. Irving Jaffe, T. F. MacMahon, Elwood Salisbury, 1,402 Broadway.

At Chicago, Ill.:

THE DESELL STUDIOS.—$2,500. R. Dillenbeck, L. J. Luder, A. Mastro Valerie.

OPEN MARKET FILM COMPANY.—$100,000. Educational and amusement enterprise.

At Charlotte, N. C.:

THE PARK THEATRE COMPANY, Raleigh.—To operate a motion picture house, with authorized capital stock of $25,000; to begin business with $600, subscribed by R. W. Ward, E. O. Edgerton, H. O. Clark, F. T. Ward, R. H. Harrison.

At Charlotte, N. C.:

The certificate of a corporation of $125,000 authorized capitalization is recorded in the office of the clerk of the court which named Charlotte as the location of its offices. The company styles itself the UNIVERSAL FILM & SUPPLY COMPANY and is authorized to make, lease, buy or to operate all the machinery pertaining to the moving picture business, including films. The company is also authorized to own or operate theatres.

The charter provides that the concern can begin operations when $15,000 worth of the stock is subscribed for. The subscribers named in the certificate were R. D. Carver, 60 shares: A. F. Moss, 30 shares; R. L. Little, 20 shares; E. B. Kearns, 20 shares; J. B. Harrison, 20 shares. Mr. Craver is a Charlotte man, Messrs. Moss and Kearns are from Winston-Salem. Mr. Little is of Charlotte and Mr. Harrison of Greensboro.

At Nashville, Tenn.:

AMERICAN PHOTOPLAY THEATRE COMPANY, Memphis.—$50,000. W. T. McDowell, C. N. Wilhoite, W. B. Bell, F. S. Omberg and Geo. J. Alban.

At Dover, Del.:

An amendment authorizing a changing of name to SYNDICATE FILM COMPANY was filed by the Randolph Company. Chicago moving picture promoters are the incorporators.

At Boston, Mass.:

HUMANOLOGY FILM PRODUCING COMPANY, Boston.—Motion pictures; $250,000. Jack Rose, Norwalk, Ct.; William W. Clarke, Boston; Jenny B. MacCauley, Boston.

The Stellar Photoplay Company

PRESENTS

THE NOTED AMERICAN ARTIST

EDWIN FORSBERG

WITH

AN ALL-STAR CAST

IN

FORGIVEN

OR

The Jack of Diamonds

FREDERICK BRYTON, in this wonderful melodrama, reached the hearts of the American public for years—hundreds of thousands of dollars have been spent in advertising the play and it is known in almost every home. One of the strongest stories ever written. Laughter, tears, tragedy, in fact, the whole gamut of human emotions. It is now offered to you in photoplay form. Some of the most beautiful scenic effects ever shown in pictures. A remarkable race track scene—a realistic round up—a thrilling rescue—in fact, every element necessary for an ideal picture—photographically perfect.

Paper and Advertising Matter the Finest (1-3-6-24 Sheets), Slides, Heralds

Address all Communications to

STELLAR

STELLAR PHOTOPLAY CO.

Longacre Building

BROADWAY and 42nd ST. NEW YORK

STELLAR

A Beautiful Romance of Gypsy Life

ATTRACTIVE PRINTING

SUPERIOR PHOTOGRAPHY



THE ZINGARA

IN 3 REELS



AETNA FILM COMPANY

Longacre Building Broadway and 42nd Street, New York

BANG!

Another Winner

Kadra Safa

A Sensational Romance of a Harem

5 PARTS 5

ADVERTISING EXTRAORDINARY

2 Styles	1 Sheets	27 kinds	11 x 14	Photos
2 Styles	3 Sheets	6 "	22 x 28	"
1 Style	6 Sheet	2 "	40 x 60	"
1 Style	9 Sheet		(Hand Colored)	
1 Style	24 Sheet	Heralds, Cuts and Slides		

WIRE now for territory rights

WILKAR FILMS 1482 Broadway **NEW YORK CITY**

For Safer Theatres in Minnesota

Fire Marshal Sends New Regulations to All Exhibitors; Asks Co-operation—Close One Theatre—Start Duluth Probe

St. Paul, Minn., April 13

STATE Fire Marshal Arthur Keller lately sent out to all motion picture houses in the State a new book which he has prepared relating to the subject of construction and arrangement of theatres in the State so that they come within the law and are as near fire-proof as possible.

The State fire marshal was given authority by the last legislature to regulate conditions that are a menace to life and property and he has first turned his hand to an inspection of the motion picture houses in the State.

In the booklet Mr. Keller states that hereafter all electric wiring in motion picture houses must be brought into the operator's booth in iron conduits and to insure against fire, all films in the booth must be kept in a metal case and not removed except when being transferred to the machine.

The prohibition against smoking and the keeping of matches within the booth is one of the most important restrictions he has made. In relation to the theatre proper, the State fire marshal says that all seats shall be not less than 30 inches from back to back and the seats must be securely fastened to the floor.

Brick, tile or concrete booths must have walls of not less than eight inches thick.

Every motion picture machine must be installed in a compartment of fire-resistive material, not less than 5x5 feet for one machine nor less than 10x7 feet for two machines.

"It is hoped," said Mr. Keller, "by getting the co-operation of managers of the 'movie,' to place Minnesota in the front ranks of states which are taking cognizance of the rapid development of the motion picture as a source of amusement, and are endeavoring to make these places of amusement so far removed from fire danger that the general public can attend them in safety."

Fire Marshal Closes Theatre

Wayzata, Minn., April 12.

Fred W. Nye, deputy State fire Marshal, reported to-day that he had closed the Lake motion picture house in this city which is operated by Walter Schmall. He said the machine was not in a fireproof booth as required by law and that the theatre had not the full number of exits as required by the law.

Schmall has not decided yet whether he will rebuild the theatre and open again or not. As the theatre is within a short distance of Lake Minnetonka, a great summer resort for Minneapolis and St. Paul people, it is a haven for motion picture enthusiasts during the summer, and in case Schmall does not reopen it is expected there will be several bidders for the theatre.

Investigate Duluth Theatres

Duluth, Minn., April 12.

Fire Chief Randall, of this city, together with City Electrician Hough, were recently ordered by Mayor J. C. Prince to investigate all motion picture houses in the city as to their fire safety conditions. Special attention will be given to the machine booths and also to the wiring of the buildings.

Following an inspection of the theatres, which is not expected to be completed until May, there will be a slight revision in the ordinances governing them, Mayor Prince said.

PICTURE PLEASES

"For Napoleon and France," George Kleine's picture, has had a four-days run at Proctor's Fifth Avenue Theatre, New York. The picture was well received.

ATSCO INC.

NATURALLY! OF COURSE!!

Chosen in Full-Blooded Competition

ATSCO INC.

THE

RADIUM GOLD FIBRE SCREEN

By the Astute Management of the new $1,500,000 STRAND THEATRE

Who wanted the BEST! Who searched for the BEST! Who got the BEST!

ATSCO INC.

MADE BY

ATSCO, Inc.

218 West 42nd Street New York City

ATSCO INC.


THE LITTLEST REBEL

THE LITTLEST REBEL



Edward Peple's great dramatic success
Five reels.

A thrilling and deeply pathetic episode of the late Civil War enacted by famous motion picture players and intensified by a series of spectacular and realistic battles.

An entire state militia-whole troops of Vet. Regulars - 400 horses-all the riders of a well known wild west show and over a thousand soldiers are employed in these scenes.

A photoplay of surpassing excellence, produced on a massive scale with the utmost attention to detail.

PHOTOPLAY
PRODUCTION CO.

Frank A. Tichenor General Manager
220 West 42d Street New York City

Think of it! An Open-Air Show in the Daytime! Think of it!

THERE IS JUST ONE SCREEN ON EARTH WHICH MAKES IT POSSIBLE

"THE PEERLESS" **THE DAY and NIGHT SCREEN** "THE PIONEER"

THE SCREEN OF QUALITY THE SCREEN DE LUXE THE SCREEN WITHOUT A SEAM

ANOTHER WONDERFUL ACHIEVEMENT OF THIS GREAT WONDER WORKER!

WRITE FOR CATALOGUE ——— ARRANGE FOR TEST

DAY AND NIGHT SCREENS, Inc., 291 Broadway, New York

BRANCH OFFICES AND DISTRIBUTING CENTRES AT

Philadelphia New Orleans Atlanta El Paso Memphis Kansas City Des Moines San Francisco Los Angeles Seattle Paris Berlin London

Kinematograph Weekly

$5.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 cents

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS

250A Kingston Ave., Brooklyn, N. Y.

THE CORCORAN RACK IS THE BEST EVER

Get No. 6 Price List

A. J. CORCORAN, INC.

9½ John Street New York

FURNITURE & FURNISHINGS

On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS

70 West 38th St., N. Y.

Phone: Greeley 6255.

FILM TITLES

Printing and Developing

Give Us a Trial All Work Guaranteed

Prices Right Prompt Service

If you have any event that you want photographed we can furnish an expert camera man.

Standard Motion Picture Co.,

5 S. Wabash Ave., Chicago

Telephone, Randolph 839

RIGHT OFF THE REEL

Jacques Spiegel, who directs the renting of Warner's Features in New York, most of New Jersey and a part of Connecticut, is a busy film merchant these days.

"Cigar-Butts," directed by Albert Hale, is an entertaining little story related by a tramp in the park.

Bert Ennis, of the Eclair Company, is taking a flying trip through the South, West and Middle West. He reports excellent business.

The Komic brand on the Mutual program will be discontinued after April 29. A one-reel Reliance release will take the place of this picture each week.

Herbert Brenon, the Imp director, who was injured while in Bermuda, is to direct his assistant director, Mr. Brenon being too weak to take an active part. He will be back in harness again in two weeks.

Leah Baird, the Imp star, is to be featured in several new dramas which the Universal Company have been quietly buying and arranging for her acknowledged talents.

Louise Glaum has formed a little club of her own which is unique in that she personally selects the members. All are actresses in the motion pictures, and they agree not to say "mean" things about other people, but to talk over things which will improve their profession.

Dave Kirkland is to produce comedies at the Universal. Bess Meredyth will play the leads.

Milton H. Fahrney, the producer at the Albuquerque Company, is directing a Western "Warner's Feature" picture entitled "The Daughter of the Tribe."

George Cooper, late of the Vitagraph, has joined Allan Dwan's company at the Universal.

The third of the "Lucille Love, Girl of Mysteries" stories is well on the way and Francis Ford and Grace Cunard are pursuing their way and are at present in the South Sea Islands. There is a big parade in this number in which a large number of animals take part.

Henry King is taking the lead in "Called Back," produced by Henry Otto at the Balboa Company. Belle Bennett and Gypsy Abbott are also in the cast.

Bess Meredyth, of the Universal West Coast studios, is having a special series of comedies written around her. William Wolbert and Eddie Boland will act in support.

Fred Mace has engaged the Majestic studios at Boyle Heights, Cal., for his "Fred Mace Feature Film Company" and from there the "Mace Philms" will be produced. Harry Revere will be in charge of the laboratories.

Carlyle Blackwell, who resigned from the Kalem Company, is playing the king in "Such a Little Queen," a Famous Players production. Mr. Blackwell will later come on to New York and star with that company.

ACME COMMERCIAL FILM CO.

Prices to The Trade

POSITIVE PRINTS .04½ Per Ft.

(In Quantities over 5000 feet)

Above price includes printing, developing, tinting toning and Raw Positive Stock.

Negative Film Developed .01 Per Ft.

Film Titles } .08 " "

(Our Special *Title Apparatus* will match any perforation.) All work guaranteed

General Offices

56 East Randolph St. Chicago

Phone Randolph 652

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEELEY'S PHOTO SUPPLY HOUSE

514-516 Erie Ave. M. P. Dept. RENOVO, PA.

LANG'S FILM REELS

THE BEST MADE

14 in. $1.50 10 in. $1.00

CATALOGUE

LANG MFG WORKS, Olean, N. Y.

Advertise Your Feature Films in

The Motion Picture News

The Fastest Growing Picture Journal



LABELS IN ROLL FORM

Yellow and Red CAUTION and Address Labels. Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.

Ever-Ready Roll Label Co.

203-7 W. 40th St., New York City

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

WE EQUIP MOTION PICTURE THEATRES COMPLETELY

FEATURE FILMS DIRECTORY

All Star Features

Tully Marshall
IN
"PAID IN FULL"
(5 PARTS)

Burr McIntosh
IN
"IN MIZZOURA"
(5 PARTS)

Edgar Selwyn
IN
"PIERRE of the PLAINS"
(5 PARTS)

Book of our distributors

ALL STAR FEATURE CORP.
220 W. 42d St. N.Y.

ADVERTISE YOUR FEATURE FILMS IN THE MOTION PICTURE NEWS, "THE FASTEST-GROWING PICTURE JOURNAL."

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.
Incorporated
416-22 WEST 216th STREET
Tel. 7652 Audubon at Broadway, New York

After Trying Others the
UNIVERSAL and MUTUAL
Exchanges
Are Having Us Make Their
TITLES
THERE MUST BE A REASON

Our prices for developing and printing are no higher than what you pay for poor work, and we give you a 24-hour service.

GUNBY BROS., Inc.
145 W. 45th STREET, NEW YORK CITY

MOVIE "L." MFG. CO.

Producing, Developing and Camera Work

Film Developed and Printed 5c per ft.

Renovating, $1.00 per 1,000 ft.

FACTORY:
111 N. CICERO AV.
OFFICE:
406 SCHILLER BLDG.
CHICAGO, ILL.

BEGINNING WEEK
March 16th
We Release
2 GAUMONTS
EVERY WEEK
Great Northern Preferred Feature Releases

General Feature Film Co.
POWERS BLDG. CHICAGO, ILL.

LEA BEL CO.

"Features Extraordinary"
We still own Exclusive
Illinois Rights on "Satan"
Booking a new copy
912 Schiller Bldg., CHICAGO



LA FILM ARTISTICA
"GLORIA"
TORINO

Gloria American Co.
Phone Bryant 7713
Cable Ad. Gloriafilm, N.Y.
110 West 40th St.
New York City, N. Y.

LITTLE TERRITORY LEFT FOR
"On the Firing Line in Tripoli"
in Five Reels, and
"The Whirl of Destiny"
in Four Reels
WRITE OR WIRE
Mundstuk's Features
909 Longacre Bldg., New York City.



of money is what every exhibitor can take to the bank if he uses Gaumont Features.
Always money getters.
Get our list of

Special Features

Subjects full of punch and interest.

Next Shipping Date, April 18.
EVERY SORT OF PUBLICITY, BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.
110 West 40th St., N. Y.

GAUMONT



Trade Mark Registered

PAN-AMERICAN FILM MFG. CO.

High Grade Feature Films booked in all parts of the country.
Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.

RENTERS OF REAL FEATURES
European Feature Film Corp.
J. H. STEINMAN, Mgr.
220 West 42nd Street New York City



THE ELEPHANT BRAND

Means Quality
WORLD FILM CORPORATION
130 West 46th St., New York

Putting 'Em Over

in baseball, means that the other fellow usually makes a hit.

In business, it means that YOU ALWAYS make a hit.

Simplex

has batted out a good many hits this year. We open the season with this "clean up":

The Strand Theatre, Broadway, New York, the biggest motion picture theatre on earth, situated on the greatest thoroughfare in the world, is equipped with SIMPLEX machines and its projection was engineered and supervised by this company.

That's all for this issue—except to add that if you, Mr. Exhibitor, would **MAKE A HIT** with your public which will **INCREASE YOUR PERCENTAGE** of profit and **WIN YOUR GAME,** be advised by the choice of this house, which accepts only **the best,** and install a

Simplex **Peerless Projector**

Made and Guaranteed by

PRECISION MACHINE COMPANY

Illustrated Catalogue ***B*** *on request*

317 East 34th St., New York

L U B I N

"OFFICER JIM"

A LUBIN MASTERPIECE IN THREE REELS—RELEASED APRIL 20TH
(Released through the General Film Masterpiece Service)

MONDAY, MAY 4TH **"THE GAMBLERS"** 5 REELS—By CHARLES KLEIN

A COMEDY EVERY TUESDAY AND SATURDAY--A DRAMA EVERY FRIDAY
A TWO REEL FEATURE EVERY WEDNESDAY AND THURSDAY

TWO FEATURES EACH WEEK

"OUTWITTING DAD"—Comedy "THE RUBE'S DUCK"—Comedy	Split Reel	Tuesday,	April 21st
"THE KLONDIKE BUBBLE"—2 Reel Drama		Wednesday,	April 22nd
"THE DEATH WARRANT"—2 Reel Drama		Thursday,	April 23rd
"WILL BLOOD TELL?"—Drama		Friday,	April 24th
"LITTLE BREECHES—Comedy "A DREAM OF THE CIRCUS"—Animated Comedy	Split Reel	Saturday,	April 25th

SPECIALLY DESIGNED POSTERS

One and Three Sheets with Single and Split Reels—One, Three and Six Sheets with Multiple Features. Order from your Exchange or the A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

DATA FROM MANUFACTURERS' LIST OF RELEASES

EDITOR'S NOTE.—These lists of current releases are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Tear the list out and paste it in your note-book for future reference.

Date Shown	Released Title Kind, Length	Serial No.
	AMERICAN	
	4—27. Her Fighting Chance, D., 2000	
	4—29. The Smouldering Spark, D., 2000	
	5— 4. In the Moonlight, D., 2000.	
	5— 6. The Story of the Olive, D., 1000	
	5— 8. Calamity Anne's Love Affair, Farce, D., 1000	
	APOLLO	
	4—19. Up and Down	
	4—26. Apollo Fred Becomes a Homeseeker	
	BRONCHO	
	3—18. The Adventures of Shorty, D.	
	3—25. The Relic, D., 2 parts	
	ALBERT BLINKHORN'S FEATURES	
	3—23. Rose of Surrey, 2 parts	
	4— 6. The Old Curiosity Shop, 5 Parts	
	BEAUTY	
	4—21. The Man Who Came Back,, D., 1000	
	4—28. A Flurry in Hats, C., 1000.	
	BIOGRAPH	
	4—16. Melody & Art, D., 998	14734
	4—18. Ambitious Pa, C., 479	14761
	Mixed Mails, C., 520	
	4—20. The Scar, D., 998	14763
	4—23. A Man in the House, C., 567	14790
	The Tango Flat, C., 434	
	4—25. Brute Force, D., parts 1 & 2, 2053	14817
	101 BISON	
	4—28. Old California, D., 2 reels	
	5— 2. The Hills of Silence, D., 2 reels	
	5— 2. The Tragedy of Whispering Creek, 2 reels	
	5— 9. The Nation's Peril, D., 2 reels	
	CRYSTAL	
	4—19. How to Keep a Husband, C.	
	4—21. Charlie's Rival and Si Puts One Over, split reel	
	4—28. Almost a Bridegroom, C.	
	4—28. Spotted and For the Love of Baldy, C., split reel	
	5— 3. Charlie and a Dog, C.	
	ECLAIR	
	4—19. The Price, D.	
	4—22. A Drama of the Desert, D., 2 reels	
	4—22. In the Shadow of the Mosque, D., 2 reels	
	4—26. Willie and the Muse, C.	
	4—29. The Secret of the Well, D., 3 reels	
	5— 3. His Servant, D.	
	5— 6. Whom God Hath Joined, D., 2 reels	
	EDISON	
	4—18. A Princess of the Desert, D., 1000	7598
	4—20. The Adventure of the Stolen Slipper, C., 1000	7599
	4—21. The Hunted Animal, D., 1000	7600
	4—22. When East Met West in Boston, C., 1000	14781
	4—24. The Unopened Letter, D., parts 1 & 2, 2000	14800
	4—25. On the Heights, D., 1000	14808
	ECLECTIC	
	4— 1. The Reckoning, D., 4 parts	
	ESSANAY	
	4—21. The Spirit of the Madonna, D., 1000	14773
	4—22. Wrong All Around, D., 1000.	14784
	4—23. Slippery Slim and the Stork, C., 1000	14791
	4—24. A Man for a' That, D., parts 1 & 2, 2000	14802
	4—25. Broncho Billy—Gunman, D., 1000	14809
	FRONTIER	
	4—18. Man's Best Friend, D.	
	4—23. A Neighborly Quarrel, C.	
	4—25. Nugget Nell's Ward, D.	
	4—30. Cuckooville Goes Skating, C.	
	5— 2. The Runaway, D.	
	GOLD SEAL	
	4—21. Lucille Love, the Girl of Mystery, Series No. 2, D., 2 reels	
	4—28. Lucille Love, the Girl of Mystery, Series No. 3, D., 2 reels	
	5— 5. Lucille Love—The Girl of Mystery, Series No. 4.	
	IMP	
	4—20. Miss Nobody From Nowhere, C., 2 reels	
	4—23. The Stranger at Hickory Nut Gap, D.	
	4—30. Through the Eyes of the Blind, D., 2 parts	
	4—27. Temper vs. Temper, C.	
	5— 4. The Baited Trap, D., 2 reels	
	INTER-CONTINENT	
	3—12. Rome or Death, 5000	
	3—26. Futurists' Carnival, 3000	
	JOKER	
	4—18. A Narrow Squeak, C.	
	4—22. The Sharps Want a Flat, C.	
	4—22. Lurtles Lovers, C.	
	4—25. The Sharps Want A Flat, C.	
	4—29. A Boarder's Mishap and Poisonous Insects. Split Reel.	
	5— 2. The Bucket Sharpers, C.	
	KALEM	
	4—20. The Secret Formula, D., parts 1 and 2, 2000	14764
	4—22. Grey Eagle's Last Stand, D., parts 1 and 2, 2000	14782
	4—24. A Salt Mackerel Mine, D., 1000	14804
	4—25. The Nurse and the Counterfeiter, D., 1000	14815
	KENNEDY	
	3— 4. Elsie Venner, 3 reels	
	3—18. Charlotte Corday, 4 reels	
	KLEINE	
	4—21. Her False Friend, D., parts 1 and 2, 1000	14774
	LUBIN	
	4—21. Outwitting Dad, C., 400	14780
	The Rube's Duck, C., 600	
	4—22. The Klondike Bubble, D., parts 1 and 2, 2000	14788
	4—23. The Death Warrant, D., parts 1 and 2, 2000	14792
	4—24. Will Blood Tell? D., 1000	14807
	4—25. Little Breeches, C., 400	14810
	A Dream of the Circus, C., 600	
	MELIES	
	4—20. Bobby as a Guardian Angel, C., 500	14771
	Handsome Harry Minds the Shop, C., 500	
	4—23. Winky Willy and the Cherries, C., 500	14794
	Batty Bill's Bustle Makes Everyone Hustle, C., 500	
	MAJESTIC	
	4—19. The Tie That Binds, 2 reels	
	4—21. An Unredeemed Pledge	
	4—26. A Diamond in the Rough, 2 reels	
	4—28. Cigar Butts	
	NESTOR	
	4—22. The Fruit of Evil, D.	
	4—24. Their Honeymoon, C.	
	4—29. Women and Roses, D.	
	5— 1. Her Husbands, C.	
	PATHE	
	4—20. Pathe's Weekly, No. 31, N., 1000	14743
	4—21. Whiffles Hunts the Swag, C., 750	14776
	Straw Hat Industry at Fiesole, Ind., 250	
	4—22. Colonel Heeza Liar in Mexico, Cart., 750	14785
	Siamese Customs (Indo-China), 250	
	4—23. The Tango Craze, C., parts 1 and 2, 2000	14795
	4—23. Pathe's Weekly No. 32, N., 1000	14766
	4—25. Breaking Even, C., parts 1 and 2, 2000	14812
	PLAYGOERS'	
	3—23. The Great Diamond Robbery, D., 5000	
	POWERS	
	5— 1. The Two-Gun Man, D., Two reels	
	4—27. The Old Maid's Triumph, C. In the Barracks of the Royal Northwest Mounted Police of Canada, C., split reel.	
	PRINCESS	
	4—10. Too Much Turkey	
	4—17. Her Awakening	
	RELIANCE	
	3— 7. When Fate Frowned, D.	
	REX	
	4—30. A Man, a Girl and Another Man, D.	
	5— 3. An Episode, D.	
	5— 7. The Fox, D., 2 reels	
	RAMO	
	3—31. The Claws of Greed	
	SELIG	
	4—20. The Adventures of Kathlyn, No. 9, D., parts 1 and 2, 2000	14767
	4—20. Hearst-Selig News Pictorial No. 16, N., 1000	14762
	4—21. The Second Wife, D., 1000	14777
	4—22. The Last Man's Club, D., 1000	14787
	4—23. In Spite of the Evidence, D., 1000	14797
	4—24. Mike the Avenger, C., 500	14805
	Doc Yak, Artillery Man, C., 500	
	STERLING	
	4—30. The Fatal Wedding, C.	
	THANHOUSER	
	4—19. An Infant Heart Snatcher.	
	4—21. The Strike, 2 reels	
	4—24. When Algy Froze Up	
	4—26. The Strategy of Conductor 786	
	4—28. From the Flames.	
	UNIVERSAL IKE	
	4—21. When Universal Ike Sat, C.	
	4—28. Universal Ike and the School Belle, C.	
	UNIVERSAL SPECIAL FEATURES	
	January, Absinthe.	
	February. The Merchant of Venice.	
	March. Won in the Clouds.	
	March. Washington at Valley Forge.	
	April. The Spy.	
	April. Samson.	
	VICTOR	
	4—20. The Lion, D.	
	4—24. Pawns of Destiny, D., 2 reels	
	4—24. The Daughter of a Crook, D., 3 reels	
	4—27. Playthings of Fate, D., 2 reels	
	5— 1. Who's Who, C.	
	5— 8. The Pawns of Destiny, D., 3 reels.	
	VITAGRAPH	
	4—18. The Vanity Case, D., Parts 1 & 2, 2000	14759
	4—20. Sonny Jim at the North Pole, C., 1000	14769
	4—21. The Spirit of the Clay, D., parts 1 and 2, 2000	14778
	4—22. Fanny's Melodrama, C., 1000	14786
	4—23. A Little Madonna, D., 1000	14798
	4—24. Tangled Tangoists, C., 1000	14806
	4—25. Her Big Scoop, C., parts 1 and 2, 2000	14813

Tel. 2305 Bryant

INTER-FILM FEATURES

Represent standard excellence

This is the protection you require if you cater to the best.

See list of releases on another page

INTER-CONTINENT FILM CO.

World's Tower Building

110-112 WEST 40th ST. NEW YORK CITY

Cable: INTERFILM

LENSES Best Grade Half Price

Regular Half Size New Stereopticon Lenses. Also many other bargains. Write for particulars.

AMUSEMENT SUPPLY CO.
160 E No. Fifth Ave., Chicago.

EXCHANGEMEN

Why book rainy, flickery or other defective films?

Why not enlist among the successful Exchanges who are patronizing our *"New Film for Old"* process, which speaks for itself?

Let us show you—Seeing is believing.

Multicolor Film Improving Co., Inc.

15 EAST 26th STREET, NEW YORK

PHILADELPHIA BRANCH 1126 VINE STREET — ALBERT TEITEL PRESIDENT

The Motion Picture News

$2.00 Per Year

"The Fastest Growing Picture Journal"

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

FOR SALE

MOVING PICTURE THEATRE in Syracuse, N. Y., two miles from any other theatre, in thickly populated section, from eight to ten thousand to draw from; a 10-cent house, running straight pictures; will show a net profit of from $75 to $100 per week. This is no bull; must be sold at once as owner is leaving town on other business. Address R. D. Burch, Playhouse Theatre, Syracuse, N. Y.

FOR RENT

WANT TO RENT—Or lease a first-class picture theatre in the State of Ohio. Have had seven years' experience. ROSCOE C. CUNEO, Upper Sandusky, Ohio.

WE EQUIP YOUR Theatre Complete

Edison, Powers, Simplex, Motiograph and Edengraph Machines and Genuine Parts.

PHOTO AND POSTER FRAMES
INDIRECT LIGHTING FIXTURES
CURTAINS, SCREENS, ETC.
REBUILT MACHINES

Sold for Cash or Time

Send for Catalog today.

AMUSEMENT SUPPLY CO.

160 E No. Fifth Ave., Chicago.

$2.65 A THOUSAND A RATE OF ABOUT 4-FOR-A-CENT

PHOTO POST-CARDS of the Favorite and Prominent MOVING PICTURE ACTORS

The Following are Now Ready for IMMEDIATE DELIVERY:

PEARL WHITE Starring as "PAULINE" in **"Perils of Pauline"** in two Poses — **"UR MUTUAL GIRL"** NORMA PHILLIPS, Three Pose

Kathlyn Williams—2 poses, Alice Joyce—5 poses, Mary Pickford—6 poses, Marguerite Fischer—3 poses, Mary Fuller—5 poses, Gene Gauntier, Dorothy Kelly, Anita Stewart, Lillian Walker, Maud Fealy, Fritzi Brunette, Lois Weber, Lottie Briscoe, Gertrude McCoy, Edith Storey, Clara Kimball Young, Ruth Roland, Mabel Normand, Florence Lawrence, Ormi Hawley, Lillian Wiggins, Blanche Sweet, Rosemary Theby, Leah Baird, Earle Williams—2 poses, Carlyle Blackwell, Maurice Costello, Crane Wilbur—2 poses, Francis Bushman, King Baggott, Harry Myers, Edwin August, G. M. Anderson, Hobart Bosworth, Warren Kerrigan, Marc McDermott, John J. Clark, Charles Arling, Fred Mace, Thomas Moore, Floyd Marshall, Arthur Johnson, Phillips Smalley, and 75 others.

You can have all of one kind, or assorted for **$2.65 a thousand**, a rate of about **4-for-a-cent.** Not less than one hundred of any one subject.

With an order of not less than 3,000, we will give, **FREE**, a large handsome Lobby Card, arranged to change the displayed photos as often as possible, and two colored announcement slides, to be run continually, which create the interest in the Post Cards.

With an order of not less than 1,000 of any one subject, we will also give, FREE, a colored slide of that picture with space to advertise date of distribution.

OUR SYSTEM FOR THE PROPER DISTRIBUTION OF POST CARDS AS SOUVENIRS is a Positive Success in creating and Holding Business. We have proven it during one of the poorest weeks in Lent with the most gratifying results.

1000 POST CARDS OF YOUR THEATRE **$5.00** **2000 for $7.50** Send Us the Photograph

DAVIS BROTHERS 158 Eddy Street **SAN FRANCISCO**

The Motion Picture News

220 West 42nd Street
New York City, U. S. A.

The Authoritative Film Weekly of America

Publishes all the news of cinematography.

The trade-journal with individuality

Subscription - $4.00 a year.
Send for sample copy.

Send Your Negative to Us and Accept Your Prints from the Screen

The largest commercial film printing factory in the country, under the personal direction of one of the World's greatest experts, can afford to and DOES guarantee every foot of film they deliver.

Centaur Film Company

FACTORY and STUDIO—BAYONNE, N. J. **OFFICES—1600 BROADWAY, N. Y**

COMING

A Million Bid

A Magnificent production in five parts
by Vitagraph that will fill any house

Goodness Gracious

A wonderful comedy in three parts by Vitagraph that contains
many humorous incidents, cleverly acted by Clara Kimball Young

CONTROLLED EXCLUSIVELY THROUGH THE GENERAL FILM CO. INC.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.



Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.

717 Sycamore St.
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.

A New Way to Paint Signs and Showcards

With our new system we guarantee that anyone can paint all kinds of signs, cards, etc., without any experience. Each outfit contains ten complete alphabets, from one to ten inches in height, and three sets of figures of the most modern styles. Our patterns are not printed, but the real letters, cut out of the most durable material. We also furnish with each outfit a Book of Instructions, a set of lettering brushes, an assortment of colors, and a selection of beautiful designs. Just the thing for all kinds of theatre work. Complete outfit, prepaid, $5.00. Satisfaction guaranteed or money back.

BUTTS ADVERTISING COMPANY
15 West 10th Street **Kansas City, Mo.**

CALEHUFF SUPPLY CO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

- Mercury Arc Rectifier
- Flame Arc Lamps
- Automatic Ticket Registers
- Exit Signs
- Slide Ink
- Carrying Cases
- Tickets
- Condensers
- Pianos
- Chairs
- Wagner Converters
- Spot Lights
- Brass and Wood Frames
- Ticket Choppers
- Asbestos State Booths
- Ft. Wayne Compensarcs
- Fire Extinguishers
- Fire Boxes
- Carbons
- Cement
- Trap Drum Effects

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

Our Frames are not cheap but our prices are *GET THEM*

Eagle Frame Co.

JOE GUERCIO, Mgr.
506 N. Carpenter St., Chicago

LE COURRIER Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50

THEATRE SUPPLIES

A Large Stock of Slightly Used Moving Picture Machines and Current Reducers (Latest Models) at about Half Prices. All Kinds Seating Always in Stock.

Opera Chairs, slightly used, each $0.75
Heavy New Folding Chairs, each .40
Simplex, used three months.... 150.00
Power's 6A, first-class condition. 140.00
Edison Exhibitions, good condition 55.00

Don't forget. I take your old machine in trade regardless of make. All goods guaranted in first-class condition. Will ship subject to inspection. Have many other good bargains. Send me an exact list of your wants and see why I sell more goods than all competitors combined.

SAM LEARS, 509 Chestnut St., St. Louis, Mo.

Moving Picture Chairs

VENEER OR UPHOLSTERED



Quick Shipments Made

Reasonable Prices

CALL or WRITE
Ask for Dept. M

ATLAS SEATING CO.
501 Fifth Ave., N. Y.
Phone, 5290 Murray Hill

Can You Answer Your Patrons' Questions?

Motion Picture patrons are the most inquisitive people in the world. They have thousands of questions to ask about the players, their personalities, their peculiarities, and the changes they make.

Are you so posted that you can answer these questions? In order to keep in close touch with your patrons you should be.

The Motion Picture Magazine is the only magazine that will keep you **FULLY** informed of the doings, comings and goings of the players. You should be a subscriber, and have it coming to you regularly.

Special Offer to Exhibitors

The regular subscription rate of the Motion Picture Magazine is **$1.50 per year. Special Rate to Exhibitors $1.00 per year.** Send in your order **now** and we will send you the magazine for one year and a copy of our book entitled **"Comic Siftings"** for $1.00.

Just fill out coupon below, pin a dollar bill to it and mail.

If you wish to place the magazine on sale at your theater, write for our **Special Introductory Offer.**

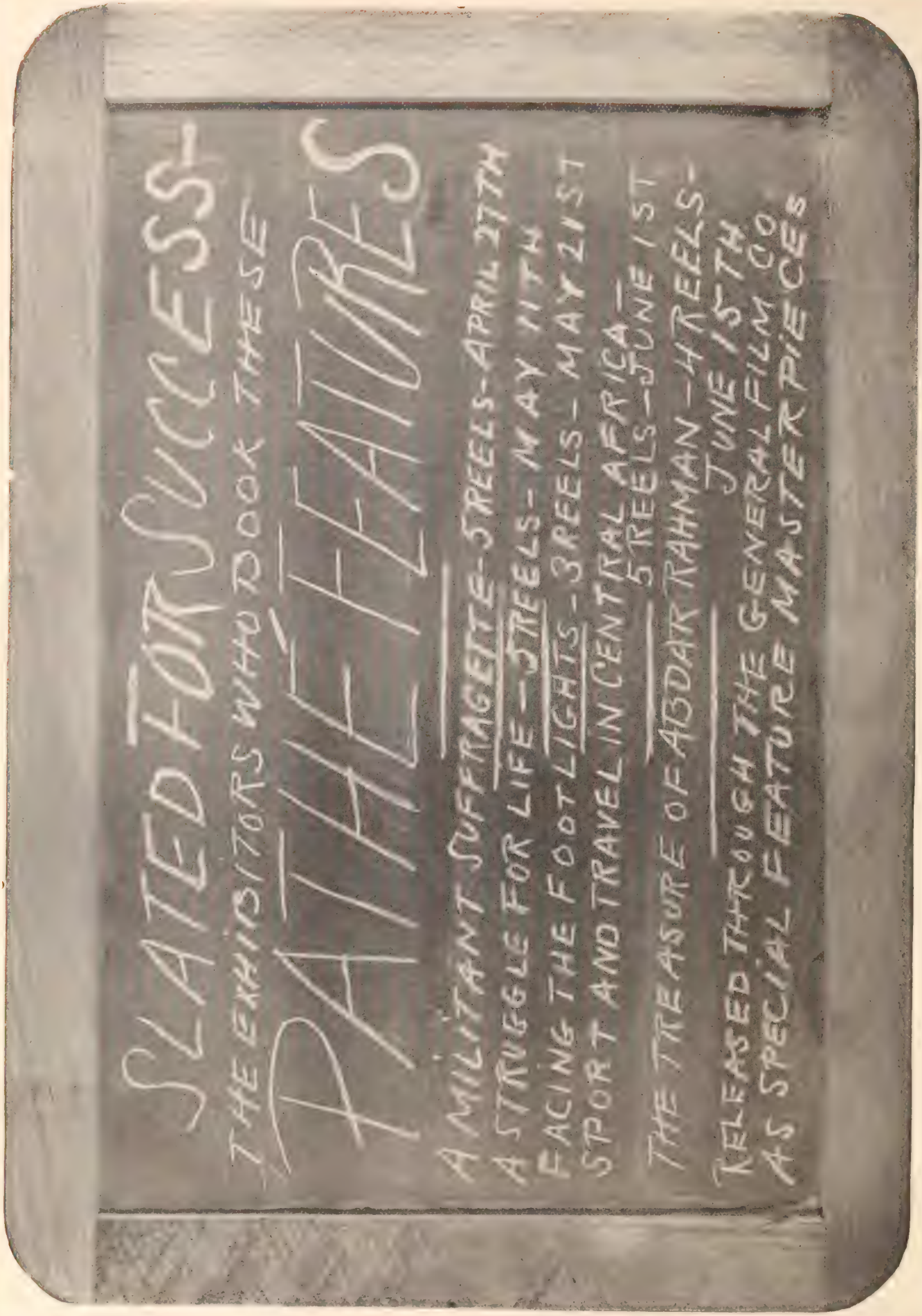
Motion Picture Magazine
175 Duffield St., Brooklyn, N. Y.

Motion Picture Magazine, 175 Duffield St., Brooklyn, N. Y.:

Gentlemen:—Enclosed please find One Dollar for which please send me the Motion Picture Magazine for one year and a copy of Comic Siftings.

Name .....
Theatre .....
Address .....


Lucille Love
"THE GIRL OF MYSTERY"
AN AWE INSPIRING
MOVING PICTURE
UNIVERSAL
IN 15 INSTALLMENTS


SLATED FOR SUCCESS-
THE EXHIBITORS WHO BOOK THESE
PHOTO-FEATURES
A MILITANT SUFFRAGETTE-5 REELS-APRIL 27TH
A STRUGGLE FOR LIFE-3 REELS-MAY 11TH
FACING THE FOOTLIGHTS-3 REELS-MAY 21ST
SPORT AND TRAVEL IN CENTRAL AFRICA-
5 REELS-JUNE 1ST
THE TREASURE OF ABDAR RAHMAN-4 REELS-
JUNE 15TH
RELEASED THROUGH THE GENERAL FILM CO
AS SPECIAL FEATURE MASTERPIECES

MAY 2, 1914 PRICE, TEN CENTS

The Motion Picture News

The fastest growing picture Journal

Ohio Exhibitors APPEAL To The People

"Brewster's Millions"

A NEW KIND OF COMEDY

SCREENS

What the Exhibitor and Operator Ought to Know

VOLUME IX NUMBER 17

Our Next Special Feature Will Prove a Revelation in Pictures

It is—



THE SKY MONSTER-

-TAKEN ENTIRELY IN THE CLOUDS- TAKEN FROM AND IN A **ZEPPELIN**, *THE LARGEST SKY CRAFT EVER BUILT- TAKEN ABOVE THE OCEAN - ABOVE GERMANY, FRANCE, ENGLAND, RUSSIA- FROM THE MONSTER AIR CRAFT BUILT BY THE GREATEST AERIAL NAVIGATOR OF ALL TIMES - COUNT ZEPPELIN*

THE ZEPPELIN IS THE VICTORIA LUISE THE LARGEST DIRIGIBLE EVER BUILT

OVER 900 FEET IN LENGTH - AND ALL THE SCENES ARE ACTUALLY TAKEN IN MID-AIR

THE PLOT IS UNIQUE - *A JOURNEY FROM AMERICA TO EUROPE BY DIRIGIBLE AND RETURN*

THE TIME IS OPPORTUNE - *JUST WHEN THE TRANS-ATLANTIC FLIGHT IS GOING TO START*

THE PICTURE IS A MASTERPIECE - *FROM THE STANDPOINT OF PUNCH-SUSPENSE AND PHOTOGRAPHY*

IT IS A REAL UNIVERSAL SPECIAL FEATURE IN EVERY RESPECT

"The SKY MONSTER" WILL BE READY THE MIDDLE OF MAY

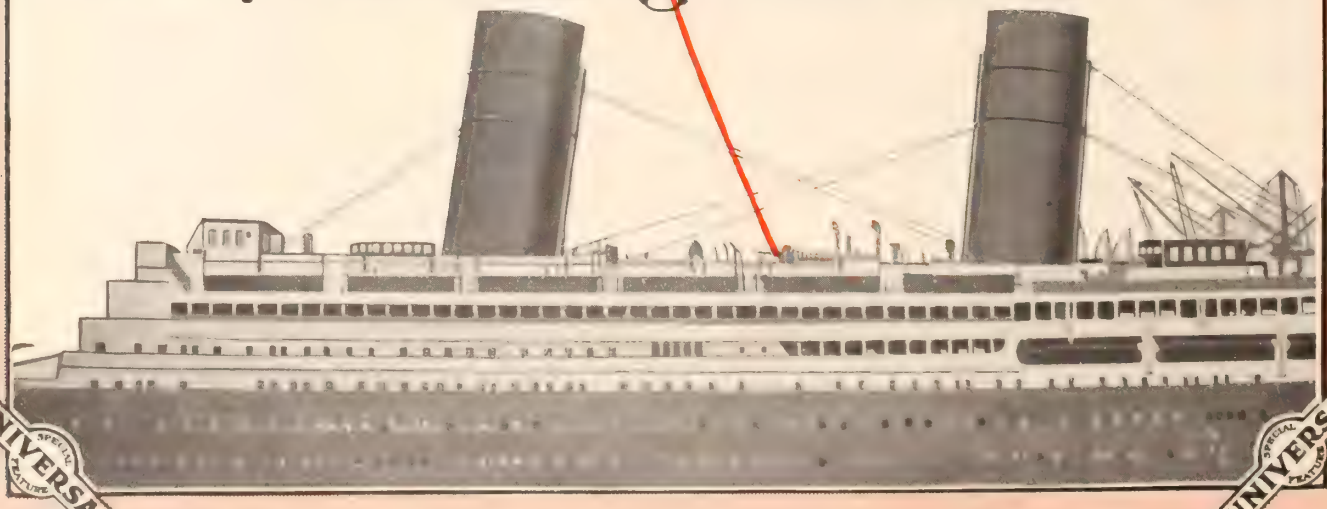
BOOK IT NOW!!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, PRES.

1600 BROADWAY — NEW YORK, N.Y.

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"





Scene from "The Marriage of Cupid."

A MEDDLER WITH FATE

A TWO PART DRAMA

Here's an Offering in Which The Unexpected Happens,— The Way in Which The Husband Makes His Discovery and The Method He Adopts To Teach His Wife a Lesson and to Drive The Lesson Home. A Good Story Well Acted.

RELEASED THURSDAY MAY 7TH

THE MARRIAGE OF CUPID

A TWO PART DRAMA

The Ancient and Well Loved Story From The Classics is Here Represented in a Picture of Remarkable Beauty. Charming Women, Garbed with Graceful Flowing Robes, in Locations of Surpassing Loveliness, Enact This Favorite Story of The Greeks and Romans of Old.

This Picture is Truly an Artistic Masterpiece.

RELEASED SATURDAY, MAY 9TH

Insist Upon These Films At Your Exchange.
If You Can't Get Them Write Us and We Will Help You.

PATHÉ FRÈRES, 1 CONGRESS ST., JERSEY CITY, N.J.

PHOTOPLAY

OFFICER JIM

Drama in three parts by LAWRENCE S. McCLOSKEY. Produced by **LUBIN.**

THE DEATH SIGN AT HIGH NOON

A three-part Drama of the West. Produced by **KALEM.**

THE GAME OF LIFE

A Drama in three parts. Produced by **SELIG.**

GENERAL

MASTERPIECES

A MILITANT SUFFRAGETTE

A very good Dramatic Comedy in five parts. Produced by **PATHÉ.**

FRANCIS MARION
THE SWAMP FOX

A Story of the Revolution in three parts. Produced by **KALEM.**

A MILLION BID

A magnificent production in five parts that will fill your house. Produced by **VITAGRAPH.**
From GEORGE CAMERON'S play **"AGNES."**

FILM CO. [INC.]



A Timely Warning to State Right Buyers

Exhibitors, feature renters and the public are heartily sick of vice, crime and drug pictures.

The Banker's Daughter

contains none of these degrading elements.

Five reels of real heart interest, strong dramatic action and pathos, all intermingled with a fine vein of humor.

A few states left open. Wire territory you are interested in, we will wire our terms.

Beautiful one, three, six, eight, sixteen and twenty-four sheet lithographs.

Watch for Announcement of Our Next Releases

The world's greatest dramas in pictures.

Life Photo Film Corporation

102-104 West 101st St. Riverside 6532 New York City

WAR IS HELL 4 PARTS

Elaborately colored by the Eclectic Natural Color Process.



"Must it be farewell?"

"Strike while the iron's hot." This story is now running in the Hearst daily newspapers. A vivid and sensational war drama.

SIX PARTS THE WAIF

A distinctive feature that will set the mark for high quality films. The story is a powerful and interesting one.

ECLECTIC FEATURE FILM EXCHANGES:

Atlanta Rhodes Bldg.	**Boston** 3 Tremont Row	**Chicago** 5 S. Wabash Ave.	**Dallas** Andrews Bldg.	**Los Angeles** 114 E. 7th St.	**Syracuse** 214 E. Fayette St	**Cleveland** 622 Prospect Ave., S. E.
New York 115 E. 23rd St.	**Pittsburgh** 715 Liberty Ave.	**San Francisco** 67 Turk St.	**St. Louis** 3210 Locust St.	**Minneapolis** 4th and Hennepin Sts	**Cincinnati** 217 E. 5th St.	

ECLECTIC FILM CO.

110 West 40th St. New York City

"THE CREAM OF AMERICAN AND EUROPEAN STUDIOS

BIG Two REEL
Base-Ball Feature
GIANTS
vs. Phillies

The first game in New York of the NATIONAL LEAGUE Series in a great big two reel feature—

Taken under a remarkable contract with the National League:—the famous baseball players in action, the big crowds at the New York Polo Grounds, and all, shown in this big interest film.

The Greatest Crowd-drawing Feature of the Year, will be Released this Week

DON'T WAIT! ***Wire Your Reservations NOW!***

Produced by the Mutual Girl Film Company.
Released through the Continental and Mutual Exchanges.



Our MUTUAL Girl meets Walter Damrosch

America's Greatest Musician

IN the Fifteenth Reel Our MUTUAL Girl is shown helping a Poor Violinist to obtain an Interview with Walter Damrosch, the Noted Composer and Director of the New York Symphony Orchestra, Recognized as the Foremost Musician of America today.

Our MUTUAL Girl is always on hand when anything special occurs. Now, when the Battleship *Arkansas* is foremost in the attention of the whole world, the fourteenth reel (released April 20th) of this series shows Our MUTUAL Girl aboard her.

Yet through it all she is the simple, hoydenish country girl that millions of theatre-goers have learned to love and watch for.

Yet Our MUTUAL Girl Series is a part of *regular* Mutual Service.



Mutual cameramen have been constantly on the firing line with Villa in Mexico.

The LIFE of General VILLA

is being rushed to completion. Don't miss this great feature.

We are sole distributors of the following favorite brands:

AMERICAN	MAJESTIC	ROYAL	KAY-BEE	AND
RELIANCE	KOMIC	KEYSTONE	DOMINO	MUTUAL
THANHOUSER	PRINCESS	BRONCHO	BEAUTY	WEEKLY

BRANCHES IN 49 CITIES

MUTUAL FILM CORPORATION

NEW YORK

JESSE L. LASKY

Presents

America's Foremost Dramatic Star

EDMUND BREESE

IN HIS MOST THRILLING AND
RECENT STAGE SUCCESS

THE

"MASTER MIND"

IN FIVE PARTS *212 SCENES*

The vivid blending of Romance and Intrigue with the master actor at his best

STAGED BY

CECIL B. DE MILLE
AND
OSCAR APFEL

Released May 11

NOW PLAYING

"BREWSTER'S MILLIONS"

WITH

EDWARD ABELES

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE W. 48TH STREET

JESSE L LASKY
PRESIDENT

N. Y. C.

SAMUEL GOLDFISH
TREAS. & GEN'L MANAGER

CECIL B DeMILLE
DIRECTOR GENERAL

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN Presents

The Distinguished American Actor.

ARNOLD DALY

In The Famous Tale of Romance. Mystery Adventure and International Intrigue.

"THE PORT of MISSING MEN"



A Dramatic Struggle for a Heart and a Throne.

By The Noted Novelist Meredith Nicholson (Published By The Bobbs-Merrill Co.)

In Motion Pictures.



IN FIVE REELS

Released May 1st

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

KAY-BEE

BIG WEEK

for

KAY-BEE DOMINO KEYSTONE BRONCHO

KEYSTONE

BRONCHO

MONDAY, APRIL 27

THE KEYSTONE COMPANY will release the Two Reel Comedy, ***Caught in a Cabaret*** featuring ***Mable Normand*** and ***Charles Chaplin.***

WEDNESDAY, APRIL 29

THE BRONCHO COMPANY will release the First Part, in Two Reels, ***Shorty Escapes Matrimony,*** featuring ***"Shorty" Hamilton*** (the second part of this Photo-Play will be released May 6).

THURSDAY, APRIL 30

THE DOMINO COMPANY will release another of ***Walter Edwards*** great productions featuring himself, ***Clara Williams*** and ***Harry Keenan*** in ***Out of the Night;*** two reels.

THE KEYSTONE COMPANY will release that screaming farce ***When Villains Meet.***

FRIDAY, MAY 1

THE KAY-BEE will release one of its famous Indian-Western photo-plays ***Love's Sacrifice,*** two reels, featuring ***Miss Tsuru Aoki*** as an Indian Girl, and ***Wm. Ehfre.***

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50c. for set of four; $1.00 for set of eight.

Mable Normand	Clara Williams	Gretchen Lederer	Tsuru Aoki
Mack Sennett	Charles Ray	Chet Withey	Mildred Harris
Charles Chaplin	Richard Stanton	Shorty Hamilton	Walter Belasco
Roscoe Arbuckle	Barney Sherry	Margaret Thompson	Thos. H. Ince.

A Set of "Keystone Mable in four different poses 50 cents.

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO

The Webb Series

SOMETHING DOING NOW IN REGULAR DETECTIVE FEATURES



WITH THIS FIRST RELEASE BEGINS THE MOST UNUSUAL MOTION PICTURE SERIAL EVER CONCEIVED. IT IS THE ONLY SET OF CONSECUTIVE BIG DETECTIVE STORIES YET.

A MOST PRETENTIOUS OFFERING

WHICH WILL BE ACCOMPANIED BY EVERY KNOWN FORM OF LEGITIMATE PUBLICITY MATTER OF THE VERY BEST KIND THAT MONEY AND BRAINS CAN PROVIDE.

FILMS LLOYDS, INC.

220 W. 42nd ST., NEW YORK




The Black Triangle
THIS IS THE INITIAL INSTALLMENT OF THE ADVENTURES OF DETECTIVE WEBB, THE DARE-DEVIL HERO, WHO STARTS ON A STRANGE CLUE AND FINDS IT THE MOST EXCITING CASE HE EVER TOOK UP.
IN 5 PARTS

A Beautiful Romance of Gypsy Life

ATTRACTIVE PRINTING

SUPERIOR PHOTOGRAPHY



THE ZINGARA

IN 3 REELS



AETNA FILM COMPANY

Longacre Building — Broadway and 42nd Street, New York

BROADWAY

(Continued)

WE have returned from the "Coast" to tell you of more theatres on Broadway and its tributaries, using motion pictures exclusively or as a part of their entertainment.

The Herald Square, Broadway and Republic theatres must be added to those previously mentioned, as the homes of many musical and dramatic successes, now using motion pictures and Power's Service.

The use of Power's Cameragraph No. 6A, in the projection of high-class pictures, has become as much a necessary part of animated picture development, as the themes and scenic effects of our best known dramatic and musical producers.

NICHOLAS POWER CO.

Ninety Gold Street New York City

SPECIAL ANNOUNCEMENT!

A New Booking Syndicate Has Been Organized for the Distribution of the Latest and Greatest Film Production—

The Million Dollar Mystery

Story by Harold MacGrath ***Scenario by Lloyd Lonergan***

FOLLOWS KATHLYN!

EXHIBITORS! Note this carefully

THE Million Dollar Mystery—the sensational film production which will succeed Kathlyn in the newspapers and theatres—will be released weekly, starting June 22, through the Syndicate Film Corporation.

This booking organization has been formed for the convenience of exhibitors. It is now establishing agencies everywhere. NEW YORK address is 71 W. 23rd Street, CHICAGO address, 166 W. Washington Street.

Write for full information about the Million Dollar Mystery—about the $10,000.00 capital prize for its solution—about the packed houses it's going to bring. Write QUICKLY!

Story Starts in Newspapers June 28. First Release, June 22

The Chicago Tribune and more than 200 other leading newspapers will print this remarkable story by Harold MacGrath simultaneously with its appearance in the theatres. The story starts June 28th—just at the close of Kathlyn. First release, June 22d. Two reel releases every week. And remember, this is a Thanhouser production featuring Thanhouser stars.



$10,000.00 For 100 Words!

Think of it! $10,000 for 100 words. $100 a word will be paid for the best solution of the Million Dollar Mystery. Let your patrons participate for the $10,000 prize.

The Million Dollar Mystery may be had regardless of what program you are using.

Get packed houses! This wonderful production will be the greatest drawing card ever presented to theatres. Don't wait—write immediately for information.

Exhibitors: Act NOW! Write for information to

Syndicate Film Corporation

Room 1421, 71 W. 23rd St., New York, or 166 W. Washington St., Chicago, Ill.

Produced by the Thanhouser Film Corporation

NEW ROCHELLE, NEW YORK

Head European Offices: THANHOUSER FILMS, LTD., 100 Charing Cross Road, London, W. C., England.

Other Thanhouser releases will continue to be features of the Mutual Program

The Thanhouser Three-A-Week *Tues., April 28*—"FROM THE FLAMES," 2 reels. *Sun., May 3*—"GETTING RID OF ALGY."

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume IX | May 2, 1914 | Number 17

Quality Circulation

THE business press of America, at its last convention, made the following declaration:

"We believe the highest efficiency of the trade publication can be secured through circulations of QUALITY *rather than of quantity—that* CHARACTER *and not mere numbers should be the criterion by which the value of a publication should be judged."*

In the discussion that preceded this declaration a number of very interesting points were brought to light. The meeting, of course, was held in the interests of the trade journals themselves.

* * *

THE circulation problem was analyzed from the standpoint of the publishers' benefit, not that of the advertiser.

But the final consensus of opinion was that the two interests are identical; and it would have been profitable for the advertiser to have been present.

The controversy simmered down to bulk versus quality circulation. And the sole argument in favor of bulk circulation was along these lines. "Oh, well, figures are impressive. The advertiser doesn't stop to analyze them."

* * *

"HE doesn't ask you to analyze them. On the other hand, if you quote him a small circulation it is up to you to prove its value and that takes time and money."

All of which is generally true.

Most advertisers do not analyze circulation.

* * *

IT is strange, but the same man who will only buy raw material or labor upon the closest examination will buy circulation with his eyes shut. He only asks the amount of it. *Yet the amount of circulation is in reality the least consideration.*

* * *

HERE'S a point for instance:

The writer once placed advertising in two trade publications. One had over 50,000 circulation; the other less than 25,000.

There was no question about the amount of the 50,000 circulation. It was all there and paid for.

THERE was no apparent waste in it. It went to the very field the advertiser wanted to reach. The news-stand circulation was but 20 per cent of the gross.

And yet the publication with just half the circulation pulled ten times as many inquiries.

Why?

* * *

BECAUSE the smaller circulation was a *responsive* one. For some reason this paper drew responses from its readers.

And the reason was this: *That because of its editorial value it was closest to the minds and hearts of its readers.*

They were used to writing letters to it.

And the paper that draws letters from its readers draws letters for its advertisers.

* * *

EVIDENTLY the bigger circulation was forced—in some way.

It was a paid circulation, but the subscriber didn't take it for its own sake alone.

Now, if this is true of a *paid* circulation—paid in such a way—of what value is a *free* circulation to the advertiser?

It doesn't matter how large it is. *It won't give results.*

A big circulation isn't difficult to acquire. You can buy it, or give it away, or secure it by news-stand circulation.

* * *

BUT mere figures don't mean circulation value. In fact, they are dangerously misleading.

Circulation should not be *counted* but *weighed.*

The paper that *weighs up* is the paper the subscriber *wants*, and *needs.*

This is *quality* circulation, and the way to estimate it is simply to estimate the value of the reading pages.

Do they appeal broadly, deeply, to the man you, as an advertiser, want to reach?

Then this is *your* paper.

W. A. J.

BIG PLANS FOR CAROLINA CONVENTION

The convention of the exhibitors of North and South Carolina which will be held in Charlotte, North Carolina, May 18, 19 and 20, will be at the same time as the great Mecklenburg Declaration of Independence celebration, and will therefore obtain much publicity. The exhibitors will have several floats and do all in their power to advertise the industry.

The parade, which will take place on May 20, will be in the following order: Section 1, history of Charlotte illustrated by costumes and floats. Section 2, civic parades. Section 3, army and navy. Section 4, industrial parade to be headed by the motion picture interests. Section 5, fraternal orders. Section 6, agriculture.

A number of camera-men have applied for permits and will make pictures of the event. These films will be shown in several of the local houses which have already contracted for them. The manufacturers have been requested to contribute a small sum each, to build another float to show the motion picture industry and to tell the power of the films.

The national organizer of the Motion Picture Exhibitors League, John Bradlet, will be in New York some time this week, and will visit the manufacturers with this idea in mind.

PREPARING FOR MICHIGAN CONVENTION

Preparations are well under way for the convention of the Motion Picture League of Michigan, to be held in Detroit, June 19-12. The entire roof garden floor of the Hotel Tuller has been reserved as headquarters for the league.

There will be a large film exhibition room, a convention hall and booths for exhibitors of motion picture supplies on this floor. There is also a banquet hall and lounging rooms.

Entertainment will be found in the numerous opportunities for boat excursions on the lakes and river.

There are 1,200 motion picture theatres in Michigan and the greater part of them will be represented at this gathering.

NOVELIZE ECLECTIC STORIES

The Eclectic Film Company, in collaboration with the Hearst papers, is publishing all of their multiple reel releases, in the form of serial stories similar to the "Perils of Pauline."

"Loyalty," an elaborately colored picture, is the first of these and will be followed by a story called "War," which describes the action of the film "War Is Hell." The Eclectic company report this as being a tremendous advertising proposition.

Plans for Rochester Convention

Mayor Will Deliver Address of Welcome on May 5—Grand Ball in the Evening as Finale

ELABORATE plans for the fourth annual convention of New York State Branch, No. 11, Motion Picture Exhibitors' League of America, to be held at the Hotel Seneca, Tuesday, May 5, are under way and it is expected that a large number of delegates will be present.

Among those who have accepted invitations to attend are National President M. A. Neff, of Cincinnati; National Secretary George H. Wiley, of Kansas City, Mo.; and National Vice-President F. C. Pierce, of Geneva; N. Y. State Secretary Morris L. Fleischman, of New York City, and First Vice-President I. L. Davis, of Binghamton, N. Y., have also announced their intention of being present.

Mayor H. H. Edgerton has been invited to address the delegates at an open meeting to be held at 10:30 a. m. in the ballroom of the Seneca. Current affairs in the motion picture world will be discussed by the national officers at this meeting. At 2 p.m. the convention will go into executive session and reports from the various officers will be received. Election of officers for the coming year will follow.

The chief purpose of the convention is for the election of delegates to attend the national convention, to be held at Dayton, O., the week of July 6. This convention probably will be the largest and most successful one in the history of the national organization. It is expected that over 10,000 delegates and their families will attend.

A grand ball, to be held in Convention Hall in the evening, will wind up the state convention. W. C. Hubbard, chairman of the committee of arrangements, has plans under way for several novel features which will be announced later.

Word has been received from New York that four of the well-known actors and actresses of the motion picture world will be in Rochester to attend the ball, and it is probable that informal receptions will be held by them at several of the local theatres.



ROCHESTER CONVENTION COMMITTEE

Standing (left to right), C. L. Staley, N. A. Wescott, E. R. Knauss, Frank Simpson. (Seated), W. C. Hubbard, State Treasurer, F. C. Gorling, A. N. Wolff, President, Frank C. Pierce, National Vice-President, W. R. Trimdiner

WILD BEASTS BATTLE AT UNIVERSAL ZOO

Universal City, Cal., April 20.

Two full-grown lionesses were soundly whipped by a diminutive leopard weighing less than 50 pounds here. The fight between the three animals lasted more than half an hour, and was ended only when a half dozen trainers wielded red-hot irons. Both lionesses were terribly clawed, while the leopard suffered a broken leg and many wounds.

The fight started when a menagerie employee unwittingly opened a slide in a "run-way" connecting the cages of animals in the big menagerie of the Universal Film Manufacturing Company, with a performing cage.

One of the lionesses will probably have to be killed as a result of the wounds she suffered in the fight.

OHIO EXHIBITORS WILL BACK MUTUAL: PLAN APPEAL TO THE PEOPLE

Sam Bullock Launches State-Wide Campaign with Screen and Projection Machine for Repeal of Censorship Law by Petition of the Voters—"Motion Picture News" Hailed as Exhibitors' Organ in the Fight

THE declaration of war by THE MOTION PICTURE NEWS on censorship and the politicians two weeks ago has met with a response from the exhibitors, particularly those in Ohio, as if it were a veritable "call to arms."

How truly THE MOTION PICTURE NEWS sounded the keynote of exhibitors' opinion, and gave utterance to the ideas that were taking shape in their minds, is demonstrated by the letter from Sam Bullock, corresponding secretary of the Cleveland Motion Picture Association, reprinted below.

The letter needs no explanation. It speaks for itself, and for the representative character of the editorial policies of THE MOTION PICTURE NEWS.

The exhibitors of Ohio have resolved to espouse the cause which the Mutual Film Corporation is fighting before the United States Supreme Court. While that battle is being waged in Washington, the exhibitors of Ohio will concentrate their whole energies on putting the Ohio Censorship Law in its true light before the voters of the state, and urging them to demand its repeal.

THE Mutual Film Corporation was the only producing firm willing to take the matter into the courts for the benefit of the exhibitors and themselves and fight for common justice and protection from gangs of political looters who were preparing to descend upon the industry.

It was quite natural, therefore, that at this juncture the exhibitors should reciprocate, and by means of the power of the screen, carry the war into the enemy's country, while the Mutual conducts the legal fight in Washington.

With the exhortation of THE MOTION PICTURE NEWS, "Unite! Co-operate! Fight!" as their slogan, the leaders of the Ohio exhibitors are recruiting their adherents for a war, with the screen and the projection machines as weapons, against the political chieftains of the state who have plotted to plunder the motion picture industry.

THE appeal will be to the people of Ohio.

A repeal of the "lawless" law will be sought, by popular petition.

The exhibitors of the State are confident that the censorship law foisted upon them last spring at Columbus was not the will of the people, but an artifice of grafters, jammed through the legislature by pull and influence and methods even worse.

The people of Ohio have the power to smash the politicians and their law if they choose. That they will do so not an exhibitor who has committed himself to the fight doubts for an instant.

Mr. Bullock's letter of congratulation to THE MOTION PICTURE NEWS is here reproduced. The manifesto of resolutions subscribed to by the Cleveland Motion Picture Association follows:

The Editor, Cleveland, Ohio, April 15, 1914.
"The Motion Picture News."
New York City.

"Dear Sir: You have SOME paper now!

"IT BEGINS TO LOOK AS THOUGH THE EXHIBITOR NOW HAS A MEDIUM OF COMMUNICATION WITH HIS FELLOW-SHOWMAN,—something besides 'synopses' of everything on the market.

"I have been getting it from the news-stands for quite a while, and to-day I told the boys at our special meeting that I figured your current issue (that of April 18) worth at least a dollar a copy.

"Your slogan is ours, from now on until this censor 'snake' is killed,—'UNITE! CO-OPERATE! FIGHT!' I wrote the resolutions I am sending you the day following the court's decision, and, using your editorial as a text, I introduced them at to-day's meeting. The members enthusiastically passed them by unanimous vote.

"We are going to inaugurate a campaign of education among Buckeye exhibitors that will put backbone in the members of the fraternity from Maine to 'Frisco.

"We have dallied with this vital question too long, and that makes the fight all the harder, but the ultimate victory will be complete and sweet.

"Under Ohio's new constitution we can effect a complete repeal of this legalized graft proposition, without consulting the politicians in the least. We do not want to go into politics; our movement will be strictly non-partisan.

"BUT IF CERTAIN POLITICIANS WHO HAVE HERETOFORE SHOWN A DESIRE TO OPPRESS US STILL MAINTAIN THAT ATTITUDE, WE SHALL MAKE SPLIT-REEL COMEDIES OF THEM.

"We have the right of petition, and we can get the required percentage of voters on the petition for repeal easier than any other class of business men in Ohio.

"WE SHALL APPEAL TO THE PICTURE FANS DIRECTLY THROUGH THE MEDIUM OF THE SCREENS OF ONE THOUSAND THEATRES IN OHIO. And we are satisfied to abide by a decision of the voters of the state.

"We cannot do otherwise, neither will we allow a little coterie of politicians to do otherwise. It is to be a fair, open fight, a state-wide battle of ballots, AND WE EXPECT AND SHALL DEMAND THE CO-OPERATION OF ALL WHO ARE INTERESTED IN THE INDUSTRY, EXHIBITORS, EXCHANGE MEN, MANUFACTURERS, MATERIAL MEN AND NEWSPAPERS.

"The blow is aimed at the entire industry, with 'Old Buckeye' as the 'goat.'

"We must uphold the Mutual in this appeal to the highest court, by getting the sentiment of at least one state upon this great, red-blooded American question—'Censorship vs. No Censorship.'

(Signed) "SAM BULLOCK,
"Chairman of the Committee."

THE resolutions adopted at the meeting of the Cleveland Motion Picture Association are as follows:

RESOLUTIONS

WHEREAS:—The Mutual Film Corporation of New York, having responded to the demands of the exhibitors in making a court test of the Ohio State Censor Law; so called and

WHEREAS:—The said court test has resulted unfavorably to said Mutual Film Corporation, its customers and all exhibitors and the trade doing business in the State of Ohio; and

(*Continued on page* 50)

CLEVELAND EXHIBITORS UNITE

Motion picture exhibitors of Cleveland are again united in one local organization. Members of the Motion Picture Exhibitors' League of America and the Cleveland Motion Picture Association met on April 15 at the headquarters of the latter in the Columbia Building and ratified peace terms that have been discussed for some weeks.

The new organization will be known as the Cleveland Photoplay Exhibitors' Board of Trade, and business will be conducted by a board of twelve members. E. N. Downs, W. J. Slimm, S. Aubley, W. H. Horsey, S. E. Morris, Frank Kenney and S. A. Lustig were named as a committee to arrange affairs and make suggestions for the guidance of the new organization.

The reunion of Cleveland exhibitors will be strongly cemented immediately following the national conventions of each of the old organizations to be held in New York and Dayton in June and July.

In protest of state censorship, Sam Bullock presented a resolution asking exhibitors to circulate a petition under terms of the initiative and referendum law to repeal the censorship bill at the next session of the Legislature. Mr. Bullock was appointed chairman of a committee of five to take action along this line.

The production of "Lucille Love" in newspapers as a serial story and likewise in film was given approval in a resolution which the members adopted. This method of publicity toward working up personal interest in high-class films was highly complimented.

FILM MAY REVIVE PLAY

Mrs. James A. Herne (Katherine Corcoran), who, it will be recalled played the original Chrystal in her husband's play "Hearts of Oak," in an interview, recently said that she thought the picture version of the play now being produced by the Mohawk Film Company, would cause a revival of the drama on the speaking stage.

"The play contains the one touch of nature that makes the whole world kin" said Mrs. Herne, "and as it never grows old, it is certainly subject to revival."

MARIE DRESSLER IN PICTURES

Marie Dressler, one of America's leading comediennes, will be seen in a series of Keystone pictures, three and four reels in length. The producing of these has been going on for some time under the direction of Mack Sennett.

The first will appear before the public some time in July.

"Brewster's Millions" at the Strand

Lasky Production, Which Leads Big Theatre's Bill Next Week, Is a New Kind of Comedy

"BREWSTER'S MILLIONS," the five-part screen version by the Lasky Feature Play Company, of the McCutcheon-Smith farce with Edward Abeles in the leading role, will have the honor of heading the second bill at the new Strand Theatre, New York City.

The Lasky production of "Brewster's Millions," in five parts, is the forerunner of a revolution in screen comedies. The success of this photo-comedy means that the true comedy, which has reigned supreme on the stage, will take its rightful place on the screen.

"Brewster's Millions" is the first challenge to the supremacy of slapstick. The pell-mell, helter-skelter comedy of riot and antics and buffoonery must yield now to the comedy of real life, of manners, situations and personalities.

This picture is proof positive that a story worthy to be called a story, full of romance, yet bubbling over with comedy, now leaning toward melodrama, now skirting the edge of farce, can be put into five reels and hold its audience every moment of the hour and a half required to show the production.

"Brewster's Millions" has broken ground in the new field of comedy—old to the stage, but new to the screen in America, at any rate. From that field will come all the great photo-comedies of the future.

"The Littlest Rebel" Is Under Way

First Reel of Photoplays Production Company's Feature Finished—Frank Tichenor Goes South to Join Producing Forces

FRANK A. TICHENOR, general manager of the Photoplay Productions Company, is now in Augusta, Ga., where Edward Peple's great drama of Civil War times, "The Littlest Rebel," is being produced as a five-reel photoplay. The first reel has been completed.

"I don't care how much money it costs or how long it takes" said Mr. Tichenor, when interviewed in his office at 220 West Forty-second street on the day of his departure. "We are going to make every foot of this film bear the individuality of our new idea, and live up to the standard we have set. We are depending upon four strong points to lift 'The Littlest Rebel' to a high plane. First of all, there is Mr. Peple's play. It seems made to order for our purpose. It touches the deepest note of pathos. It mingles highly imaginative romance with the thrill of unusual facts. Through it all runs the rumble of war, without diverting attention from the central theme, or causing the slightest halt in the action.

"Next comes our new method of production. We believe that experienced motion picture actors are the only ones who may be depended on for capable characterization in motion pictures. The short history of the feature film constitutes an appalling record of failures in big expensive features that have relied upon well-known legitimate stars to pull them through. We are taking no chances in this department. Our cast is made up of tried and proven screen actors.

"Third comes the infinite care and painstaking attention which we are giving to detail. A Confederate uniform is a real Confederate uniform—a cannon of '63 a cannon that saw service in '63—a satin dress is a satin dress and a burning mansion is a burning mansion, indeed. Fakes have no part in the making of 'The Littlest Rebel.'

"Last of all comes the big spectacular battle scenes. In this work we have employed prominent Civil War veterans and active military experts of the present day. Every move has been studied out and charted and is directed by regular army officers. The troops are over fifteen hundred strong, with a large percentage of regulars and State militia men.

"With a definite line of procedure like this, I think I am justified in predicting that 'The Littlest Rebel' will win."

CHECK FORGER IS NABBED

One of the alleged check forgers, against whom the trade has been warned, has been apprehended, and exhibitors are cautioned to be on the lookout for others. This man, calling himself B. W. Sommers, was caught at Johnstown, N. Y., and brought to New York City for trial. He is accused of forging the name of Adolph Zukor, president of the Famous Players' Film Company.

SCREENS

By M. H. SCHOENBAUM

Facts and Formulas Which the Exhibitor and Operator Ought to Know About the Surfaces on Which Pictures Are Projected—Values of Various Substances in Relation to Reflection of Light Discussed

Editor's Note.—In the ensuing article—the first comprehensive, authoritative and technically correct contribution to this branch of the industry ever published—many formulas are given as a matter of purely scientific interest. These are not presented with the idea that, possessing them, the amateur will be able to construct a screen, either inexpensive or of a kind which will give satisfaction. On the contrary, owing to the great advances recently made in the art, it is natural that a more perfect screen can be obtained in the market at a cheaper price than any which the experimenter can produce. These formulas, therefore, are given here solely for the purposes of comparison and information.

THE motion picture screen is based upon the general principles of optics, according to which rays of light encountering the surface of an opaque body are arrested in their progress, such surfaces not being penetrable by them. A certain part of the rays is absorbed, and the remaining parts are driven back into the medium from which they proceed.

The reflection of light varies according to the material which is used as a screen and the degree to which it is polished or roughened.

If light falls upon a uniformly rough surface of an opaque body, each point of such surface becomes the focus of a pencil of reflected light, the rays of which diverge equally in all directions from this focus.

Mirrors are surfaces which possess reflecting power in the highest degree, but for this very reason they cannot be employed as screens.

When a screen for projection by reflection is opaque and its visible surface imperfectly polished, a part of the light received on it is regularly reflected and forms the optical image of the object from which the light proceeded, another part of the light is irregularly reflected and renders the surface of the screen perceivable and finally a certain part of light is absorbed by the surface and entirely lost to the eye.

Errors are often made by those who attempt to make screens without considering these facts, as well as many others.

THE angle of incidence also has a great deal to do with projecting screens, as a screen may be practically perfect when the light falls perpendicularly on it or when seen in front, but suddenly turn black when looked upon at an angle.

In order to be able to see the images on the screen even at an angle, various systems of corrugated surfaces have been tried, which in fact gave more light on the sides, but the amount of light directed laterally or at an angle was lost to the front.

The screen problem is obviously a difficult one, as the ideal screen must show a perfect image whether one is in front or at a slight angle. It must also return most of the light without strain to the eye, and it is a well-known fact that tiring the eye can only be avoided by sacrificing a part of the light. The white wall or curtain sacrifice too much and for this reason require about 75 amperes, where a proper screen will give a perfect image with only 20 amperes.

Those who believe that a white curtain makes a good screen are much in error, for the reason that the white fabric curtains were originally only intended for use when placed between the public and the operator.

Some twenty years ago exhibitors occasionally tried to compensate for the poorness of the pictures by hiding the projector and operator behind the screen. It was then thought that the public would thus get a better illusion of "living pictures." Space was also less expensive and the operator with his machine could afford to occupy nearly as much room as the public.

CONDITIONS have since changed and the translucent screen is practically abandoned, yet some exhibitors persist in using the white fabric as a reflecting screen, not realizing that it was used as a translucent screen, because light traverses it and that if enough light passes through it to show the picture on the other side, very little light is left for the surface on which the images are directly projected and which is seen by reflection by the public.

As regards the white wall, too much would have to be said about it and more particularly about its admirers who have exaggerated its virtues to take up space here. The exhibitor who had a wall built inside his theatre and coated it with a white varnish, believing that he would thus get the best results and save current, is not to blame. He probably got the suggestion from one of the well-known books on optical projection. The following is an extract from one of them:

"Screens.—*There is no dispute at all* as to what makes the very best screen for all kinds of lantern work. It is a fine smooth surface of white plaster of Paris, and next to that a smoothly whitewashed wall, finished with whiting, and not with lime. Such a surface is both white and opaque, *reflecting back nearly all the light which falls upon it.* Such a surface, as far as I have been able to ascertain from rather rough tests made with polarised light, gives fully 50 per cent more light than the best white sheet, and 25 *per cent more than the very best faced screens that can be made.*"—(Optical Projection by Lewis Wright, editor; Longmans, Green & Co., page 124, 1911 Edition.)

The above statement might have been correct a quarter of a century ago, but not in 1911 when the book was printed, as at that time the white wall was no longer "25 per cent brighter than the very best faced screens that can be made."

The following list will give an idea of the reflecting power of certain bodies:

Polished silver, 97 per cent; gold, 95 per cent; varnished red copper, 86 per cent; white blotting paper, 82 per cent; white cartridge paper, 80 per cent; polished iron, 77 per cent; ordinary foolscap, 70 per cent; newspaper (grade), 50 to 70 per cent; tissue paper, 40 to 55 per cent; yellow painted wall (clean), 40 per cent; yellow painted wall (dirty), 20 per cent; yellow cardboard, 30 per cent; plain glass, 10 per cent, and water, 0 per cent.

FROM the above list of bodies and their power of reflection, it is easily realized that better screens can be made than those suggested by Mr. Wright.

The following coatings would slightly improve white screens and, as they have not been indicated by Mr. Wright, we take pleasure in mentioning them here, but the exhibitor has no practical facilities for applying them:

Formula 1

Hot water	1 Liter
Photographic gelatine	90 Cubic centimeters
Magnesium	200 Cubic centimeters

Formula 2

Water	1 Liter
Gelatine	60 Grammes
White lead	
Ultramarine blue	1 Gramme

Formula 3

Glycerine	125 Grammes
Gelatine	125 Grammes
Oxide of zinc	250 Grammes
Hot water	150 Cubic centimeters

Formula 4

Water	600 Grammes
Spermaceti	50 Grammes
Gum-Arabic	40 Grammes
Borax	10 Grammes
Stearine	50 Grammes
Glycerine	100 Grammes

Formula 5

Magnesium	50 Grammes
Glycerine	125 Grammes
Alum	50 Grammes
Gum-Arabic	50 Grammes
Water	725 Grammes

Those who have used, or are using, walls as screens have doubtless often noticed the sweating that occurs on the surface as soon as the room gets warm. This is due to the condensed humidity on the wall, the veil thus formed being equal to that formed on windows which have to be wiped off frequently in order to see through them.

White cloth has another disadvantage, especially when it is used as a translucent screen, in that it has to be moistened very often with water containing about 15 per cent glycerine.

IN 1848 a translucent screen was described as follows: "A plate of glass roughened, or cut into cross furrows, becomes a very good screen by disturbing the passage of light through it."

There is also a formula (25 years old) by which reflecting surfaces may be coated so as to utilize them as projecting screens. This formula is as follows:

Sandarac	90 Grains
Putty	20 Grains
Ether	2 Ounces
Benzine	about 1 Ounce

Metallic powders have also often been employed for screens, the first screens of this type being coated with aluminum powder. These were made in France more than years ago and also later in Germany.

A metallic screen may be made by coating opaque cloth or any other support or base with a mixture of the following ingredients:

Aluminum,
Magnesium,
Linseed oil, Banana oil or Acetate of Amyle,
Glycerine,
Alum,
Chrome or Vermillion.

A beautiful screen can also be made by coating an opaque fabric or base with the following mixture:

Fish glue,
Silver Litharge,
Glycerine,
Copal.

The whole surface, before drying, should then be covered with tiny transparent spheres of glass.

THERE are a hundred foriegn patents for projecting-screens. Some of those patents disclose ideas of such an odd character they can hardly be analyzed here, with profit to our readers.

Among the United States patents for screens, the following should be taken into consideration:

890,101 Granted to A. L. Simpson. This patent covers the aluminum powder screen.

937,550 Granted to F. J. Rembush. This is known as the mirror screen.

970,913 Granted to Mario Ganzini.

986,385 Granted to P. J. Hanlon.

997,899 Granted to O. Buechner.

1,019,141 Granted to A. Engelsmann.

1,031,879 Granted to G. W. Smith, and also patent No. 1,044,135.

Patent No. 997,889 covers a screen for projection in daylight or sunlight.

THERE is also a United States patent for a screen claimed to be fireproof. No. 1,007,340, granted to H. Clay Coyle, contains the following: "The object of the present invention is to produce a screen which does away with the bad yellow light which is often caused from the light employed, and at the same time to increase the brilliancy and plainness of the pictures thrown upon the screen and at the same time to increase the clearness and distinctiveness of the picture or pictures.

"A further object is to provide practically *a fireproof screen, one through which the rays of light cannot penetrate, thereby destroying to a certain extent the clearness and distinctiveness of the pictures.*

"The sheet constituting the screen is preferably made up of ordinary and common fabric, such as now used, which sheet is cut to or made of the size desired which may be of any suitable size.

"By our improved process we employ pulverized glue, salt alum and washing soda, in and about the following proportions: 1 pound of alum and one pound of washing soda, which ingredients are dissolved by the use of about two gallons of distilled water, all of which is brought to substantially boiling heat.

"The screen is impregnated with the composition thus produced, after which the screen is submitted to a slow drying process for a period of about twelve hours, after which the screen is again coated with the composition above mentioned, to which composition is added a sufficient amount of aluminum bronze to produce a mixture which will give to the mixture a body about equal to ordinary paint.

"With this mixture the screen is coated upon both sides, after which the screen is submitted to a slow drying process for a period of about twenty-four hours.

"By the employment of the above described process we are enabled to produce a screen for the purpose designed that will be practically opaque, but at the same time the surface of the screen will have an increased brilliancy."

RECENTLY a new method for making screens was suggested by the use of phosphorescent bodies in the compositions with which surfaces were coated, the effect produced on the eye by such surfaces being soft and pleasant. Besides this they have the advantage of giving light when all the lamps in the house are extinguished.

Another screen was described recently, which is a segment of a sphere and which, according to its inventor, is superior to other projecting surfaces for the reason, that the lens of the projector is thus at the focal point of the screen.

The inventor also claims that his screen improves the acoustic properties of the hall or theatre, an advantage which is certainly of no account to the silent photoplay. Indeed, it must be self-evident that the concave screen's advantages, not only do not amount to much, but are actually detrimental to the usual and necessary virtues of a projecting screen.

With a screen of this type the operator would be able to see better than anybody else in the theatre, but unfortunately the operator is the only one who has no time to look at the screen.

Distortion can only be avoided by making the surface of a projection screen plane or flat and not concave or convex. After much experiment and many tests it was found that

(*Continued on page* 42)

THE BRITISH FILM MARKET

Reports of American Consuls Show "Westerns" on the Decline in Some Cities—Historical Pictures and Classics Now Favorites with John Bull—Scottish Theatres Flourishing

A SURVEY of motion picture trade conditions in England and Scotland, compiled from United States consular agents in Great Britain, has been published by the Department of Commerce in Washington, D. C., in the issue of April 15, of the Daily Trade and Consular Reports. So much information of value to American manufacturers who have offices or agencies in Great Britain is contained in the six or eight pages of the report, that it is reprinted here for the benefit of members of the trade.

Supplementary reports upon the conditions obtaining in the cinematographic trade of Germany, Norway, Spain, Switzerland and Panama are appended to the review of the United Kingdom. These will be published in the next issue of THE MOTION PICTURE NEWS.

The general report on the United Kingdom is supplied by Vice-Consul Rice K. Evans, at Sheffield. That on conditions in Bradford is written by Consul Augustus E. Ingram. Consul Homer W. Byington writes from Leeds on the situation in that city and the article on Scotland is furnished by E. Haldeman Dennison, Consul at Dundee. Consul-General R. E. Mansfield writes from Vancouver, Canada, on the general status of the trade in the Dominion.

FILM FACTS FROM GREAT BRITAIN

American "Westerns" are declining in popularity.

Fine productions of old classics (novels or plays) are the favorites of the British public.

Dramas woven about historic events will be the best sellers of the future.

Imported comedies are likely to be failures.

Scotland prefers American and Continental films to English productions.

Quality and tone of productions is rising every year.

American "Westerns" Weakening

The development of the public taste in cinematograph entertainment is not only interesting from a sociological point of view, begins the report, but from a commercial standpoint it means business to the film producers who keep step with the public preference.

The time was when seventy to eighty per cent of the films shown in Sheffield were of American manufacture, but that day is past, due partly to the successful efforts of film producers in other countries and partly to the decline in popularity of the erstwhile film hero, the American cowboy. Certainly no characters lend themselves better to stirring dramatic situations put on in the open, with wide scope for scenic effect and rapid action, than do the cow puncher and the Indian fighter of Western America.

Despite it all, however, the public is getting overfed with them. Too often have they seen the same old cowboy ride madly down the same old trail. Too often has the selfsame settler defended to the last shell the same old cabin from the same old band of Indians, until the public is growing weary of him and would welcome with some relief a successful Indian massacre.

As a result of this changing public preference the American film has suffered, in this city at least. The Italians, with their emotional drama of love and passion, staged with minute care, hold first place in the production of the purely sentimental drama; the French run rather to the emotional problem situation of the "eternal triangle," put in on a more or less restricted space. These two nationalities about cover the local market for wares of this sort.

Exquisite productions of old classics, carefully worked out as regards detail, are the drawing cards for the present, and these are in the main of English make.

Considering the situation locally, two facts must be borne in mind. First, that the cinematograph as an entertainment has lost its novelty; second, that the British taste demands a dash of fact with its fiction. The best sellers of the future will be dramas woven about historic events. There one may have all the thrills of the purely imaginative and as well the attraction of real characters.

Educational and industrial films are rapidly gaining in popularity. Street scenes, life pictures, and the industries of distant lands never fail to hold the interest and stimulate the thought of the motion picture theatre-goer.

Another form of picture at present enjoying popularity is that of a mild narrative enacted to a large extent in the more beautiful streets and characteristic thoroughfares of great cities. These especially lend themselves to the export trade, for then the setting is that of a foreign city and thereby doubly attractive.

As for comic films, they are rarely comic when transplanted. So much is comedy a matter of longitude that more often than otherwise the humor of an acted situation is lost in exportation.

Of these varied assertions there will perforce be varied opinions, but as to the main idea there can be no doubt. The film of to-morrow is sure to be on a higher mental plane than the film of yesterday. The producing houses which do the business of the future will be those that produce for the reading, thinking, intelligent classes and whose product both enlightens and entertains.

Business in Bradford

The motion picture business is well established in Bradford and apparently is still extending. In 1901 a regular show was first instituted in the largest hall in the city, having been preceded by occasional performances. As soon as its success became apparent, other buildings were converted, and later picture palaces were erected in various parts of the city. Licenses, renewable annually, must be obtained from the city authorities for these performances, and the buildings are inspected as to their suitability before such are issued. Special fireproof rooms for the lanterns and a sufficient number of exits for all emergencies are among the requirements.

There are in Bradford (which has a population of 291,482) over 30 buildings licensed for the exhibition of motion pictures and on special occasions more than $1,000 a day is said to be taken at one of these theatres. In con-

nection with some of these places cafés and smoking rooms are arranged, and in at least one instance tea and biscuits are provided gratuitously during the afternoon performance.

In the center of the city of Bradford the performances are continuous from 2 to 10:30 p. m.; beyond these limits there are usually two performances each evening, at 7 and 9 o'clock, the popular charges of admission being 6, 12 and 24 cents. Probably 75 per cent of the films shown are of American manufacture. This is said to be partly due to the greater similarity between the American and English type of characters than those of Continental Europe. Among the American films exhibited here are the Vitagraph, Lubin, Biograph, Edison, Kalem, Keystone, Flying A, Selig, Thanhouser, A. K., Imp, Essanay, Rex, Reliance, Solax, Eclair, Majestic, Trans-Atlantic, and Western Import. The English films are Barker's, Clarendon, Cricks & Martin, Cosmopolitan and Hepworth. The Continental films are: French, Pathé Frères and Urban; French and English, Gaumont; French and Italian, Tyler; Italian, Cines and Ambrosio. The firms which manufacture or control these films have offices in London, and it is from this point that all transactions are arranged.

Rental and Purchase Prices

There are three film-hiring firms in Bradford, viz.: Hibberts' Pictures (Ltd.), Imperial Animated Picture Company, and the Exchange Film Service. The largest picture house in Bradford is the St. George's Hall (capacity 3,400) leased for the purpose by the New Century Picture Company, and that company also hires films on a large scale. The addresses of thirty cinematograph theatres in Bradford are forwarded.

The hiring charges for ordinary films range from $19.46 to $29.20 for the first week's run, the price being reduced for each subsequent run. Taking the medium rate of $24.33, the charges are as follows per 1,000 feet: 1st run—week $24.33, three days $12.16; 2d run—week $14.60, three days $8.51; 3d run—week $9.73, three days $6.07; 4th run—week $7.30, three days $4.86; 5th run—week $6.07, three days $3.65; 6th run—week $6.07, three days $3.04; 7th to 10th run—week $4.86, three days $2.43; 11th to 14th run, $3.65, with change (feature films included); 15th to 20th run, $2.43, with change. Beyond this number the charge is $1.21 or, with change, $1.82 per 1,000 feet.

Films are usually hired for a 3-day run; special and exclusive films are rented for six days. Among the latter class are films which command a high rate, dependent upon the subject and drawing power of the picture and the population of the city or town. As much as $730 has been paid for a week's hire of a film in Bradford.

In regard to the purchase of films, the ordinary rate is 8 cents per foot. Special and exclusive lines are subject to arrangement and vary according to the character of the film.

Theatres at Leeds Multiplying

Motion picture houses in Leeds are enjoying the greatest prosperity and are steadily increasing in numbers. The latest statistics show: Cinematograph theatres, 49; buildings being converted into cinematograph theatres, 4; theatres and music halls holding cinematograph licenses, 4; other premises where such entertainments are occasionally held, 4; total, 61. The picture houses at present in operation have a seating capacity of 31,092. As the population of Leeds is given as 452,948, the accommodation is equivalent to one seat for every 14 of population.

According to a report of the Yorkshire branch of the Cinematograph Exhibitors' Association the average daily attendance is 50,000. In this same report the number of children attending during the week and Saturday afternoons is given as 150,000; the persons employed in cinematograph theatres number 700, and the cost of electric lighting is $2,920 per month.

The prices of admission generally charged in Leeds are 6, 12, and 24 cents. The 6-cent seats are in the extreme front of the house near the screen on which the pictures are shown, and admittance is secured through side doors, the section being partitioned at the rear by a brass railing; the 12-cent seats begin at this railing and extend to the main entrance doors. The 24-cent seats, generally limited in number, are provided by a small balcony over the last dozen rows of the 12-cent seats.

The films used are of international manufacture. Personal observations at picture houses and conversations with interested persons indicate that American films are very popular with local audiences. The films are rented from the manufacturers or agents and from film-renting firms, the most important of which have their headquarters in London and agencies in various prominent cities of the United Kingdom. Complete lists of these firms, as well as a list of the most prominent Leeds picture houses, are forwarded.

Scottish Theatres Prosperous

The present prosperity of the cinematograph theatres in Scotland is remarkable. The hold that this form of entertainment has gained upon the people shows no sign of diminishing. Furnishing, as it does, an inexpensive form of amusement, the cinematograph makes a special appeal to such communities as Dundee, whose population consists largely of the laboring classes, who are unable to patronize the higher-priced forms of entertainment.

The rise of the picture palace in Dundee has been extraordinary. A few years ago there were only two or three of these; to-day there are 25 licenses issued for buildings used for cinematograph entertainments, buildings used only occasionally for this form of amusement being included in this number.

On an average 17 halls are open nightly, principally as cinematograph shows. There is now under construction here a building with a seating capacity of 1,500, which is to be used as a picture palace. In Aberdeen every motion picture theatre reports phenomenal patronage, and three new ones are to be opened there shortly. Glasgow claims the distinction of having the finest picture palace in the world.

A marked change is taking place in the style of film demanded. All classes of films are growing appreciably more restrained. American Wild West scenes and the peculiarly Continental domestic scenes, which have hitherto been so popular, are gradually being superseded by films setting forth the story of some well-known novel or play.

The short film has almost disappeared, those now shown being 3,000 to 6,000 feet in length. Most of the films exhibited at the larger houses have their scenes laid in foreign countries and are supplied by American and Continental firms.

Precautions Against Fire

When this form of entertainment began the authorities had practically no control over the theatres, and the Government was compelled to take measures to safeguard the lives of the public attending such performances. This was done by passing the cinematograph act of 1909, and issuing regulations applicable to buildings in which cinematograph exhibitions are given and for which inflammable films are used. The act is administered by local authorities, and all buildings to which the act applies have to be licensed from year to year. In Dundee, before a license is granted, the applicant's building and appliances undergo a careful inspection by representatives of the police, fire brigade, and the electrical and engineering departments of the city.

Under the regulations there must be an adequate number of exits for the seating capacity of the hall, and in Dundee all exit doors require to be fitted with panic or crush bolts, the doors opening outward on pressure being

(*Continued on page* 50)

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

MAKING THE NEWSPAPER AN ALLY

THE Detroit Exhibitors' League has evolved one solution of the problem of getting newspaper publicity for the motion picture theatres. The league has arranged with the "Detroit Journal," an evening newspaper, for the publication each day of the titles of films to be run that evening.

In return for the publicity, each theatre runs at every show a slide reading: "For the daily program of this theatre and for all motion picture news read the 'Detroit Journal.'" The first slide issued by the "Journal" carried a picture of a pretty girl in a Gainsborough hat holding up the front page of the Journal which bore the above lettering.

A later slide, slightly elaborated, reads, "For the daily program of this theatre, and for all photoplay news and doings of photoplayers read the 'Detroit Journal.'" As a border to this were reproductions of comic characters from "Journal" features. Fifty-two theatres are now enrolled in the "Journal's" motion picture column. This represents two-thirds of the strength of the exhibitors' league.

The newspaper has agreed to accept for publication on this basis only the programs of league members and this adds an element of strength to the league, a number of houses having taken membership to secure the newspaper publicity.

So keen was the interest of the newspaper in the project that it furnished a man and motor car to visit the league houses and explain the scheme and secure their approval.

L. W. B.

ADVERTISING IN STREET CARS

THE Standard Amusement Company operating four houses in Kansas City, has hit upon several new trade-winning features. And in consequence, standing room is often at a premium in its uptown shows.

A few years ago the company's first theatre, the Tenth Street, was opened in the downtown district. The house was beautifully decorated, a pipe organ was installed and the best films offered. But, for some reason the crowds didn't spend their money at the box-office.



TENTH STREET THEATRE, KANSAS CITY, MO., OPENED BY THE STANDARD AMUSEMENT COMPANY

Then the idea of incidental music between films was thought of. A well-known organist, whose playing had called forth favorable comment in his church, was obtained to play one selection every hour. His music was changed daily and consisted only of well-known classical music, "The Rosary," "The Lost Chord," the sextet from "Lucia," and similar pieces. When he played the house was lighted—and the operator was preparing for the next reel. There were no waits between entertainment.

The novelty of the offering and the popularity of the organist soon repaid the expense and the house was put upon a paying basis.

The company has recently decided upon a campaign of street car advertising. The program for the houses, changed daily, appear in six of the more widely used cars and are combined with a daily advertisement in one of the newspapers there. In addition an announcement is thrown upon the screen telling what cars and what paper the ads appear in.

The houses operated in Kansas City by the Standard Company are the Tenth street, 15 West Tenth street; the Twelfth street, 211 East Twelfth street; the Alamo, Thirty-fourth and Main streets in the residence district, and the Palace, 923 Main street. The latter seats 300, the Alamo, 900; the Twelfth street, 700, and the Tenth street, 500.

The officers of the company are H. B. Lappe, president; Winthrop Allen, secretary, and J. D. Brown, general manager.

FARMER-EXHIBITOR SELLS OUT

OPERATING a motion picture house, at the same time seeing to the care of a 160-acre farm, is the experience during the past twelve months of Bert Root, Mapleton, Minn.

Ruben Rappe, of Wells, S. D., offered Mr. Root a neat little sum for the sale of his motion picture house, Starland, and to-day Mr. Root, with a large roll of bills in his pocket, is out looking for some farm land investment. Mr. Rappe has taken active management of the house.

HEARD IN THE LOBBIES

L. B. Lamb, of Chicago, Ill., has been touring the small Minnesota towns the past week as representative for the George Kleine "Quo Vadis" pictures. He reports business very good and will shortly take the pictures en route through North Dakota.

Theodore Johnson, of Bowman, N. D., has established a motion picture circuit throughout Bowman and Billings counties under the title "The Modern Movie Show." The circuit embraces the towns of Rhame, Marmath and Bowman, but in all probability it will be enlarged to include two more towns.

Jack McCauley, of Madelia, Minn., has taken over the management of the Wonderland Theatre in that city.

Clyde Emerson Parker, owner of the Grand motion picture house at Brainerd, Minn., has secured the services of Billy Vernon as manager of the theatre.

C. A. Newburg has taken charge of the management of the Walker opera house at Walker, Minn., and has turned it over exclusively to motion pictures.

The newly remodeled Empress Theatre at Brainerd was opened on April 3. Manager W. B. Schmidt has secured the services of the Jensen five-piece orchestra and they will play at every performance in the theatre.

H. C. Dunton is the manager of the new Lyric Theatre at Northfield, Minn., which opened on April 2.

C. A. Herreid and Joseph Clark have opened a new motion picture house at Deer River, Minn. The house is known as the New Lyceum and seats 350 people.

"Give your patrons what they want," is the motto followed by E. C. Dutton, manager of the Empire Theatre at Two Rivers, Wis., and judging from the large crowds that have been packing his theatre the last two weeks, the motto is a successful one.

The Burlington, Wis., opera house has been redecorated and refitted throughout and was opened April 4 as a motion picture house. H. H. Colburn is the owner and manager of the house.

William Nelson and T. H. Thompson have purchased from M. D. Whitney the Royal Theatre at Albert Lea, Minn. Mr. Nelson will manage the theatre and Mr. Thompson will take care of the business end.

Plans Complete for Thanhouser Serial



THE PRINCIPALS IN "THE MILLION DOLLAR MYSTERY"

Upper Row (left to right), James Cruze, Florence La Badie, Sidney Bracey, Lila Chester and Frank Farrington. Lower Row, Marguerite Snow, Harold MacGrath, Lloyd Lonergran and C. J. Hite

THE final details for the serial, "The Million Dollar Mystery," were completed recently in New Rochelle. A meeting was called and was attended by Harold MacGrath, who will write the serial; Lloyd F. Lonergan, author of the scenario; Charles J. Hite, and members of the Thanhouser stock company.

The meeting was held in the old Francis Wilson house, which has been purchased especially for this picture.

Florence La Badie will play Florence Gray, Marguerite Snow will be seen as the Countess Olga, Lila Chester, James Cruze, Sidney Bracey and Frank Farrington will be the principals.

Operators Unite with I. A. T. S. E.

Alliance of Stage Employees and Local No. 1 of Operators Amalgamate at Washington Conference

THE amalgamation of the Moving Picture Machine Operators' Union with the International Alliance of Theatrical Stage Employees is at last a fact, so far as the New York local of the operators is concerned.

The conference between representatives of the two organizations was arranged by President Samuel Gompers, of the American Federation of Labor, in Washington, D. C. There the officials of the operators and the stage employees' alliance met and a satisfactory arrangement was reached.

The concessions made by the I. A. T. S. E. representatives were sufficiently favorable to warrant the action of local No. 1 of the Operators' Union in agreeing to amalgamation with Local No. 306 of the Alliance.

A committee of three was appointed to organize the New York operators, with William Canavan, of St. Louis, third vice-president of the Alliance, as chairman.

At the conference the Alliance was represented by President Charles C. Shay, of New York; Past President John J. Barry, of Boston, Organizer Clyde Spencer, of New York and Harold Williams, of Local No. 306. The Operators' Union Local No. 1 was represented by Joe Basson, president; Dave Chaney, business agent; Simon Terr and Ralph Knasker.

PHILADELPHIA RAISES PRICES

At a recent meeting of the Philadelphia local of the M. P. E. L., it was decided to raise the price of admission to ten cents for Saturday. This is to go into immediate effect. Many of the houses which are now charging the increased prices started by charging extra for Saturday only.

It need not be said, therefore, that the members of this local will in all probability, soon be chargiag ten cents for every day.

"Open Convention" Is I. M. P. A. Slogan

Censorship Will Be Paramount Issue at New York Gathering in June—Plan Is to Eliminate Politics and Make Convention a "Shop-Talk Feast" for the Exhibitors of the Country

"AN open convention!"
"No instructions!"

This is the platform on which the International Motion Picture Exhibitors' Association has taken its stand in inviting the exhibitors of the United States to attend their convention at the Grand Central Palace, New York City, to be held from June 8 to June 13.

Censorship will be the paramount subject for the consideration of the convention.

If no other question than censorship were to be taken up, that, in itself, should be an all-powerful magnet to draw every exhibitor from every state in the union to New York during the week of June 8.

But while the censorship situation will offer a natural rallying-point to the exhibitors, every topic near to the hearts and business of exhibitors in any locality will be discussed and dealt with to the best of the convention's ability

THE International's offer of an open convention should appeal to every exhibitor whose knowledge of the failures other such gatherings have become in past years has made him doubtful of the value of any convention.

Secretary Harold W. Rosenthal, who is conducting the canvass for a record-breaking membership at the June convention, is convinced, after years of study and experience, that *the open convention is what the exhibitor wants.*

Thomas Saxe, the well-known theatre owner of Milwaukee, Wis., said in his article on "Co-operation," in THE MOTION PICTURE NEWS of April 18:

"There is only one form of convention that will ever make it worth while for the exhibitor to spend money and lose time to attend; and that is when he will go there with his fellows and do nothing but 'talk shop.'"

Every attempt to conduct a convention of delegates along those lines has proved a ridiculous farce. Politics have been paramount and have ruled the sessions to the exclusion of everything else.

The open convention alone offers this opportunity—the convention where every exhibitor, if he chooses, may be present on an equal footing with every other exhibitor, raise, discuss and settle issues and questions with his fellows, and help to make the convention of lasting interest and benefit to himself and all the others.



HAROLD W. ROSENTHAL
Secretary I. M. P. A.

"THE open convention," declares Secretary Rosenthal, "is the dawn of a better day for the exhibitor. It makes close co-operation and united action possible as never before.

"The great majority of exhibitors all over the country have become disgusted with conventions that become political cockpits within twenty-four hours after they are called to order, and end in a series of wordy brawls over places of power.

"The prospect of a convention of real value has been held out to them so often, only to become a snare and a delusion, that the average exhibitor is about ready to 'go it alone.'

"He wants enlightenment on up-to-date business methods and all he gets is petty politics

"He comes to seek new advertising methods, to learn how to make every cent he puts into his business bear fruit, and he gets nothing but appeals to vote for this candidate or that.

"For all the good the exhibitor has gotten from the instructed-delegate convention, he might as well have attended the national political conventions in a presidential year.

"OUR convention at the Grand Central Palace, in June, will be a *business convention*, a convention for *all* the exhibitors, a convention that will be worth the time and money an exhibitor will spend even if he comes from the Pacific Coast to attend.

"Every question, every problem that an exhibitor can raise, will be met and dealt with during the International Motion Picture Association's convention.

"We will have experts in every department of the motion picture industry to address the assembled exhibitors, and answer all their questions.

"The fact that the convention will be held in New York City will give the exhibitor an unparalleled opportunity to meet the leading exchange men of the country, and to become acquainted with the manufacturers and their representatives.

"New York is the center of the motion picture industry. It is the manufacturing center and the importing center. It is the natural location for such a convention as ours, and enables us to offer to the exhibitors who attend benefits that could not be obtained in any other city in the United States.

"First and foremost, of course, will be the adoption of an attitude on the censorship question, which has become the overshadowing one in the industry.

"For that reason, if for no other, we urge every exhibitor in the country to be present at the International Motion Picture Association convention and put himself on record against censorship in every form."

THE MOTION PICTURE NEWS has put itself unmistakably on record against the convention where politics crowds out every other subject.

Before the Ohio convention early in February, THE MOTION PICTURE NEWS protested earnestly against conventions that more resembled a mob gathering for a lynching, or a political ward rally, than an assembly of earnest and intelligent business men.

The open convention that is now being fostered by the International Motion Picture Association cannot fail to be a success, if only the exhibitors of the country will support it as it deserves to be supported.

The attack this paper made on political conventions is worth reprinting at this time, because of the importance of the question this year. The following extracts from it are reproduced here for the purpose of refreshing the memories of our readers on this subject:

"MOTION picture conventions, as they are now held, contain very little that is constructive or instructive. They are places in which

politics, personal opinions and vulgarities are aired. The exhibitor who attends them in the hopes of gaining any valuable information as to how to better his business is all too apt to go away disappointed.

"State Senator Fiero, of New York, was always wont to express himself on the subject of legislative sessions to the effect that the members devoted one-half of their time to personal aggrandizement and one-half to furthering political ends of themselves and their party and the remainder of their time to business. The same holds true at the present time for exhibitors' conventions.

"An exhibitors' convention could be made a hotbed for the development of new ideas. It could be made a motion picture Chautauqua.

"In not realizing these possibilities, the exhibitors are wasting much valuable time. When a state or national convention is held, exhibitors journey to it. They spend much time and often considerable money to be present and what is the result? The first day is usually devoted to general handshaking. On the second day they get into the convention hall, lock all the doors and fight it out amongst themselves. The word "it" covers a multitude of sins in this case. Then they all disband and go home. Between conventions the time is spent planning how one political faction can defeat another.

"Not only does this continual playing of politics effectually obviate any chance of constructive work, but it is in itself destructive. Consider what politics has done for the Motion Picture Exhibitors' League of America. The first time politics was played, at the Chicago convention in 1912, the league was nearly disrupted. The second time it was played, at the New York convention of last summer, the league was disrupted. Persons in both factions have been a target for mud-slinging and accusations of dishonesty, trickery and treachery. This is all on account of politics.

"This sort of procedure is a crying shame. It is not surprising that many exhibitors are dissatisfied with the present organizations as they now exist. If an exhibitor is in the motion picture business to conduct his theatre strictly along business lines and does not care about dabbling in politics of exhibitors' leagues, leagues are of no value to him.

"At no time has an exhibitors' league effectually decided any vital business question. They do not succeed in regulating the length of programs, or in standardizing the business in any way. The sessions of the league, as has been said several times before, are political affairs.

"This sort of thing cannot go on forever. Miscellaneous free-for-all fights hold no great attraction for the solid element in the motion picture industry.

"When the exhibitors realize the foolishness and pettiness of such a course and make an earnest effort toward making the exhibitors' conventions of constructive value, they will be taking a long step forward."

FILMING A CITY

Civic films of Joplin, Mo., are being taken by J. W. Cotter, manager of the Nuggets Motion Picture Company. The work is being done under the direction of the Commercial Club of that city. Four thousand feet of film will be taken.



ARTHUR MACKLEY, COURTENAY FOOTE AND IRENE HUNT, IN "THE RETURN OF CAL CLAUSON"

(Reliance 2 reels Released April 25)

EXHIBITORS ASK CLERGY TO VIEW PICTURE

The Colonial Theatre, Cleveland, Ohio, in the presentation of "The Life of Our Saviour," invited the ministers of Cleveland to officiate at every performance, and the following availed themselves of the privilege:

Rev. Thomas A. King, rector of the Church of the Redeemer; Rev. R. A. George, Calvary, Congregational; Rev. W. S. Rowe, Wade Park Methodist Episcopal; Rev. Gerard F. Pattison, Church of the Incarnation; Rev. Dan. F. Bradley, Pilgrim Congregational; Rev. E. H. Tippett, Hough Avenue Congregational; Rev. E. A. Krapp, Woodland Avenue Presbyterian; Rev. W. P. Thomas, Phillips Avenue Presbyterian; Rev. R. R. Biggar, Westminster Presbyterian; Rev. J. L. Boyer, Collinwood Methodist Episcopal; Rev. J. W. Griffin, First United Presbyterian; Rev. Chester S. Bucher, Grace Congregational. The following communication was received by R. H. McLaughlin, manager of the Colonial Theatre, from Rev. E. R. Wright, executive secretary of the federated churches of Cleveland.

"It is especially fitting that the churches co-operate with the theatre in the presentation of these pictures at this season. The members of the federation are convinced that the motion pictures, properly utilized for the exploitation of religious subjects, will result in a great good. People can be more powerfully impressed by actual scenes than the most vivid word paintings.

"This particular picture has been made in the proper spirit and the subject is treated with all due reverence."

SPECIALTY THEATRES SOON, SAYS LUBIN

Siegmund Lubin, now in Europe, in an interview at one of the London hotels gives his views as to the future of the industry. He says in part:

"The thing is capable of infinite development. I am an old man, but I am looking into the future, and I can see every school in the world with motion pictures to teach lessons that can be a thousand times better taught by the eye than by the ear. Every college and every university will use the motion picture in the students' courses.

"My idea of the future of the motion picture theatre is that before long we shall have houses devoted to different lines, just as we have in the theatrical world of to-day. Some will show comedy, some melodrama, some farce, some spectacular, though we shall always have variety houses with a mixture of them all."



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*
Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest PATENT AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,092,880. Rheostat. Henry J. Wiegand.

1,092,905. Motion Picture Projecting Apparatus. Adolph F. Gall.

1,092,906. Projecting Apparatus. Adolph F. Gall.

1,093,134. Photographic Method. William C. Huebner.

1,093,247. Cellulose Formates and Process of making same. Otto Bohnhoeffer.

1,093,401. Attachment for Stereopticons. Herman A. Gottlieb.

1,093,503. Process of converting Photographic Silver-Prints into colored Prints. A. Traube.

United States Trade-Marks

76,162. "Biochrome" Photographic Chemicals. The Bayer Company, Inc.

76,393. "Adronol" Solvents for Cellulose Esters, etc. Badische Anilin & Soda Fabrik.

British Patents

28,356. Colour Kinematography. H. G. Gifford, Viscount Tiverton and E. A. Merckel.

28,503. Arc-Lamp Electrodes General Composing Company.

28,722. Colour Photography. A. E. Conrady and A. Hamburger.

28,875. Photography (treatment of films.) J. E. Thornton.

28,917. Kinematographs. W. H. Anderson.

29,112. Kinematograph Films. J. E. Thornton.

29,113. Kinematograph Films. J. E. Thornton.

29,417. Kinematographs. C de Proscynski.

29,478. Kinematographs. C. de Proscynski.

French Patents

466,798. Cinematography. C. Beck and C. N. Bennett.

466,827. Color Cinematography. L. Mauclaire. A Bréon and P. Randabel.

466,842. Automatic Projector (Publicity). G. Jarocci-Tuffarella and F Monti.

18,672/447,135. Cinematography. L. C. Van Riper.

18,678/456,598. Cinematograph and Phonograph. L. Pigout.

466,778. Electricity. C. J. Pascal.

466,914. Stencil Cutters. S. Elliott.

466,781. Color Cinematography. A. Keller-Dorian.

466,787. Cinematography. Melle G. Jousset.

466,838. Films for Publicity. A. Garibotti.

466,906. Color Cinematography. J. Szczepanik & F. Habrich.

466,757. Theatre Illumination. Siemens-Schuckert.

French Trade-Marks

153,913. "Les Nouveautés Cinéma-Attractions, Films, Machines, etc." Charles Delac.

153,914. "Marivaux." Charles Delac

153,915. "Cinéma Marivaux." Charles Delac.

153,916. "Fantaisie Marivaux Cinéma-Attractions." Charles Delac.

153,917. "Théatre Marivaux." Charles Delac.

153,918. "Société des Salons Cinéma." Charles Delac.

153,919. "Société des Salons Cinéma." Charles Delac.

Danish Trade-Marks

"Star" Cinematography. A. S. Odense Emulsionsplade og Filmfabrik.

"Copenhagen." Cinematography. A. S. The Copenhagen Film Company, Limited.

"Punktal." Cinematography. Carl Zeiss.

German Patents

272,956. Cinematography. S. Kucharski.

272,666. Color Photography B.-Bichtler.

Patent Notes

The two United States Patents, 1,092,905 and 1,092,906, granted to Adolph F. Gall have both been assigned to the New Jersey Patent Company, of West Orange, N. J.

The United States Patent 1,093,247 issued to Otto Bahnhoeffer is the property of the German firm "Farbenfabriken," formerly Bayer of Elberfeld.

The United States Patent 1,093,503, issued to Arthur Traube, belongs to the German well-known firm "Actien-Gesellschaft für Anilin-Fabrikation" of Berlin.

The French Patent 18,672 is an addition to Patent 447,135 issued in France to L. C. Van Riper, owner of the patents covering the machine known under the name of the Vanoscope.

The French Patent 466,778 covers a very curious invention; an apparatus constructed according to the patent in question would detect any smuggling of electric current by utilizing the earth as a current conductor.

According to a deed signed in France, on November 21, 1913, and registered at the "Office Nationale de la Propriété Industrielle" on November 24, 1913, M. Joly has sold to Gaumont all his rights and privileges given him by the French Patent No. 383,074 of December 28, 1906 for both a Process and means for coloring cinematographic films.

The two British Patents 29,417 and 29,478 recently issued both belong to Mr. de Proscynski, who is the inventor of an automatic camera manufactured in England. He also claimed to be the inventor of the three equal area shutter, which was proved to be

the invention of somebody else.

The two German Patents 256,601 and 261,161, both pertaining to motion pictures, have recently been forfeited, owing to the fact that the annual payments due to the Patent Office for patents issued in Germany have not been paid by the inventors.

The International Cinematographic Exhibition, which will take place at Budapest, Hungary, as already announced in the issue of February 28, is being organized by the Hungarian Syndicate. Important European firms have already promised to contribute to the exhibition. All communications should be addressed to Budapest, 7 Rakocziut 59 I.

Correspondence

Detroit, Mich., April 14, 1914.

M. H. Schoenbaum, Patent Editor,
THE MOTION PICTURE NEWS,
New York, N. Y.

Dear Sir:

I do considerable repairing on films and find it very difficult at the present time to secure a cement that will not curl the patches. I have tried a number of different kinds of cement, including Pathé, Edison, Eastman, Fulton, Bulldog, Hallberg, etc., and some of my own, but find that with ordinary finger pressure a patch made with any of these cements will lump up or curl slightly after a day or so. The patches made in the factories nearly always lay flat, and I thought that from your experience you could advise me if they use only the pressure of the fingers for a few seconds, or if they use machines, or possibly you could tell me of some cement that would secure the result. You mentioned "Furfurol" some weeks ago for cement, but the only kind I could get here was not transparent and sold for 75 cents an ounce.

I am enclosing a self-addressed envelope and will greatly appreciate any information you can give me on this subject.

Thanking you in advance and awaiting your reply, I am,

Very truly yours,
H. B. COURTLAND.

Care Room No. 7
82 East Congress St.

New York, April 18, 1914.

Mr. H. B. Courtland,
82 East Congress St., Detroit, Mich.

Dear Sir:

Beg to acknowledge receipt of your letter dated April 14th.

Your patches curl because you do not use a press or film-mender such as the factories use.

Every factory has a press of its own design and make. There are also small presses for sale in every motion picture supply store in Europe. Some of these are very simple devices and can be obtained for less than one dollar apiece. The cut I enclose will give you an idea of what these instruments are like and how they are made.

The Furfurol you obtained is a pharmaceutic product which is not as good as the commercial kind, although it costs five times as much.

There is probably no demand for the product in question here, otherwise it could be produced at very reasonable prices.

Should you desire any other information, would you kindly let us know and we will try to be of service to you.

Very truly yours,
M. H. SCHOENBAUM, Patent Editor.



SCENE FROM "A SPARTAN GIRL" (PASQUALI-AMERICAN—5 REELS)

Notes from League Headquarters

Cincinnati, April 20.

BUSINESS in all of the states tributary to the Ohio Valley seems to have been very bad in the past week, but when the sun shines again everybody looks for an increased business.

A motion picture is being taken of the Memorial Hall, parks, and places of interest in Dayton, Ohio, which will be sent all over the country that those interested in the National Convention and Exposition of Arts can see the beautiful parks adjacent to Memorial Hall, the large auditorium, convention-hall and exposition of arts located on the first floor.

Space is rapidly being contracted for the Exposition of Arts, and as evidence of the great interest taken in the convention, fifty reservations have been made at the Algonquin Hotel, Dayton, for members of the league in California.

D. W. McKinney, of Chicago, Ill., made a special trip from Chicago to Cincinnati Thursday, April 16, to confer with President Neff upon matters pertaining to the league. He returned to Chicago the night of the 16th.

Mrs. Virginia Yard, of the Virginia Theatre, Wellston, Ohio, was a caller at headquarters.

J. C. Lockwood, president of the Indiana State League, called at headquarters on Monday, April 20. The Indiana situation was gone over thoroughly and arrangements made to hold a big convention in Indiana in the month of June. Mr. Lockwood is one of the pioneer motion picture exhibitors of Indiana, and owns two first-class picture theatres, which he is operating successfully.

President Neff left Cincinnati in company with Mr. Orene Parker, national treasurer, and several other members of the league from Covington and Newport, Ky., Tuesday morning to attend the Kentucky State Convention which will be held at the Phoenix Hotel, Lexington, Ky.

J. E. Hennessy, manager of the General Film Company, has been in Cincinnati for the past week. F. L. Smith is now in charge of the General Film Company's business in Cincinnati, having taken the place of S. W. Hatch, former manager.

Earl Painter, who had charge of the feature program of the General Film in the Johnson Building, has retired. It is reported that a change will take place in the management of the Mutual Film Supply Company's office in Cincinnati in a very short time.

Live News of the Week

Scarcely had the first gun been fired at Vera Cruz, when the Universal Film Manufacturing Company had Al Seigler and Charles Rucker, camera-men, on the way to the seat of hostilities in Mexico. Both men will take pictures for the Universal's Animated Weekly.

The Navy Department, with whom special arrangements have been made through Jack Cohn, editor of the weekly, will see every reel before it is released and a duplicate will be kept by the department for its own purposes.

Seigler left from San Diego, Cal., and will cover events on the Pacific Coast. Rucker caught the steamer "Nereus" at Hampton Roads on Wednesday, and will take care of everything on the Atlantic Coast.

Julia de Kelety, leading woman for the Primagraf Company, producers of "The Flames of Justice," has had many years experience on the operatic stage. She has played at the Gaiety



JULIA DE KELETY

Theatre, Budapest, and Crystal Palace, London. Miss de Kellety was also with Lehar as leading woman in a number of his productions.

It is said that several other companies are bidding for her services, but she will not consent to leave the Primagraf Company. Her first picture with them which, although only released several days, has been sold to five states.

To devote too much space to Tracy, the boy editor, would be almost like breaking a butterfly on the wheel, as 'twere. But after his assurance that it wasn't his department of the "Morning Telegraph" that called the Radium Gold Fibre Screen a safety device, what more can we say—apologizing to Lewis Carroll—than this:

"You are young, brother Tracy," the editor said,
"And your weight is exceedingly light;
Yet you write without thinking of what you have said:
Do you think at your age it is right?"

"Well, at first," replied Tracy, "I feared to be wrong,
For I thought it might injure or pain;
But I know I can now 'pass the buck' right along,
So I do it again and again."

Cameraman Harrison, of the Pathé Weekly, secured some excellent pictures of a recent large fire in St. Augustine, Florida. The hotel in which he was stopping caught fire, Harrison saving only his camera and a few personal effects.

"The Horrors of War," a Lubin five-reel picture, made by Romaine Fielding in New Mexico, has been in the course of production for some six months. Ten thousand people take part in one of the scenes, among whom are many prominent citizens who were interested in the film.

Breathless, but with speed records strewn behind him for miles, C. Lang Cobb, Jr., dashed into New York the other day and resumed his desk as publicity manager of Ramo Films. In fourteen days Mr. Cobb visited thirteen cities and covered 6,500 miles of territory. Besides which, he arranged for Ramo offices in Denver, Kansas City, Minneapolis and Des Moines. That "C" in his name must stand for celerity, or something of the sort.

Loew's Yorkville Theatre has started the new policy of running one feature with each performance as part of the regular show. The features will be changed the same time as the vaudeville and will be exclusive. "Loyalty" will be the first shown.

George Cowl, leading man for the Aetna Film Company, has recently returned from a seven weeks' sojourn



GEORGE COWL

in St. Augustine, Florida, where he has been engaged with a large company in the production of several features.

The reconstruction work on the Bedford Park studio of the Edison Company, which was seriously damaged by fire on March 28, is practically completed. Three of the stages have been in use for some time, and the carpenters have just completed the rebuilding of the main stage, which was most severely damaged.

With work going on at Bedford Park, the Bronx, and at the old Biograph studio in Fourteenth street, the Edison Company has felt little or no inconvenience as a result of the fire.

The Eclectic Film Company have opened a branch office at 622 Prospect avenue, S. E., Cleveland, Ohio, where exhibitors may obtain bookings. H. C. Holah, the new manager, will be pleased to receive visitors.

Albert Teitel, president of the Multicolor Film Improving Company, Inc., announce that they have opened a night service department whereby films are collected for renewing by twelve o'clock midnight and delivered at seven o'clock the next morning. The Universal Film Manufacturing Company has adopted this night service of cleansing and softening of films, and the Multicolor Film Improving Company expect many exchanges to follow the example of the Universal Company.

The Sportsman's Motion Picture Equipment Company has been formed and have taken offices in the World Tower Building, 110 West Fortieth street, New York. The purpose of the company is to supply reliable horses and hunting equipment to motion picture companies. The stables of the company are at Cold Spring, L. I., where the pictures may be taken.

Charles Jourjon, head of the Eclair Company of Paris, who has been in



CHARLES JOURJON

the United States for several weeks, is planning to organize at least five companies in the West and Southwest before his return to France. The building of a studio in the Southwest, probably in or near Tucson, Ariz., is also contemplated. M. Jourjon will remain in America for six months or more before returning to Paris.

A. H. Sawyer, Inc., has obtained the distributing rights for William Elliott's presentation of Dustin Farnum in "The Lightning Conductor." The picture is in seven parts and will be handled exclusively by the A. H. Sawyer, Inc., Film Features

On the 27th of April the Pathé Company will discontinue their present policy of issuing two news weeklies each week, and return to their old plan of releasing one a week—on Wednesday. About a year ago they started putting out two a week but real news has proved too scarce to warrant the continuing of this policy. They plan to have their new weekly contain the most interesting and the most important events of the time.

The first annual meeting of the Photoplay Authors' League was held in Los Angeles on April 10, and considerable business was transacted. Representative Willis, of Ohio, was endorsed in his endeavors to have the copyright law regarding photoplays changed.

There will be an exhibition of "Forgiven" or "The Jack of Diamonds" at the Goodman Theatre, Newark, N. J., by William A. McManus, of the Stellar Photoplay Company, for buyers in that territory.

The Cleveland "Leader" ran the first installment of "Lucille Love, The Girl of Mystery" Sunday, April 5, and the Victor Film Company, to give the picture a larger circulation on the first day of the story, presented the photoplay in nine different houses, allowing two hours to each house. This is the first time anything of this kind was ever attempted in Cleveland, and it proved highly successful.

Charles J. Sullivan, formerly of the editorial staff of the New York "Evening Journal," has been appointed to the scenario department of the New York Motion Picture Corporation. Mr. Sullivan's headquarters will be in Los Angeles, and his address 1712 Alessandro street.

The Pathé baseball team started the season in Jersey City, N. J., on April 19, Pearl White, "Pauline" and Crane Wilbur her "Harry," acting as pitcher and catcher for the first ball.

The Pan-American Film Company have opened a studio in Edmonton, Canada, in charge of Arthur J. Aylesworth, to whom the paraphernalia has already been shipped. Multiple-reel subjects only will be produced.

The dinner given by a number of writers which was to be held at the Colonial Hotel, Cleveland, on April 11, has been postponed until April 25. It is expected a large number of the writing fraternity will attend.

Maude Fealy's popularity in the series of feature films she has starred in for the Thanhouser Company, is an accepted fact. She seems destined to make an even wider reputation for herself on the screen than she enjoyed on the stage.

Her name is already associated with eleven productions of the Thanhouser Company and more are to come. Those now on the market are "King Rene's Daughter," "Little Dorrit," "Moths," "Frou Frou," "The Golden



MAUDE FEALY

Cross," "The Woman Pays," "The Runaway Princess," "The Musician's Daughter," "Kathleen, the Irish Rose," "Should She Forgive Him?" and "Pamela Congreve."

A tremendous charge of dynamite will be used by the Universal Company shortly to blow up an Island off the Pacific Coast in a sensational picture. Rather than have the fortifications which have been built fall into the hands of aliens, the officers order them blown up. The film is under the direction of Phillips Smalley and Lois Weber.

Mitchell H. Mark and family have returned from Europe, arriving here in time to witness the opening of his new theatre, the Strand, in New York. Mr. Mark was the host of a number of up-state exhibitors at the event.

George Kleine made a flying trip to New York recently in connection with the opening of the new theatre on Forty-second street and other matters touching upon the release of some features in the near future.

Nelson Evans, manager of the Independent Feature Company, Cleveland, Ohio, is in New York completing arrangements for the handling of their films with booking offices.

The
Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES
Published Every Week by
EXHIBITORS' TIMES, Inc.
220 West 42nd Street, New York City
Telephone Bryant 7650
Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

ADVERTISING RATES on application

Copy for next issue must reach us by Wednesday 11 a. m.
For Feature Booking Directory See Page 51
For Buyers Guide See Page 61
Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX May 2, 1914 No. 17

The Open Convention

THE International Motion Picture Exhibitors' Association has resolved to make the convention at the Grand Central Palace, New York City, from June 8 to June 13, an open convention.

Let every exhibitor ponder well the tremendous significance of this announcement.

The open convention is the first step on the road to co-operation. And co-operation was never more imperative to the prosperity and well-being of the exhibitors of the United States than it is to-day.

Nothing but union will give the exhibitors the victory over the grafting hordes that are rallying around the standard of Censorship.

* * *

THE censorship peril is a momentous one to the manufacturers of the country.

But it is still more momentous to the exhibitors.

FOR IT IS THE EXHIBITOR WHO WILL PAY.

Not from the producer, but from the exhibitor will the grafting politician take his toll, when the final reckoning is made.

The business instinct of every exhibitor tells him this is the truth.

* * *

THE exhibitor, therefore, must in self-defence seek union and co-operation with his fellow exhibitors against the common menace.

And the floor of the open convention is the only place where the exhibitors can meet to organize themselves into an efficient army against the political conspiracy to rob them under the guise of a censorship law.

Why?

Because the open convention is the only place where the politician INSIDE the organization is powerless to sidetrack the real interests of the exhibitor to further his own selfish ends.

* * *

THERE are no delegates there who must, because of their instructions, obey the crack of his whip. He cannot pack the convention with delegates of his own nomination.

Every exhibitor who chooses can attend and avail himself of all the privileges of voting and discussion.

The majority rules. And it is a real majority, not "the faithful" picked to vote at a boss's bidding.

The only convention that will ever yield an ounce of benefit to the exhibitor is the open convention. The instructed-delegate convention never has accomplished, and never can accomplish, anything of real importance.

* * *

LET the convention of the Motion Picture Exhibitors' League of America at Dayton, Ohio, in July, be an open convention, too.

Let every man go to Dayton uninstructed. Let there not be a man in that hall who is signed, sealed and delivered to anyone.

Nothing could make the League of more value to its members or give it more power to accomplish its legitimate end, the welfare of the exhibitor, than a declaration for an open, uninstructed convention.

The Dayton assembly will be a notable one in numbers and in representative character. *It will be entitled to a hundred times the respect and attention if it makes itself a convention for ALL the exhibitors.*

Appealing to the Voters

THE Ohio exhibitors, under the leadership of Sam Bullock, are preparing to appeal from the politicians to the people for relief from the pernicious censorship law.

While the Mutual Film Company is fighting for the salvation of the industry in the United States Supreme Court, the exhibitors of Ohio will be waging the same battle before the people.

Never was there a machine-made law more insidious than the Ohio Censorship law.

Never did a gang of politicians more brazenly invoke the principle of "public welfare" to give color to their iniquitous designs.

The politicians of Ohio created the bill and set it up as a statute.

* * *

IT is now for the people, whose name these politicians have taken in vain, to say whether they, the people, are to be the dupes of the bosses and their hirelings.

The voters of Ohio will now know just what sort of a law it is they have been induced to sponsor by their representatives.

THE MOTION PICTURE NEWS is confident that the appeal to the people of the Commonwealth of Ohio will not be in vain.

If the exhibitors of Ohio will enlist in the fight to the last man, the appeal CANNOT fail.

UNITE! CO-OPERATE! FIGHT!

"THE BLACK TRIANGLE"

(Films Lloyds)

REVIEWED BY LESLEY MASON

THE exchange man can offer this picture to an exhibitor and back it with a ten-to-one bet that he has never shown as good a detective film to his patrons before. And the exhibitor can take it and safely offer $100 to any of his audience who will find him a better.

Many a picture more pretentious to artistic finish than detective photodramas are generally considered to be cannot boast of the rich and varied lighting effects that make this



WEBB TRAPPED IN THE FLOODED PIT

picture a joy to watch, from that standpoint alone. In the perfect lighting of interiors and the grouping of and movement of the characters during these scenes "The Black Triangle" is the equal of anything Europe has sent us this season, and superior to most. The photography is remarkable for its clearness from the first scene to the last.

Considered as a sleuth story, with a modern, scientific detective of the Craig Kennedy or Sherlock Holmes type as its hero, neither Conan Doyle nor Arthur Reeve could multiply the resources of the redoubtable Webb or devise more difficult situations to test his scientific supremacy over a gang of unprincipled rascals, as resourceful as himself.

This is only the first of the Webb series, and the friends he makes will have ample opportunity to follow his fortunes through many thrilling reels. The detective play or story is at once one of the easiest and one of the most difficult to write with success. There is no limit to the power you can equip your hero with; but for that very reason his adventures are likely to prove uninteresting, for it is a foregone conclusion that he will come out victor.

The young German actor who is at once author, director and star in his own play, has solved the difficulty brilliantly.

First of all, he keeps his arch-villain so cleverly concealed from his audience that when the unmasking comes, the spectators are as much taken aback as the baron and his future son-in-law, after the rescue of the girl from the kidnappers. His detective is no man of phenomenal strength or supernatural powers. He is simply an intelligent, normally powerful young fellow with the detective bent of mind who is equal to any emergency because he has deliberately deduced in advance every possible contingency that could arise and is prepared beforehand to meet it. This is no more than Sherlock Holmes was, and Webb is moulded by just as able a hand as the one that created the famous Baker Street sleuth for the delight of two continents.

Equally remarkable is the fact that, while "The Black Triangle" is a detective play, the delineation of crime is reduced to a minimum. Save for the kidnapping of the baron's daughter, not once are the rogues shown at their roguery. Twice a revolver is drawn by one character upon another. Nowhere is it discharged.

Practically the entire play is occupied with the illustration of the detective's methods; the criminals themselves are only shown long and often enough to remind the audience of the kind of enemies Webb is fighting. No normal, wholesome-minded censor could take exception to a single foot of this picture. As for the Funkhouser type, there is no picture perfect enough to satisfy him, but provided he does not find that so accomplished a detective is an implied slur upon the intelligence of the police, he may pass it without doing much mischief.

The picture has its inconsistencies, chief among which is the sang froid with which the detective climbs up the side wall and over the lower windows of the front room of the house the kidnappers are occupying without being discovered. But it is good, exhilarating entertainment, notwithstanding. The rest of the series will be awaited with eagerness.

"THE HOSTAGE"

(Dania Biofilm)

REVIEWED BY A. DANSON MICHELL

A MELODRAMATIC story, told in four parts with excellent photography throughout. The Dania Biofilm Company have associated themselves with a number of artists whose work is of undoubted excellence. There is some slight room for improvement in the actual story, but none in either the photography or acting.

The settings, especially the exteriors, are most appropriate and serve their purpose perfectly. The rocky cliffs which serve to hide the bandits from their pursuers, and the water scenes all supply an undeniable atmosphere which goes splendidly with the subject.

The main plot deals with the theme of "love versus duty" in which, as usual, duty conquers. A policeman is beset with the threat that he must either free a captive or lose his child



THE THIEVES' RENDEZVOUS

He decides to keep the prisoner and run the risk of losing his daughter, for whom he cares most in the world.

A cripple, who is a member of the gang, saves the child's life in compassion for her weakness, and hides her away. The father believes the child to be dead, but finally finds out the truth and frees the cripple and his protegé, then leads his comrades against the rogues, beating them after a hard battle.

This is the first release of this company and a promising one

WINNIPEG HOUSE CHANGES HANDS

The El Dorado, of Winnipeg, Manitoba, the house of many vicissitudes, has again changed hands. It will now be known as the Globe and will be a picture house.

The failure of this house to succeed is one that arouses a great deal of surmise, for it is well located and is a neat enough house.









What Your Paper Says About

The Perils of Pauline

The Perils of Pauline is marked by the unusual in plot, by the reality of settings and scenes and fineness in photography.
—MOTOGRAPHY.

But—and the word is emphasized—as we leave the theatre we plight our solemn promise to the only girl that in two weeks' time we will be occupants of seats in that theatre to see the next episode, even if we have to pay for our seats.
—MOTION PICTURE NEWS.

The Motion Picture Serial has come to stay. The serial story that doesn't get over had better not have been made. By the same token the serial short story that does get over with a real punch is going to be a great moneymaker. The Perils of Pauline is on this account an ideal offering for the exhibitor.
—MOVING PICTURE WORLD.

With the cast no question need be raised as to whether the interpretation of the characters was well done—it was more than well done. The story contains a number of unusual features so intensely interesting that people will come to see the ensuing episodes with their tastes whetted by previous episodes.
—DRAMATIC MIRROR.

In this instalment of the Pauline pictures the connections are well made, the photography is immense and the plot hangs so well that at the New York theatres the pictures have made a big hit.
—VARIETY.

The Perils of Pauline quite fulfils the expectation which was aroused—the situations throughout are tense with suspense. Seldom, if ever, has a more spectacular incident been thrown upon the screen than that depicting the fall of the great Biplane. The staging of this scene is so perfect that it is impossible to believe the accident was not real.
—N. Y. TELEGRAPH.

Now—It Is Strictly Up To You

THE ECLECTIC FILM COMPANY

110 West 40th Street **New York City**

The Players

shown here are the leading stars of the screen. All have been starred in plays on Broadway and have been big successes. Their work and reputation guarantee that

The Product

is the finest in point of action and acting possible. Their personalities—their instinct—worked up to enthusiasm in

The Perils *of* Pauline

make the finished picture a work of art. The prizes, the thrills, the villainy, the love, the spectacular feats—everything pulls people to

The Box Office

to pay their good money to you. You want the money. You are there to take it. You never had such a chance before. Perhaps you never will again.

Your Part is to Book — Quick



Pearl White
"Pauline"



Crane Wilbur
"Harry Marvin"



Eleanor Woodruff
"Miss Sampson"



Paul Panzer
"Owen"



Francis Carlisle
"Hicks"



Donald Mackenzie
"The Pirate"

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City









There is a Reason

why the Hearst papers threw the influence of their whole organization, opened their news columns and are spending more than

$300,000.00

to advertise and make a world-wide success of this moving picture series. The Hearst organization never touches anything that has not the recommendation of the highest merit. They recognized that

The Perils of Pauline

would be a star attraction and they did not hesitate. They knew that there would be no "come back." They knew a good picture when they saw it. The result is a series that is getting more advertising to the public than any picture ever did before. It is the people who make your theatre possible—it is the people you are after—they are yours.

The Wise Exhibitors Are Booking Pauline —How About You?

THE ECLECTIC FILM COMPANY

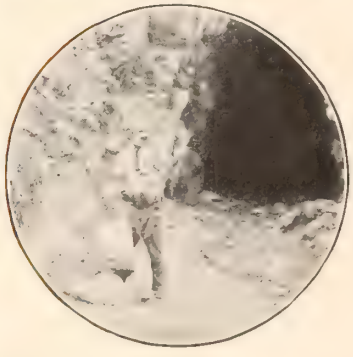
110 West 40th Street

New York City









Nothing Succeeds Like Success—

To achieve success in the fullest sense you must please your patrons—not once or twice, but all the time. Every show must carry the punch—must "get over" and get over big.

CROWDS

have been attending the showing of the Perils of Pauline—crowds that have been interested and pulled to the theatres by the publicity, but they couldn't be held unless there was the "punch." The indication of what the audience thinks of the picture is

Applause.

You know how hard it is to work up an audience to applaud pictures—when Pauline was shown in New York theatres the crowds wildly applauded—not once, but several times—that shows how the pictures caught on.

Where You Come In

is at the box office—that is the final answer every time—and the box office of every theatre that shows Pauline says—BOOK IT! BOOK IT! BOOK IT!

THE ECLECTIC FILM COMPANY

110 West 40th Street **New York City**



1-2-3. A Million Bid (Vitagraph); 4. The Gamblers (Lubin); 5. A Militant Suffragette (Pathé); 6. The Gamblers (Lubin).
RELEASED THROUGH THE SPECIAL FEATURE DEPT. OF THE GENERAL FILM COMPANY.



Mr. Film Manufacturer, You Have At Last Come Into Your Own!

THE film manufacturing industry has developed so fast that it has outgrown its theoretical windpipe. It has been choking for air, for the air of publicity, for the **big, fresh, quick, perpetual, brilliant, fast and furious publicity** which the tremendous development of this industry absolutely demands.

The thing that will at once relieve this asthmatic condition is bound to be the biggest thing of the day in the motion-picture field. And here it is, the **most important development** in all **your** history; the **biggest, clearest, busiest, publicity "megaphone"** which the motion-picture industry ever could hope to possess, the

The MOVIE PICTORIAL

The Up-to-the-Minute Illustrated Weekly

It is the **biggest** thing for you, Mr. Film Manufacturer, because it will enable you to gaze into the eyes of **twenty million people,** every one of them a motion-picture lover, waiting eagerly for **your** story, told as you never could tell it before. It enables you to **talk directly** to the millions who support you. No more relayed, stunted publicity. It will now be direct, wide open, generous, resultful. It is

Your First Opportunity

of reaching the masses, without huge waste in circulation. It is the **biggest** thing, because it will portray your product in the **nearest possible reproduction** of the **original** in a mill-race of pictures reproduced by the best workmanship, displayed with ingenious effect, with their beauty and full expression unimpaired. It will do this every **week,** an interval neither too short nor too long, and representing 100 per cent efficiency in high-powered, trip-hammer publicity.

It will be the **only** magazine **of its kind in existence.** It is to be distinctive—new in conception, new in design, new in size,

Forceful in Presentation
Fearless in Representation

It is going to be just what its name indicates—a **pictorial** magazine with a parade of pictures crowded in from cover to cover, a photographic and illustrated weekly review of the most interesting events in the Motion-Picture Industry.

The New Publicity Battering Ram

It is to satisfy the seven-day hunger of those who want the "reel-food" **quick, early** and **often.** Crisp pickings are to be served them every Saturday morning, contained in big pages, rich in material, rich in effect, rich in illustration, all bound in brilliant, striking covers. On **Saturday, May 9th,** the first edition of 100,000 copies will be selling all over the United States. One Hundred Thousand people will be eagerly exchanging their dimes for this weekly, because this "One Hundred Thousand and More" appetite will be whetted by a sharp, biting, advertising campaign of national announcement. Husbands, wives, sons and daughters, all will want to read "The Movie Pictorial." This means it will be read by over 200,000 live, red-blooded, **moving-picture-loving** men, women and children.

The First Motion-Picture Medium To Offer You Consumer Publicity On a Guaranteed Circulation Basis

"The Movie Pictorial" will start right out with a circulation of 100,000 copies. This circulation will be guaranteed, its distribution will be national. Advertising rates are based on the guaranteed minimum of one hundred thousand, 50 cents per line per hundred thousand. **We absolutely guarantee One Hundred Thousand circulation or refund advertisers two dollars per page (or pro rata for less than a page) per thousand copies that do not remain in circulation.**



Begins with 100,000 Guaranteed "No-Waste" Circulation, Weekly

"The Movie Pictorial" is to be a magazine full of thrill and ginger, and of the highest mechanical excellence. The pages are 11x14 inches, the size most inviting to the eye of the reader and most adaptable to forceful display by the advertiser. Its magazine quality, its fine engravings on high-grade paper, its highly colored covers, its peppery storiettes, earliest news of the latest releases, photoplay stories, the live news of the screen, fresh and unstaled by lapse of time, and its pages brimful of illustrations will make it a magazine that all moving-picture patrons will revel in.

With this formidable initial circulation and its tremendous strength of appeal, "The Movie Pictorial" is bound to exert a general publicity influence of great power. Published by Cloud Publishing Co , Publishers of Photoplay Magazine, 1100 Hartford Bldg., Chicago.

First Issue May 9th **10c** ***At All News-stands***

That Reaches 20,000,000 Consumers

SCREENS

(*Continued from page 22*)

a screen has to be perpendicular to the central rays of light emanating from the projector. In other words, it must be parallel with the projector itself.

THERE are certain things which can no longer be invented, and instead of wasting time on these it would be of more benefit to the public and to those who have inventive skill if the latter would devote their activities to the real problems that exist, starting work where their predecessors have left off.

The screen, for reasons hard to explain, is the part of their theatre's equipment which the exhibitors neglect most. All are trying to have an up-to-date projector, the best film available and also a lot of trifles, for which the public have never cared, but when it comes to the screen anything seems to be good enough. I know of no reasonable person who would take the trouble to pour water into a vessel when aware that it leaked and that it could never be filled, yet there are many exhibitors who do not count the money they spend for current in comparison with the poor result they get on the screen of which they never took the trouble to think, except when bothered by a new screen manufacturer.

The screen is worthy of consideration before everything else, because it is the cinematographic atmosphere. Whether the picture shown has been taken outside in the country, in the busy streets of the city or in the studio, the screen has to accomplish its effects without suggesting the slightest idea of its own existence. The life of the screen is certainly a modest one, as the rôle assigned to it could hardly be kept by an ambitious actor, for while the screen must be humble, it must not be obscure!

AFTER all, it is perhaps a mistake to blame the exhibitor alone, as he is not the only one who has neglected the screen. Indeed, he is probably the only one who pays for this neglect. All writers on cinematographic subjects describe machines and accessories, not omitting the smallest and least important little screw. But they all pass over the subject of screens as the swallow passes over a frozen stream.

What is the use of spending thousands of dollars and more in building new palaces for the public's amusement if we are to stick to the old errors?

The public will come and see a new theatre once as a matter of curiosity, but if its screen is not commensurably better than that shown by the wandering "living picture" magician of twenty years ago, what will bring it back again?

Remember that even the best projection machine and a first-class film do not amount to much, when used in conjunction with a poor screen. As the public judges them both from the screen, which is the only thing that the public is admitted to see, it should be the aim of every exhibitor to have his theatre's show-window as nearly perfect as it is possible to be.

CHICAGO COMMERCE BOARD USES FILMS

The Chicago Association of Commerce, through its trade extension committee will use the motion picture art to illustrate a trip which the members are now taking through the South.

These pictures are being taken by an experienced cameraman, and will be shown to the other members on their return.

CLUB FORMED IN LONDON

A club has been formed in London for all engaged in the motion-picture industry. The idea which has been forming for some time is at last an actuality. It will offer its members residence, in addition to the usual club facilities, and will serve as a hotel for provincial members. The subscription has been fixed at a guinea for London members and half that for those from the country.

"THE DOUBLE CROSS"

(Edison)

REVIEWED BY PETER MILNE

THIS is the third of the "Man Who Disappeared" series, featuring Marc MacDermott. The acting of Mr. MacDermot is highly commendable in this number, even as in the two that have gone before.

Mr. MacDermott has been an actor all his life, until just lately performing on the legitimate stage. He has toured England and America with well-known companies, always meeting with great success. He well upholds his reputation in this series of pictures, and needless to say, acts his part perfectly.

This, the third of the series, is even more thrilling than its two predecessors, which is saying a good deal. The opening scene of "The Double Cross" portrays an opium den with startling realism. The ravings of the fiends make one shudder; the reel closes with a pistol fight waged on the fire escapes of a tenement house.

The story: Perriton, still in hiding from the police, takes refuge in an opium den. Here he is put to work to earn his living. Two gangsters have inveigled a prosperous farmer and his bank account to the city, whom they intend marrying to a girl, one of their gang, and then taking his money.

Perriton poses as the brother of the girl, who really falls in love with the farmer. Perriton is instrumental in their escape, thus foiling the gangmen. We see Perriton and the two happy lovers safely installed in a taxi and here we leave them.

This series of pictures, being released by the Edison Company, is well worth booking. They will assure the exhibitor continued patronage. One reel is released every two weeks. This number appears May 5.

"THE STRIKE"

(Thanhouser)

REVIEWED BY PETER MILNE

IN this two-reel production of the Mutual Company the misery and hardship resulting from industrial strife is realistically brought upon the screen, interwoven with a sad love story. In conveying the idea that industrial strife is a thing to be avoided, the idea is given that unions are undesirable. The piece, perhaps unintentionally, casts a dark shadow on labor organizations. To an extent this is undoubtedly true, but the case is hardly so black as the picture would lead one to believe.

The story revolves about Black, an unscrupulous labor leader. He incites a strike in a town where everything was peaceful and quiet before.

The misery resulting from the strike is vividly depicted. The mob scenes in this production are worthy of special mention. The actors who assume the part of the maddened people conduct themselves with masterful ability.

"A LUCKY DECEPTION"

(Nestor)

REVIEWED BY PETER MILNE

THE plot of this comedy is new and exceedingly humorous. One might say "a laugh in every foot" without exaggeration The action is rapid through the entire two reels, and there are no bad places in the film or bad photography to spoil the perfect performing.

A young man is to have five thousand from his father if he marries within a month. He dresses his chum up as a girl and marries him, much against his poor chum's will. Later the young man's sister and her chum come to spend a few days with the "Newlyweds" and naturally laughable results follow. Finally the young men pair off with the girls, and a double wedding ensues.

"HIS HIGHNESS, THE PRINCE"

(Great Northern)

REVIEWED BY LESLEY MASON

THE Great Northern Film Company is to be congratulated on its sagacity in putting out a series of comedies of this type. There has been a superabundance of strong, heady dramas and melodramas, rivalling each other in the amount of excitement and sensation they assayed to the foot. The screen is overstocked with them. The exhibitor who wanted to lighten up a highly seasoned, dramatic bill of fare, has hitherto had no alternative but to put on a comedy filled with tan-bark and sawdust antics, or a scenic.

Such a series as the Carl Alstrup comedies of the Great Northern promise to be ("His Highness, The Prince" is the



"HIS HIGHNESS" MEETS THE MAYOR

first of them) ought to serve the double purpose of giving the exhibitor "comedy features" and a new significance to the name of "Great Northern."

"His Highness, The Prince" is a three-part comedy cast on feature lines. To those familiar with the powerful dramas of this company, in which Betty Nansen is featured, it may be said that this merry cross-section of high official life in a continental kingdom is as meritorious in its way as the Nansen dramas are in theirs, though diametrically opposite in tone.

A journalist, who conceals a striking resemblance to the Prince beneath a heavy moustache, goes off on a week-end vacation to the town of Waldeck, with a bosom friend, and shaves his moustache before leaving the city.

A town councillor on the train mistakes him for the prince, wires ahead to the mayor, and when Herbert Prince, the journalist arrives in Waldeck, he finds himself welcomed as "His Highness, The Prince." He is feted at the hotel, and by the time the news gets into the newspapers and to the real prince, his double is head over heels in love with the mayor's daughter.

His highness starts for the scene as soon as he realizes what is going on, but by the time he reaches Waldeck, the humor of the affair has appealed to him, and the only penalty he inflicts upon the merry journalist is the condition that he shall never shave his moustache again.

Carl Alstrup, as Herbert Prince, is a delightful "kid-gloved" comedian and an impromptu prince who might easily deceive any set of obsequious "city fathers" as to the amount of blue blood in his veins. The simplicity of the plot throws the burden of the picture's success upon Alstrup and his company, and of their ability to bear it there is not the least question.

The photography is of the usual Great Northern excellence. Comedies like this one should be encouraged; they are familiar enough on the stage. There is no reason why the exhibitor should doubt their popularity on the screen.

"KADRA SAFA"

(Wilkar)

REVIEWED BY A. DANSON MICHELL

ALTHOUGH the subject of this five-reel feature has been used before, it may be said to be almost entirely original in plot. The plot has been utilized in several different ways, but the one point which stands uppermost in the minds of those that see it is its difference to other productions.

The story, founded on historical facts, is a recital of the events which took place in 1860, and shows the massacre of the Christians by the Mohammedans. A love story from beginning to end it makes one of the finest pictures of the year. There are several improvements which might have been made which would have perfected the film, but, as it stands, it is one worthy of any theatre.

Greta Wiesenthal, the German actress, plays the part of Kadra Safa, an inmate of the harem, and with grace and figure brings to her part a beauty that is essential in rôles of this kind.

Nearly all the exteriors are taken on the desert and this adds an undeniable realism to the picture. In several scenes it is possible to look for many miles across the sands. Some of the lighting effects are excellent. The massacre scene might have been lengthened slightly.

Kadra Safa is the favorite wife of the desert sheik. Dr.



KADRA SAFA DANCES FOR HER HUSBAND

Warden, an American tourist, is instrumental in saving her from the hands of some bandits, and they fall instantly in love with one another At her request he is invited to the palace as the guest of ther husband, and while there, learns that she entertains for him the same passion that stirs his heart.

Kadra Safa, hearing that there is to be a general massacre of the Christians, warns her lover and with him seeks shelter in the old Roman ruins. They are safe there for a time, but her husband, finding out their hiding-place, plans a terrible death for them

The ruins were formerly used as a reservoir and into this the infuriated sheik turns the water. The lovers fight against the sure death in vain and finally perish in each other's arms

NEW FILM COMPANY ORGANIZES

A number of prominent motion picture men have organized a company to produce four and five reel features under the name of the Atlantic Coast Film Manufacturing Company. The Coast Guard, thrilling rescues by life-saving crews, stories of seaside resorts, smugglers' adventures and other episodes of the Eastern Coast line of the United States from a historical and romantic standpoint will be filmed.

The Atlantic Coast Film Manufacturing Company has executed contracts with the Pan-American Distributing Company for the marketing of their entire output.

CONTRACT FOR "ANIMATED SONGS"

The Imperial Motion Picture Company, manufacturers of animated songs, have closed contracts with Jones, Linick and Schaeffer, of Chicago, for twenty-five weeks. Contracts have also been made with the Saxe Amusement Enterprises for Milwaukee and Minneapolis and W. O. Keefe for Detroit and Cleveland.

These call for a different song each week. Among the first releases are "In the Heart of the City that Has No Heart," "Home, Sweet Home" and "Silver Threads Among the Gold."

FAMOUS PLAYERS GET STAR

The Famous Players' Film Company have contracted with Bruce McRae to appear in their screen version of Cyrus Townsend Brady's novel, "The Ring and the Man." The drama is one of politics, depicting the struggle of an honest and upright man against the ring.

This will be Mr. McRae's first appearance in motion pictures.

Among Bruce McRae's recent stage triumphs are numbered "The Lily," "Nobody's Widow," and "Nearly Married." Through an odd co-incidence, as in the case of James K. Hackett and Cecilia Loftus, previous Famous Players stars, Mr. McRae began his stage career with Daniel Frohman.

"Welcome" Dinner to Nicholas Power



Banquet, Vaudeville and Pictures Entertain Head of Projector Company and Guests at Mouquin's, New York

THE biggest surprise Nicholas Power, head of the well-known projection machine firm, has had since he left this country on his European tour three months ago, was the "Welcome" dinner tendered to him at Louis Mouquin's, Sixth avenue and Twenty-eighth street, New York City, Saturday evening, April 18.

Nearly one hundred guests were on hand around the tables to greet the guest of honor when he entered the dining-room. The banquet was followed by an excellent vaudeville entertainment, and a display of motion pictures.

The films shown at the dinner were "Twenty Minutes of Love" (Keystone), "Wild Animals at Large" (Vitagraph) a comedy by William Steiner, and the Animated Weekly pictures of Mr. Power's arrival, taken by and under the personal supervision of Mr. Barry, Power's advertising manager.

At the table with Mr. Power were Edward Earl, John F. Skerrett, A. J. Lang, Will C. Smith, L. W. Atwater and S. S. Cassard.

Among the other guests present were S. D. Csesznak, A. E. Jones, of Thanhouser; A. Costello, F. Lowenstein, K. A. Earl, F. I. Thompson, S. B. Emmert, Chas. Bobst, J. R. O'Neill, W. D. Alling, S. H. Hendricks, Geo. Goodsir, A. D. Bell, Chas. H. Luscomb, W. B. Morton, H. B. Gregory, Philip Braender, H. B. Willis, C. G. Bourne, E. M. Bain, A. W. Gilbart, G. L. Thomas, Franklin Coe, E. C. Johnston, Jos. Honey, J. Stiefel, F. Skerrett, J. A. Morrison, Wm. Rock, of the Vitagraph Company; E. B. Dunn, J. Farnum, W. P. Milligan, William Barry, T. Saxe, A. C. Carruthers, Waldemar Kaempfert, Sam Spedon, E. J. McGovern, Bert Ennis, H. R. Hazard, W. H. Peckham, Wm. Steiner and Bert Adler.

Warner Exchange Men Discuss Plans



H. M. WARNER, sales manager of Warner's Features, Inc., has just returned from Chicago where he met six of his branch managers from the Middle West and went over with them various plans for increasing the demand for Warner's Features.

This is the second district convention of Warner heads within a month and, like the previous one held in Pittsburgh, it is already bearing fruit.

The photograph was taken at the La Salle Hotel, where the conference was held. Those in the picture are:

Top, left to right: S. B. Kramer, Indianapolis; Sol. J. Berman, Kansas City; H. L. Hirsch, Chicago; J. J. Noecker, St. Louis.

Bottom, left to right: Phil. Solomon, Chicago; H. M. Warner, New York; W. L. Merrill, Minneapolis.

SPECIAL FILM REVIEWS

"A Kingdom at Stake." (George Kleine.)—This is a very clever child picture that has a lot of imagination in it and centers about a supposed small principality of Europe. The central characters are supposed to be of the royalty, headed by a little girl queen, eight years of age.

Prince Vladimir of Vandalia is greatly disquieted by the attitude of the Revolutionist party. Yan Kador, a university professor, is one of their leaders. He unknowingly saves the little queen from a fall, becomes her tutor, and is saved by her from death when he and his fellow consipirators are surprised in a plot to overthrow the monarchy.

"Mabel at the Wheel." (Keystone. Two reels. April 18.)—This is an excellent burlesque on the 1914 Grand Prix automobile race. It is a laugh from start to finish. The last reel, taken up with the race, is well produced; some of its scenes make the spectator fairly gasp for breath, notwithstanding the fact that it is a burlesque all the way through.

The outline of the story: The villain after many attempts succeeds in capturing the hero, who is to run in the race, and tying him up so that he can't start.

Mabel, the fond sweetheart of the hero, rises to the occasion and runs the car herself. The villain tries in many ways to wreck her and the car. Throwing bombs on the track and wetting it are two of his fiendish plots. But his efforts are of no avail and the girl wins the race amid great rejoicing.

"The Unopened Letter." (Edison. Two reels. April 24.)—The pathetic story of love unrequited. The plot rings true and is carefully carried to a finish. Edward Earl, an Edison "extra," plays the leading part and is assisted creditably by Bessie Learn.

Having married secretly, Paul leaves his wife and goes out to make a success of his life. After six months she dies from his apparent neglect. Her sister adopts her daughter. Twenty years later the father is employed by a company to defend it against the suit of a girl. He recognizes his daughter, loses his case and they are reconciled.

"Notoriety." (Imp. April 13.)—The opening scene of this unique and entertaining farce is laid in the offices of the Universal Company in New York. King Baggot is seen presenting a scenario for approval. As it is being read it is seen on the screen. King takes the leading part. The piece is written as a drama, but the way it is acted is comical. At the end the manuscript is handed back to King with the words, "No, King, it won't do." Its plot is the story of an old actor out of a job who has many trying experiences in his efforts to get one; he finally decides to confess of having killed a man in order to gain notoriety. He gains his notoriety, but to end it he is electrocuted instead of becoming a shining star.

"Mad Love." (Pathe. Two reels. April 16.)—A live drama from beginning to end, containing a number of thrilling scenes and holding the attention of the observer throughout. The sub-titles and letters that appear in them differ in respect to names, but this is not a noteworthy fault. The last scene ends in an electrifying automobile crash as both cars plunge over a high precipice. The photography is clear and some of the light affects are very beautiful.

Miller, incensed because the girl who claims his attentions does not return them, tries in many ways to do away with his more successful rival. First he tries to drown him. Unsuccessful in this attempt, he lets the gas out of a balloon in which the bridal party are enjoying themselves, but none are seriously injured. His next attempt is to shoot the happily wedded pair, and after this he is sent to an insane asylum. When released, he learns the address of the couple and goes after them in an automobile. He is pursued by Tom, an old friend of both parties. Miller's car goes over a high embankment carrying him with it. Tom saves his own life but his car goes over on top of the other.

"The Rightful Heir." (Kay-Bee. Two reels. April 24.)—The scenes of this drama, laid in England during the last few years of the eighteenth century, are exceptionally well portrayed.

The plot is a good one, though rather old, and develops into a thrilling climax, which shows Phelim, the black sheep of the house of Ballyskillen, and all his wicked associates, meeting their death by being blown up in a cellar, where they had taken refuge from the British soldiers. Sometime before this Phelim had stolen the lordship of his father's estate from his nephew, but the latter is reinstated in the finale amid great rejoicing.



SCENE FROM "THE UNOPENED LETTER"
(Edison, 2 reels, April 24)

"The Dungeon of Steel." (Films Lloyds. Three reels.)—A sensational drama dealing with the pride of an ancient house, for the sake of which the disgrace of one of its members was kept secret for a long time, but finally becomes known to the world. The drama is full of thrilling scenes, some of which are so excessively thrilling as to appear gruesome and almost horrible. The photography leaves nothing to be desired, as is the case in most foreign films; the light effects are good and some of the tones are beautiful to behold.

One of the Duke of Tyndale's twin sons is kidnapped and grows up to be a crook. The Duke learns his whereabouts, brings him to his castle, and confines him in a solitary dungeon, not letting him know who he is nor letting anyone else know that he is there. After the Duke's death he escapes and meets a tragic ending by falling in front of a train. The other son finds out to his sorrow that his brother had disgraced the family.

"The Claws of Greed." (Ramo. Three reels.)—Released through the Box-Office Film Attractions Company for New Jersey, New York and New England. The picture is sensational and melodramatic in character, and leaves room for improvement in several scenes. Taken as a whole, however, it is an excellent release.

Julien Delmore, a wealthy young man, meets and marries Lucetta, a music-hall dancer. Bringing her home she manages to meet her confederate, Carlos, the leader of the Black Nine Gang. Leila, a child, adopted by Julien, warns him of her duplicity, and he orders her from the house.

Leila, now a woman, is captured by the Black Nine and held for ransom. Julien, in attempting her rescue, is also imprisoned. One of the gang, turned traitor, brings the police. The house is wrecked in a sensational manner and Julien and his ward, now lovers through the death of Lucetta, are brought together.

"The Man Who Came Back." (Warner's Features. Three reels.)—A live drama, replete with live action and live scenes. A beautiful scene of mid-ocean at midnight is produced, high waves break over the spot where an ill-fated ocean liner went to her grave. Doubtless the loss of an ocean liner with all on board would command more attention in the daily papers than two or three lines with a small head, but this fault may easily be remedied. The spectator is given a variety of scenes, Paris and supposedly South Africa and the different sides of life in each are cast on the screen. An unusual scene is the rush for gold in South Africa.

Roberts is driven to commit suicide by his creditors, caused by the backing down of his main support, Marvin. His son goes to Africa to retrieve his father's fortune. He is reported lost. Twenty years later his daughter comes to Africa for her health. The two are re-united. Young Roberts, rich, returns to Paris with intent to kill Marvin. But he finds that Marvin's son and his daughter are engaged, so he relents.



THE RAID ON THE "BLACK NINE"
Scene from "The Claws of Greed" (Ramo—3 reels)

"The Nation's Peril." (Bison 101. Two reels. May 2.)—A story of the diplomatic service ably told by William Clifford and Marie Wolcamp, with Sherman Bainbridge playing the heavy. There are a large number of thrilling scenes in the last five hundred feet which will make the picture one to be remembered.

An automobile apparently containing four passengers plunges down the side of a hill and is wrecked; a girl leaps from a fast moving car into the water. Much of the picture is taken on shipboard.

Plans of Honolulu are wanted by a foreign government, and Clifford is detailed to watch the spies. They go to the place where they arrest them. The escape and wreck of the car follow. Needless to say, the story is romantic.

"A Drama of the Desert." (Eclair. Two reels. April 22.)—A powerful drama, the scene of which is probably laid in Egypt. The story is essentially a love tale and contains a great deal of action. The atmosphere is exceptionally good. A number of native dances and a wedding are introduced during the film.

Fatma, a native girl, is defended against her suitor by an army officer. She is told by her parents that she must marry Mohammed, her assailant, and prepares herself in obedience to their wishes. The police are informed that Mohammed is the thief who has held up the stage coach, and they prepare to arrest him. In the middle of the nuptials he is detained, but escapes, although shot, but is dragged to death by a horse. Needless to say Fatma and her lieutenant are happily wedded.

"The Tragedy of Whispering Creek." (Bison 101. Two reels. May 2.)—A splendid film. The story is powerful and well acted by Murdoch McQuarrie, Pauline Bush, Lon Chaney and George Cooper. The feature is the work of Lon Chaney, who plays the "heavy." His make-up is one of the best yet seen. A number of novelties in photography are introduced.

The story is of a Mexican, whose face is of such a repulsive nature as to drive people from him. Rivalry in love between a stranger and a native of the hills for the hand of "the girl" arises, and the stranger gives up his life for them in a sensational manner.

ADLER JOINS NEW ERA

Phil Adler, formerly manager of the World Film Company, in Cleveland, is now connected with the New Era Feature Company in a similar capacity, in that city.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Melody and Art." (Biograph. April 16.)—A comedy at the beginning, but ending with the deepest drama. A musician saves a young artist from a great painter of bad repute. Later he rescues her from a fire, and in so doing injures his hands for life. He is rewarded by the girl's love.

"The Kiss." (Vitagraph. April 16.)—The story of a young shop girl who longs for good clothes. When she has them she finds that she is not happy, and discards them for the love and friendship of her former friends.

Pathé's Weekly No. 31. (April 16.)—There is a lack of important news in this number. Bud Fisher's cartoons are better than the news section.

"The Flirt's Repentance." (Selig. April 16.)—A fine drama of the period before the Civil War. A flirtatious wife gets herself into a serious predicament and incurs the enmity of her husband. All ends well.

"In High Life." (Edison. April 27.)—This is the fifth of Wood B. Wedd's sentimental experiences. It's a laugh from start to finish. Wood B., in financial straits, disguises himself as a count and proceeds to seek the hand of Amanda Muggs, an heiress. The experiences of Wood B. and his friend in her house are very comical. They finally are forcibly ejected.

"The Mystery of the Silver Snare." (Edison. April 28.)—The sixth mystery in the Chronicles of Cleek. Cleek is the heir to the Mauravanian throne. A plot is formed to murder him, which he very cleverly detects, and turns the trick on the conspirators.

"A Fugitive from Justice." (Edison. April 29.)—An excellent drama, well staged. Crogan, a government defaulter, is pursued by a secret service agent who assumes the guise of a school teacher. She is on the point of having him arrested, much against her own will, for she loves him, when news is brought that his brother has died and confessed of the theft.

"Her Grandmother's Wedding Dress." (Edison. May 5.)—June goes to a party in her grandmother's wedding dress, where one young man laughs at her. Jim, her escort, resents this and strikes the man. He thinks he has killed him, and flees. His experience shatters his memory and he is taught to steal by a band of thieves. He is told to rob June's house, but he meets her there and the sight of her restores his memory to him.

"The Picturesque Coast of Catalonia." (Pathé. Split reel. April 14.)—On the same reel with "The Ruins of Angkor, India." One of Pathé's colored pictures showing some beautiful scenes of the old Spanish coast.

"The Ruins of Angkor, India." (Pathé. Split reel. April 14.)—On the same reel with "The Picturesque Coast of Catalonia." A beautiful scenic showing some of India's old temples and gods.

"Pierre of the North." (Essanay. April 14.)—A fine drama of the north. Pierre, in a quarrel shoots Bennet, another trapper. Later Pierre saves Bennet's wife from death and the two are reconciled through her.

"The Chicken Inspector." (Vitagraph. April 15.)—Cutey has a pile of fun with a new "Chicken Inspector" badge. But later he gets into an awful lot of trouble.

"A Romance of the Forest Reserve." (Selig. April 14.)—A good drama containing some beautiful scenes. A ranger runs down some dishonest goatherds after some desperate fights, in which he is aided by the goatherd's adopted daughter, whom he marries in the finale.

"Business and Love." (Lubin. Split reel. April 14.)—On the same reel with "The Peacemaker's Pay." A foolish and laughable comedy in which all the cowboys are foiled by a Jewish salesman, who wins their cook.

"Flowers that Bloom in the Spring." (Pathé. Split reel. April 15.)—An interesting picture showing the Cherry Blossom, Iris, Flags, and other flowers developing from bud to blossom. On the same reel with "Wiffles' Affinity."

"Wiffles' Affinity." (Pathé. Split reel. April 15.)—On the same reel with "Flowers that Bloom in the Spring." Wiffles gets into a lot of trouble with his wife after spending the evening with a chorus girl.

"—And He Came Back." (Essanay. April 15.) Horatio Algernon Botts attempts to chastise the husband of a browbeaten wife. He meets with success at first, but the husband gets even with him later.

"The Peacemaker's Pay." (Lubin. Split reel. April 14.)—On the same reel with "Business and Love." A fair comedy in which the kind friend who is trying to make peace between wife and husband is badly mistreated.

"He Never Knew." (Vitagraph. Two reels. April 14.)—It is seldom that a picture gets a hearty round of applause after the last scene goes off the screen. But this is one of the few exceptions. The drama has a new plot but without the acting of Anita Stewart and James Morrison, who play the leads, the play would not be half as charming. The story is that of an adopted son, who, unknowingly, falls in love with his real mother. She, ignorant too of the parentage of the boy, accepts him at first but is kept from marrying him by the boy's foster mother. Later she goes to the orphan asylum where she left her boy years ago and asks to be allowed to see him and his foster mother. Her request is granted and she is taken to the home of James, her own son. The sight affects her so that she collapses and later dies in her son's arms. He, however, never learned the truth.

"A Chance in Life." (Lubin. April 17.)—An appealing drama in which an ex-convict proves that he can make good.

"Innocent but Awkward." (Vitagraph. April 17.)—Professor Wallace comes with his animals to visit his young friends, the Kennedys. He gets into a startling predicament with Mrs. Kennedy, but finally clears himself—a fine comedy.

"Red Head and Ma's Suitors." (Selig. Split reel. April 17.)—On the same reel with "Doc Yak, Over the Fence and Out." Red Head brings so much trouble on ma's suitors that they desert her at last.

"Doc Yak, Over the Fence and Out." (Selig. Split reel. April 17.)—On the same reel with "Red Head and Ma's Suitors." A short animated cartoon. Sure to produce a laugh.

"High Life Hits Slippery Slim." (Essanay. April 16.)—Slippery Slim and his associates perform some fast running and other comical stunts when they get hold of some carbon-disulphide.

"The Vanity Case." (Vitagraph. Two reels. April 18.)—A drama that is rather inconsistent and improbable, but well acted. Fred sees Grace, a society girl, unintentionally take a vanity case from a jeweler's counter. Later he takes advantage of this and, threatening to tell of it, induces her to steal for him. But Jack straightens things out. Fred relents and is sent out West to start a new life.

"A Secret Crime." (Kalem. May 2.)—The pretty story of a wealthy woman who is a kleptomaniac. She is finally cured by her little child's words, "Thou Shalt Not Steal."

"The Secret Vault." (Kleine-Cines. Two reels. April 14.)—An ordinary drama not deserving two reels. The finale is good when Martin is hauled over a cliff by Duval's shooting of the rope to which he is clinging. Martin, however, recovers and later regains some valuable papers which were locked in a secret vault. With these he is able to convict a notorious gang, among them Duval.

"A Father's Heart." (Lubin. Two reels. April 15.)—An excellent drama, the first part being laid in Holland and then shifting to America. Christian comes to America with his wife and baby girl. He is unable to find work and his wife deserts him. Years later Christian is reunited with his daughter in a pathetic scene.

"Dippy's Dream." (Kalem. Split reel. May 1.)—On the same reel with "Stung." The police force find it hard to capture a lunatic, when he amuses himself by throwing dynamite at them.

"Stung." (Kalem. Split reel. May 1.)—On the same reel with "Dippy's Dream." An average comedy in which the "Rube" police play an important part.

"The Stolen Rembrandt." (Kalem. Two reels. April 29.)—The interior settings of this drama are beautiful and very elaborate. The action is rather slow and monotonous, as it takes place almost entirely in two rooms. A disappointed suitor of Rose's steals a painting from her father's house and throws suspicion on a young artist, who is arrested for the theft. The right conquers in the end and the artist is happily restored to Rose.

"The Dance of Death." (Kalem. Two reels. April 27.)—A drama featuring Alice Joyce, Tom Moore and Madame Verna Mersereau. The latter is a well-known dancer and in this piece performs the Dance of Death with great skill.

Richard, while in the Hawaiian Islands, betrays Sahki, a native dancer. Returning home he becomes engaged to Mabel. The night before their wedding they go to the theatre and there see Sahki on the stage. She is overcome when she sees Richard, and at the end of her dance kills herself. Richard realizes the enormity of his offense, and he and Mabel adopt Sahki's little child.

"Broncho Billy and the Rattler." (Essanay. April 18.)—Stockdale again tries to play Billy false, but does not succeed. One of the best of the Broncho Billy series.

"Guaranteed Rainproof." (Lubin. Split reel. April 18.)—On the same reel with "A Strenuous Ride." A comic chase results when a purchaser found that his suit shrank in the rain.

"A Strenuous Ride." (Lubin. Split reel. April 18.)—On the same reel with "Guaranteed Rainproof." A comical animated cartoon in which a gentleman of color is doing his best to get away from a huge bulldog.

"Mixed Mails." (Biograph. Split reel. April 18.)—On the same reel with "Ambitious Pa." Crossed telephone wires and mixed mails cause a lot of trouble to two men and their wives, without giving the spectator many laughs.

"Ambitious Pa." (Biograph. Split reel. April 18.)—On the same reel with "Mixed Mails." Pa wants daughter to marry a theatrical manager, but her choice differs and she has her way in the end.

"Strength of Family Ties." (Lubin. Two reels. April 16.)—The plot of this drama is old, but nevertheless the story is extremely interesting. Bent mistreats his wife; she leaves him with her baby girl and soon after dies. Years later, Nedra, grown to womanhood, tries her best to wreck the life of Bent's adopted son. Her father prevails upon her to stop, and her love for him causes her to do so. All ends well.

"Wiffles Hunts the Swag." (Pathé. Split reel. April 21.)—On the same reel with "The Straw Hat Industry in Fiesole, Italy." Wiffles tries to rob a house. At first he succeeds, but in getting out the window he drops into the arms of two policemen and is carried to the station-house. More comical than his other experiences.

"Sonny Jim at the North Pole." (Vitagraph. April 20.)—A pretty comedy-drama. Sonny Jim and Shep set out to find the North Pole. Instead they unintentionally prevent a tram wreck and save Daddy Jim's life.

Pathe's Weekly No. 32. (Pathé. April 20.)—A fine view of the Atlantic fleet is given as it is departing for Tampico. Firing ten and twelve-inch guns at Galveston is interesting. Besides these there are a good many minor happenings.

"The Adventure of the Stolen Slipper." (Edison. April 20.)—The fourth of the "Octavius, Amateur Detective" series. Octavius succeeds in capturing Scrapper Burns after a few comical experiences. A good comedy-drama.

"The Scar." (Biograph. April 20.)—Rather an involved drama. The wife of a politician mistakes a woman reporter for a former love of her husband's. She leaves him, but their son is the means of reconciliation after many years.

"Bobby as a Guardian Angel." (Melies. Split Reel. April 20.)—On the same reel with "Handsome Harry Minds the Shop." A comedy in which Bobby prevents his father from going out to dinner, to the delight of his mother.

"Handsome Harry Minds the Shop." (Melies. Split Reel. April 20.)—On the same reel with "Bobby as a Guardian Angel." Harry learns, through a comical experience, never to laugh at other people's misfortunes.

"The Spellbound Multitude." (Selig. Two Reels. April 20.)—The ninth of the Adventures of Kathlyn. Kathlyn endeavors to free her sister from Allaha, who has crowned her queen. She first enters the palace as a doctor, but is caught; they plan to kill her, but she escapes. Next she goes into the arena with a number of lions, saying that her sister must be with her. The two then escape.

"The Rube's Duck." (Lubin. Split reel. April 21.)—On the same reel with "Outwitting Dad." The rube carries his duck around in a bag. The populace mistake it for an infernal machine and it causes a lot of trouble.

"Outwitting Dad." (Lubin. Split reel. April 21.)—On the same reel with "The Rube's Duck." A fine comedy. Dad is outwitted long enough to let his daughter go off and get married, but then he wakes up and causes all who meet him to tremble.

"The Straw Hat Industry in Fiesole (Italy)." (Pathé. Split reel. April 21.)—On the same reel with "Wiffles Hunts the Swag." An interesting Educational.

"The Second Wife." (Selig. April 21.)—A touching drama. A little girl is the means of reconciliation between her father and her stepmother.

"Her False Friend." (Kleine-Cines. Two reels. April 21.)—The settings of this drama are elaborate and beautiful; the plot is old, but is handled in such a way as to appear new. Laura, enraged that Henry married Edith, tries her best to wreck their happiness. She succeeds in separating the two and then she marries Henry. Edith, it is thought, is dead, but she is found in the care of Reynard, a kind friend. It is supposed they are married. Henry finally dies. The ending is rather weak.

"The Spirit and the Clay." (Vitagraph. Three reels. April 21.)—Darwin Karr plays the lead in this drama, and his acting is exceptionally good. He has a difficult part and he doesn't fall down once in the three reels. Marie, the wife of a rising young sculptor, is greatly overworked. One day, after posing for him, the strain has proved too much for her and she dies. Paul becomes crazed at her death, but works on at the statue. When it is completed he imagines it is his wife come back to life. His friends, seeing his crazed condition, try to take the statue from him, but he will not allow them to touch it. He seizes his work and backs away from them, crashes through a window and is killed. A remarkable series of double exposures lend a strong effect to the drama.

"The Spirit of the Madonna." (Essanay. April 21.)—A drama containing a good object lesson. Through looking at the picture of the Madonna, Thompson, a factory owner, is moved to take pity on one of his employees, who was injured in his factory.

UNIVERSAL PROGRAM

"The Old Maids' Triumph." (Powers. Split Reel. April 27.)—On the same reel with "The Northwest Mounted Police," an educational picture. This comedy tells how some old maids, wishing to prevent the men of the town attending a burlesque show, stand in front of the theatre, and take names as they enter. The men change their minds.

"The Northwest Mounted Police." (Powers. Split Reel. April 27.)—On the same reel with "The Old Maids' Triumph." Showing the drills and life of these frontier police.

"Her Husband." (Nestor. May 1.)—A comedy containing some beautiful scenes. A young clerk gets the job of posing as the husband of a woman much older than himself. At the seaside the real husband puts in his appearance, with disastrous results.

"The Runaway." (Frontier. May 2.)—A fine "Western." Arthur, not liking his new father, runs away, and he becomes a rustler. Many years later in making a raid on a large ranch he is captured by the owner, who, he finds, is his father. He is reconciled to him through the efforts of his mother.

"An Episode." (Rex. May 3.)—A drama that is out of the ordinary, in that they don't "live happily ever afterward." Juan, a rich ranchman, is to marry Carita. Betty, an adventuress, is in love with Juan. Through Betty's schemes, Juan is led to believe that Carita is untrue. He breaks his engagement with her.

"Almost a Hero." (Universal Ike. May 5.)—Ike is uproarious as usual. He holds up the town populace and the new sheriff by speaking through a tube into a scarecrow. He meets his just deserts in the end, however.

"Temper Versus Temper." (Imp. April 27.)—An unusual and laughable comedy. A wife with an awful temper acts like a lamb when her husband adopts the same tactics to cure her.

"Through the Eyes of the Blind." (Imp. Two reels. April 30.)—A well-laid drama. A murderer is brought to bay through the evidence of a blind man who, being confused, entered a strange house and was present at the murder. Sub-plots add greatly to the story.

"Universal Ike and the School Belle." (Universal Ike. Apr. 28.)—As usual, Ike and his associates are very funny. A new school teacher finds it hard to discipline a bunch of rollicking cowboys, who are afraid of the sight of a woman.

MUTUAL PROGRAM

"A Diamond in the Rough." (Majestic. Two reels. April 26.)—A fine Western, featuring Miriam Cooper. Grace turns down her Western lover for an Eastern salesman, who later tries to rob her father's house. Jim arrives at a lucky moment and captures the Easterner. Grace returns to Jim.

"Collecting the Rent." (Royal. April 18.)—An old maid is averse to paying her rent. Numerous collectors are sent after the money but return much battered up. A prim young gentleman with a wrist watch and a handkerchief up his sleeve finally gets it in a most amusing manner.

"The Unredeemed Pledge." (Majestic. April 21.)—Davis deserts his family and goes West for gold. Later they come to look for him and through his dog they find him imprisoned by a cave-in. All ends well. The title is hardly appropriate.

"A Common Mistake." (Domino. Two reels. April 23.)—An inoffensive and clean drama. Marie, thinking she can paint, leaves her home for Paris. She is not a success at painting, but wins a husband. Her father finds her, is pleased with her choice, and all return home.

"The Old Man." (Reliance. April 17.)—A touching drama. An old man, the star boarder, helps the servant of the house out of trouble. All the boarders plan to thank him for his kindness, but he is overcome with joy and peacefully passes away.

"Up and Down." (Apollo. April 19.)—Another side-splitter with Fred Mace. Fred gets into a load of trouble with Glittering Kate and her associates.

"Her Awakening." (Princess. April 17.)—A pretty stenographer is invited out by her employer. She goes against her father's will a number of times. Later she has a disquieting dream and promises her father never to go again.

Our Mutual Girl No. 14. (Reliance. April 20.)—Margaret spends all her time this week in visiting the U. S. S. Arkansas.

"When Algy Froze Up." (Thanhouser. April 24.)—Lord Algy wants to marry an American girl. But the cold country weather doesn't agree with Algy and he leaves after freezing for several days. Rather an antiquated comedy.

"The Smouldering Spark." (American. April 29.)—A pleasing drama, in which a derelict is given a chance to make good. He is not only successful but is instrumental in reforming his benefactor's son.

"The Strategy of Conductor 786." (Thanhouser. April 26.)—Number 786 ejects father from his car and fixes up a happy marriage. A novel situation and a pretty comedy.

EXCLUSIVE SUPPLY CORP'N

"In the Hour of Temptation." (Great Northern. Three reels.)—A fine drama featuring Betty Nanson. The photography is exceptionally good. Mrs. Jane Neville, recently divorced, is spending a few days at a summer hotel where she at last has to resort to the pawn shop to replenish her purse. Lennox, a summer flirt, tries to force her to marry him by continually spying on her and threatening to tell of her frequent visits to the loan shark. She outwits him, however, and marries the man who has protected her from Lennox.

WARNER'S FEATURES

"Political Rivalry." (Milano. Three reels.) The superiority of foreign photography is clearly shown in this feature. Some of the color effects are beautiful; all of the scenes are pleasing to the eye. The drama is tragic to the very end. Young Maxwell, in carrying some valuable plans of his father's, is tempted to visit Flora, a beautiful woman, in the employ of Maxwell's rivals. The plans are photographed while he is passing the time with Flora. Old Maxwell is disgraced by this act, and the son, seeing he is to blame, shoots himself.

"The Fight for a Birthright." (Gene Gautier. Three reels.)—Not a pleasing drama by any means, but it holds one's interest through the entire three reels.

Griswold has two children, a son by his lawful wife, and an illegitimate daughter. Young Griswold unknowingly, falls in love with his half-sister, Fay. She favors his attentions, thinking to avenge her dead mother's honor. However, her love for her father proves too strong to resist, and she refuses young Griswold and marries her true love. All ends happily.

MISCELLANEOUS

Golden Gate Weekly No. 69. (California Motion Picture Corporation.)—The annual rowing race between Stanford and Washington makes a good beginning to this number. A large studio under construction in northern California for the California Motion Picture Corporation is of interest. The film ends with a view of a serious automobile accident in San Francisco.

RIGHT OFF THE REEL

The population of Universal City, Cal., has been increased by six. "Silversides," the she-wolf, is responsible for the sudden increase. During the wee sma' hours of to-day "Silversides" whelped a sextet of roly-poly cubs.

Leon Gaumont has been presented with the first prize as the discoverer of cinematographic projection in natural colors. This prize was given to him by E. Wallon in the name of the Commission of the French Society of Photography.

"PERILS OF PAULINE"

(Eclectic)

REVIEWED BY A. DANSON MICHELL

THIS, the third episode in the perils of unfortunate Pauline, is far better in every way than either of the other numbers. The action is more condensed and more thrilling despite the fact that it is one reel shorter. Two puzzles are proposed where but one was asked in the last. "What Did the Pirate Propose?" is the first question, and it will be a clever person who will answer; "What Was the Old Man's Warning?" is the second query. This ought not to be so hard to discover.

One more character is added to the story, the pirate. This



HARRY'S RUSE SUCCEEDS

part is played by Donald McKenzie, to whom much credit is due. Mr. McKenzie's make-up and mannerisms perfect the picture more than any other one item. The same characters, Pearl White, as Pauline; Crane Wilbur, as her lover; Paul Panzer, as Owen, the "heavy"; Francis Carlyle, as Hicks, the assistant "heavy," and a large number of sailors, pirates, and general crowds, make up the cast.

The story starts with Owen trying to coax Pauline to take a sea cruise, the girl needing but little inducement. Harry tries in vain to find out where they are going to but when they leave follows to the ship.

In the meantime an old sailor has been found who is willing to impersonate a pirate and he comes to Pauline with tales of the sea and buried treasure which the girl takes in. Harry sees this old pirate and a mutual hatred springs up between them. As the ship is about to sail an old man boards her. It is Harry in disguise and he proceeds to sit down wherever the men are talking to the dislike of the sailor.

Finally the old tar insults Harry and gets the surprise of his life. After recovering from his fright and hurts, he plots with the others against Harry's life. They get a man from the steerage and instruct him to kill Harry by shooting through his porthole. Harry overhears this by use of a dictograph and arranges a dummy, the head of which is blown off. He then throws the man into the sea by cutting the rope.

"ESCAPED FROM SIBERIA"

(Great Players Films)

REVIEWED BY PETER MILNE

A FIVE-REEL drama vividly portraying the unwarranted hardships that the Russian Jews endure and one that will please most people. The action is rather slow in some places, and at all times the actors seem to be acting too much for the camera and some of them are apt to overdo a scene.

There are a few inconsistencies, both in the production of the piece and in the plot, some of which are serious. One scene that is noticeably poor is that of the interior of the inn, when the door is open large amounts of snow blow in the door, but when the scene shifts to the exterior there is no snow falling and no noticeable wind.

The last scene is beautifully staged and gives a good effect. The liberated Russian family is shown standing on the deck of an ocean liner as it steams up New York harbor. Views of the Statue of Liberty and some of the skyscrapers in the darkening light greatly impress the audience as they do the family just escaped from the terrible Russian prison.

The suffering and hardships of the Siberian prisoners, combined with the cruel treatment of the prison officials as depicted in the picture, makes one's blood boil.

Considering that all the exteriors were taken in New Jersey, they are wonderful. The broad wastes of Siberia are well portrayed and there were no spectators who got in the picture by chance. The photography is of a high quality throughout; the coloring is beautiful and pleasing to the eye.

The story is that of a family of Russian Jews that live in Kiev. Count Boris Vladimiroff has often protected them from the savagery of the Russian soldiers. He falls in love with the daughter of the house, Nataska, and on account of this his father disgraces him and turns him from his doors.

The father of the family is sent to Siberia as a Nihilist and his wife and daughter follow after. Count Boris, enraged at this act, joins the Nihilists, through the brother of Nataska, Ossip. Count Boris and Ossip rescue the latter's family from Siberia and they all go to America where they know they are given a chance in life.

The picture confirms all the worst reports of the wickedness of the Russian officials, and it will surely impress this fact upon the minds of all who see it.

"A WOMAN'S TREACHERY"

(American Kineto Corporation)

REVIEWED BY A. DANSON MICHELL

A STORY of Russian intrigue told in three parts. The story is most melodramatic in character and might be improved in a number of places. The acting is beyond reproach. The photography is poor in places. The main plot is conventional, a few twists differentiating it from other productions. It is typically a foreign picture.

A Count entrusts his children to the care of a governess. This woman, really an adventuress, proceeds to have a valet,



"YOU ARE DISCHARGED! GO AT ONCE!"

who loves his master, discharged, and then lays her plans for the master himself. She succeeds and soon after they are married.

Years later the valet, still true to his former master proves the treachery of the woman to him, and has her arrested on showing her to be a thief. The scene showing the attempted assassination of the old man by the woman and her confederate is very well done.

OHIO EXHIBITORS WILL BACK MUTUAL

(*Continued from page* 19)

WHEREAS:—We, as exhibitors, deplore the introduction into our State of a legalized system of un-American censorship, accompanied by an unjust scheme of extortion in the shape of unreasonable fees, so-called, all of which must be borne by the exhibitor; and

WHEREAS:—The politicians in the various states of this Nation are watching Ohio for the purpose of introducing similar schemes of pillage and graft upon the exhibitors of the Nation, and

WHEREAS:—The State of Ohio under our new constitution ranks high as a progressive state, and cannot afford to be placed in the unenviable position of legally stifling freedom of speech, thought or action, as provided by the Ohio State Censor Law; so-called, and

WHEREAS:—Said Ohio State Censor Law was placed upon the statutes at the behest and with the connivance of a coterie of politicians without the slightest demand or request from any group of citizens, organized or otherwise; and

WHEREAS:—No opportunity was granted to the film trade or exhibitors' representatives or the representative of the millions of Ohio's citizenship who patronizes the motion picture theatres weekly, to enter objections to the passage of said Ohio State Censorship Law; therefore be it

RESOLVED:—That a committee be chosen to inaugurate a movement at once for the early repeal of the above obnoxious Ohio State Censor Law according to the manner laid down and set forth by Ohio's present constitution, in order that we may be permitted to pursue our business calling peacefully, legitimately, and without interference as heretofore.

FURTHER RESOLVED:—That a copy of these resolutions be sent the local exchanges to be submitted to their respective headquarters in New York and Ohio branches, and a copy of same be sent to the trade and local papers.

THE BRITISH FILM MARKET

(*Continued from page* 24)

applied from the inside. The enclosures from which the lantern is operated must be constructed of fire-resisting material and be as smoke-proof as possible.

Lanterns must be of sound construction and have the projectors fitted with two film boxes of substantial make, while the supports must be of fire-resisting material. Many of the lanterns in Dundee are fitted with appliances by means of which only an inch or two of the film can be burned while running between the spool boxes.

Filming a Fire Department

The Vancouver fire department, which is one of the best equipped and most efficient organizations of its kind on the Pacific coast, recently gave an exhibition run, and members of the department leaped from windows and roofs into a net held in the street below, for the benefit of the "movies." The films, which were made for a syndicate, will be shown all over the world, thus extensively advertising the capital of British Columbia.

The Vancouver fire department's equipment consists of motor-driven trucks, hose, and hook-and-ladder wagons, all of the latest design and best makes. The department has a well-drilled, efficient personnel directed by experienced and capable officers, and the films present scenes that are calculated to excite admiration and furnish thrills to spectators who enjoy spectacular displays and the excitement incident to fighting a fire.

Motion picture films showing the natural resources of Canada and featuring with comprehensive views the fishing, lumber, and other industries of British Columbia were recently exhibited in the Vancouver theatres. The series of views starts with the Vancouver express train from Montreal, which travels along the picturesque St. Lawrence and the shores of the Great Lakes, passing many waterfalls and cataracts, across prairies and mountains, and through tunnels, finally arriving in Vancouver.

The views of the lumbering and fishing industries and fruit packing in the Okanogan Valley are especially realistic and interesting. The films showing lumber resources depict the different processes from the felling of the great forest trees to the shipment of the finished timber from the mills; and those showing the fishing industry, from the hauling in of the nets to the last stages of canning in the factories, including the cleaning, cutting, cooking and packing, until the produce finally emerges ready for use.

The films are to be used on the regular circuits in the United States and Europe.

HARVARD

Send in your Negative and be convinced that

FILM

Quality and Punctuality is our Motto

CORPORATION

231-233 10th Avenue **New York City**
W. K. HEDWIG, Pres. J. T. REARDON, Sec'y-Treas.
Tel. Chelsea 812

COPYRIGHTED



A SONG PORTRAYAL IN MOTION PICTURES
Controlled Exclusively by
The Imperial Motion Picture Co., of N. Y., Inc., 1476 Broadway, N. Y.

FEATURE BOOKING DIRECTORY

Editor's Note.—The rapid increase in value of the columns of THE MOTION PICTURE NEWS, together with the popularity which the Feature Booking Directory has already attained and which indicates a still greater growth in days to come, has necessitated a change in the typography of this department. In future, to avoid unnecessary repetition and with the object of presenting the information given under this heading in more compact form, firm names and addresses shall be indicated by a letter or key number. Thus, a glance at the features in a given territory and a reference to the key-letter that follow them in the list below will give the name and address of the exchange or company handling them.

A—Golgate Feature Service, 234 Eddy St., San Francisco, Calif.
B—Texas Film Corporation, 1917 Main St., Dallas, Texas.
C—Exclusive Feature Service, 314 Praetorian Building, Dallas, Texas.
D—Notable Feature Film Co., 303 Boston Building, Salt Lake City, Utah.
E—Mountain States Features, 204 Boston Building, Salt Lake City, Utah.
F—Famous Players Film Service, Calgary, Alta, Canada.
G—Inter-Urban Amusement Co., 110 West 40th St., New York City.
H—Attractive Features, 211 North 13th St., Philadelphia, Pa.
I—E. & W. Transfilm Bureau, 110-112 West 40th St., New York City.
J—Nebraska Feature Co., 1210 P St., Lincoln, Neb.
K—Kansas City Feature Film Co., Kansas City, Mo.
L—H. E. & J. C., Feldman, 1482 Broadway, New York City.
M—Peerless Film Company, 34 Willoughby Bldg., Indianapolis, Ind.
N—Monarch Feature Film Co., Kansas City, Mo.
O—Famous Players Film Co., 31 Beach St., Boston, Mass.
P—Progressive Features, 800 Broad St., Newark, N. J.
Q—Orpheum Features, Candler Bldg., 220 West 42d St., New York.
R—William L. Sherry Feature Film Co., 126 West 46th St., New York.
S—G. F. Garbe Feature Fotofilm Co., 310 Mutual Life Building, Buffalo, N. Y.
T—Stevens Attractions, 15 W. Swan St., Buffalo, N. Y.
U—European Feature Film Corporation, 220 West 42d St., New York.
V—Modern Feature Film Co., 318 W. Court St., Cincinnati, Ohio.
W—Photoplay Feature Co., 412 Ferry St., Pittsburgh, Pa.
X—Weiland Film Co., 212 Fourth Ave., Pittsburgh, Pa.
Y—Progressive Motion Picture Co., 300-4 Marsh-Strong Bldg., Los Angeles, Cal.
Z—The Film Exchange, 35-37 W. 39th St., New York City.
AA—Casino Feature Film Co., 2211 Dime Bank Bldg., Detroit, Mich.
BB—Box Office Attraction Film Rental Co., 130 W. 46th St., New York City.
CC—Cosmos Feature Film Corporation, 120 West 46th St., New York City.
DD—Sturtevant Amusement Co., 143 Lafayette Boulevard, Detroit, Mich.
EE—Famous Players Film Service, 404 Ferry St., Pittsburgh, Pa.
FF—Famous Players Film Service, 803 Powers Building, Chicago, Ill.
GG—Southern Feature Film Association, Atlanta, Georgia.

Production — **Key**

ALABAMA

"The Three Musketeers"....CC

ARIZONA

"Checkers"....A
"In Mizzoura"....A
"Soldiers of Fortune"....A
"Paid in Full"....A
"David Copperfield"....A
"Tess of the D'Urbervilles"—Five Reels....Y
"In the Bishop's Carriage"—Four Reels....Y
"Chelsea 7750"—Four Reels....Y
"His Neighbor's Wife"—Three Reels....Y
"An Hour Before Dawn"—Three Reels....Y
"The Count of Monte Cristo"—Five Reels...Y
"The Two Sergeants"—Six Reels....Y
"Caprice"—Four Reels....Y
"Les Miserables"—Nine Reels....Y
"Sea Wolf"—Seven Reels....Y
"Three Musketeers"—Six Reels....Y
"A Lady of Quality"—Five Reels....Y
"Evangeline"—Five Reels....Y
"An American Citizen"—Four Reels....Y
"Day of Days"—Four Reels....Y
"Hearts Adrift"—Four Reels....Y
"Love Everlasting"—Six Reels....Y
"Pride of Jennico"—Four Reels....Y

ARKANSAS

"The Three Musketeers"....CC
"Fedora"....N
"The Firefly"....N
"The Ghost Club"....N
"The Secret of Adrianople"....N

CALIFORNIA

"Tess of the D'Urbervilles"—Five Reels....Y
"In the Bishop's Carriage"—Four Reels....Y
"Chelsea 7750"—Four Reels....Y
"His Neighbor's Wife"—Three Reels....Y
"An Hour Before Dawn"—Three Reels....Y
"The Count of Monte Cristo"—Five Reels...Y
"The Two Sergeants"—Six Reels....Y
"Caprice"—Four Reels....Y
"Les Miserables"—Nine Reels....Y
"Sea Wolf"—Seven Reels....Y
"Three Musketeers"—Six Reels....Y
"A Lady of Quality"—Five Reels....Y
"Evangeline"—Five Reels....Y
"An American Citizen"—Four Reels....Y
"Day of Days"—Four Reels....Y
"Hearts Adrift"—Four Reels....Y
"Love Everlasting"—Six Reels....Y
"Pride of Jennico"—Four Reels....Y

COLORADO

"Three Musketeers"....D
"Mysteries of Paris"....E

CANADA

All Famous Players and Lasky Features....F
"Fedora"—Five Reels....CC

DELAWARE

"Magda, a Modern Madame X"....H
"Resurrection"—Four Reels....CC
"Traffickers on Soles"—Three Reels....CC
"The Three Musketeers"—Six Reels....CC
"Hiawatha"—Four Reels....CC
"Satan"—Five Reels....CC
"Quo Vadis"—Three Reels....CC
"Fedora"—Five Reels....CC
"Streets of New York"—Three Reels....CC

DISTRICT OF COLUMBIA

"Magda, a Modern Madame X"....H

FLORIDA

"The Three Musketeers"....CC

GEORGIA

"The Three Musketeers"....CC
All Star and Jesse Lasky Features....GG

GREATER NEW YORK

"Rome or Death"....I

IDAHO

"Three Musketeers"....D

IOWA

"Ten Nights in a Barroom"—Five Reels....J
"David Copperfield"....K
"Evangeline"....K
"A Message from Mars"....K
"The Three Musketeers"....K
"The Vicar of Wakefield"....K
"Over Niagara Falls"....N
All Star and Famous Players Features....K
"David Copperfield"....K
"Message from Mars"....K
"The Three Musketeers"....K
"The Vicar of Wakefield"....K
"The Tragedy of the Arena"....N
"Leap of Despair"....N
"Famous Battles of Napoleon"....N
"Over Niagara Falls"....N
"The Burning Train"....N
"Victory or Death"....N
"Fedora"....N
"The Firefly"....N
"The Ghost Club"....N

ILLINOIS

"Magda, a Modern Madame X"....L
Famous Players and All Star Features....FF

INDIANA

"Mary Magdalene"—Three Reels....M
"Bride of Lammermoor"—Three Reels....M
"Magda, a Modern Madame X"....L
Famous Players and All Star Features....FF

KANSAS

All releases of the All Star and Famous Players Companies....K
"David Copperfield"....K
"A Message from Mars"....K
"The Three Musketeers"....K
"The Vicar of Wakefield"....K
All Star and Famous Players Features....K
"David Copperfield"....K
"Message from Mars"....K
"The Three Musketeers"....K
"The Vicar of Wakefield"....K
"The Tragedy of the Arena"....N
"Leap of Despair"....N
"Famous Battles of Napoleon"....N
"Over Niagara Falls"....N
"The Burning Train"....N
"Victory or Death"....N
"Fedora"....N
"The Firefly"....N
"The Ghost Club"....N

KENTUCKY

Famous Players, All Star and Jesse Lasky Features....EE

LOUISIANA

"Magda, a Modern Madame X"—Four Reels.C
"The Three Musketeers"....CC

MARYLAND

"Resurrection"—Four Reels....CC
"Traffickers on Soles"—Three Reels....CC
"The Three Musketeers"—Six Reels....CC
"Hiawatha"—Four Reels....CC
"Satan"—Five Reels....CC
"Quo Vadis"—Three Reels....CC
"Fedora"—Five Reels....CC
"Streets of New York"—Three Reels....CC

MICHIGAN

"Tess of the D'Urbervilles"....AA
"In the Bishop's Carriage"....AA
"Chelsea 7750"....AA
"His Neighbor's Wife"....AA
"An Hour Before Dawn"....AA
"Arizona"....AA

FEATURE BOOKING DIRECTORY—Continued

Production	Key
"The Count of Monte Cristo"	AA
"Caprice"	AA
"The Port of Doom"	AA
"Checkers"	AA
"A Daughter of the Hills"	AA
"A Lady of Quality"	AA
"An American Citizen"	AA
"The Day of Days"	AA
"Soldiers of Fortune"	AA
"Paid in Full"	AA
"Hearts Adrift"	AA
"The Pride of Jennico"	AA
"A Good Little Devil"	AA
"In Mizzoura"	AA
"Clothes"	AA
"The Squaw Man"	AA
"Tess of the Storm Country"	AA
"The Battle of Waterloo"	AA
"The Two Spies"—Two Reels	AA
"A Fight for Millions"—Four Reels	AA
"Helen Gardner in Cleopatra"—Six Reels	DD
MINNESOTA	
"Ten Nights in a Barroom"—Five Reels	J
"David Copperfield"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Firefly"	N
"Fedora"	N
"The Ghost Club"	N
Over Niagara Falls"	N
"The Tragedy of the Arena"	N
MISSISSIPPI	
"The Three Musketeers"	CC
MISSOURI	
"Soldiers of Fortune"	K
"David Copperfield"	K
"The Three Musketeers"	K
"Evangeline"	K
"The Vicar of Wakefield"	K
"A Message from Mars"	K
"Helen Gardner in Cleopatra"—Six Reels	DD
All releases of All Star Feature Corporation	K
"David Copperfield"	K
"A Message From Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
MONTANA	
"Three Musketeers"	D
"David Garrick"	E
NEBRASKA	
"Ten Nights in a Bar Room"—Five Reels	J
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
All Star and Famous Players Features	K
"A Message From Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
NEVADA	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
NEW ENGLAND STATES	
"An American Citizen"—Four parts	O
"Day of Days"—Four parts	O
"Hearts Adrift"—Four parts	O
"A Good Little Devil"—Five parts	O
"Clothes"—Four parts	O
"Tess of the Storm Country"—Four parts	O
"In Mizzoura"—Five parts	O
"Fedora"—Five Reels	CC
"Traffickers on Soles"—Five Reels	CC
"The Three Musketeers"—Six Reels	CC
"Lure of Paris"—Three Reels	CC
NEW JERSEY	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	P
"Fedora"—Five Reels	CC
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Quo Vadis"—Three Reels	CC
"Resurrection"—Four Reels	CC
"Streets of New York"—Three Reels	CC
"Satan"—Five Reels	CC
"Siegfried"—Three Reels	CC
"Sicilian Heroine"—Three Reels	CC
"Circus Queen"—Three Reels	CC
NEW MEXICO	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Leah Kleschna"—Four Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
NEW YORK STATE	
"Her Life for Liberty"	G
"Rome or Death"—Five Reels	I
"Magda, a Modern Madame X"	Q
"Tess of the Durbervilles"—Five Reels	R
"In the Bishop's Carriage"—Four Reels	R
"Chelsea 7750"—Four Parts	R
"The Count of Monte Cristo"—Five Parts	R
"Caprice"—Four Parts	R
"A Lady of Quality"—Five Parts	R
"An American Citizen"—Four Parts	R
"The Day of Days"—Four Parts	R
"Hearts Adrift"—Four Parts	R
"The Pride of Jennico"—Four Parts	R
"A Good Little Devil"—Five Parts	R
"Clothes"—Four Parts	R
"Tess of the Storm Country"—Four Parts	R
"Leah Kleschna"—Four Parts	R
"A Daughter of the Hills"—Three Parts	R
"The Port of Doom"—Three Reels	R
"An Hour Before Dawn"—Three Reels	R
"His Neighbor's Wife"—Three Reels	R
"The Squaw Man"—Six Parts	R
"The Trap"—Three Parts	S
"The Fugitive"—Three Parts	S
"Wives"—Three Parts	BB
"The Lotus Dancer"—Four Parts	BB
"Ben Bolt"—Three Parts	BB
"Fortune Hunters"—Four Parts	BB
"In the Stretch"—Four Parts	BB
"A Paradise Lost"—Four Parts	BB
"Beneath the Czar"—Four Parts	BB
"The Dream Woman"—Four Parts	BB
"Fedora"—Five Reels	CC
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
NEW YORK STATE EXCEPT NEW YORK CITY	
Charles Hawtrey "A Message from Mars"—Four Reels	T
"A Soul's Tempest"—Three Reels	U
"80 Million Women Want"—Four Reels	U
"Gambler's Revenge"—Four Reels	U
"Magic Veil"—Four Reels	U
"Power of Innocence"—Three Reels	U
NEW YORK STATE AND NO. NEW JERSEY	
"80 Million Women Want"—Four Reels	U
"Unmasked"—Three Reels	U
"On the Steps of the Throne"—Four Reels	U
NEW YORK AND NEW JERSEY	
"Scrooge"—Three Parts	Z
"David Garrick"—Three Parts	Z
NORTS CAROLINA	
"The Three Musketeers"	CC
NORTH DAKOTA	
"Ten Nights in a Barroom"—Five Reels	J
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle"—Three Reels	J
"David Copperfield"	K
"The Prisoner of Zenda"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Over Niagara Falls"	N
"The Tragedy of the Arena"	N
OHIO	
"From the Manger to the Cross"	V
Famous Players, All Star and Jesse Lasky Features	EE
OHIO (WESTERN)	
"Her Life for Liberty"	W
OKLAHOMA	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—Four Reels	C
"The Master Hand"—Three Reels	C
"For the Queen's Honor"—Three Reels	C
"Magda, a Modern Madame X"—Four Reels	C
"Mephistophelia"—Three Reels	C
All releases of All Star Feature Corporation	K
"The Three Musketeers"	K
"Fedora"	N
"The Secret of Adrianople"	N
OKLAHOMA (Northern)	
"Over Niagara Falls"	N
"The Firefly"	N
OKLAHOMA (SOUTHERN)	
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
PENNSYLVANIA	
"Her Life for Liberty"	G
"Rome or Death"	I
PENNSYLVANIA (EAST)	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	H
"The Buried Secret"—Three Reels	X
"Shadows of Yesterday"—Three Reels	X
"Mystery of 13 Hill Street"—Three Reels	X
"Elsie Venner"—Three Reels	X
"The Rose of Surrey"—Two Reels	X
"Detective Finn of Scotland Yard"	X
"The Desert's Sting"—Three Reels	X
"The Gambler's Penalty"—Three Reels	X
"The Treasure of Buddha"—Three Reels	X
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"	CC
"The Three Musketeers"	CC
"Streets of New York"	CC
"Fedora"	CC
PENNSYLVANIA (WEST)	
Famous Players, All Star and Jesse Lasky Features	EE
"Her Life for Liberty"	W
SOUTH CAROLINA	
"The Three Musketeers"	CC

FEATURE BOOKING DIRECTORY—Continued

Production	Key
SOUTH DAKOTA	
"Ten Nights in a Borroom"—Five Reels	J
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle"—Three Reels	J
All releases of All Star Feature Corporation	K
"David Copperfield"	K
"The Prisoner of Zenda"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Over Niagara Falls"	N
"The Tragedy of the Arena"	N
TENNESSEE	
"The Three Musketeers"	CC
TEXAS	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—4 Reels	C
"The Master Hand"—Three Reels	C
"Magda, a Modern Madame X"—4 Reels	C
"Mephistophelia"—Three Reels	C
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
"The Three Musketeers"	CC
UTAH	
"Three Musketeers"	D
"Mysteries of Paris"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E
"The Betrothal"	E
VIRGINIA	
"Resurrection"—Four Reels	CC
"Oliver Twist"—Five Reels	CC
"Fedora"—Five Reels	CC
"The Three Musketeers"—Six Reels	CC
WASHINGTON	
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
WEST VIRGINIA	
"Her Life for Liberty"—3 Reels	W
Famous Players, All Star and Jesse Lasky Features	FL
WYOMING	
"Three Musketeers"	D
"Mysteries of Paris"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E

RIGHT OFF THE REEL

A. H. Sawyer, Inc., have closed a contract for the Canadian rights of Lubin's big success, "The Drug Terror." A company has been formed to tour Canada, the picture opening at the Academy of Music, Halifax, on May 18.

The Polytechnic High School, of Pasadena, Cal., has purchased a Power's Cameragraph, No. 6A, projecting machine.

St. Mary's Rectory, at Kingston, N. Y., through Father J. J. Hickey, has installed a Power's Cameragraph No. 6A projecting machine.

In the issue of April 6th the statement that the "St. Louis Star" will run the "Lucille Love" series is erroneous. The "St. Louis Times" will run the stories in collaboration with many other papers.

Capt. James B. Adams, Assistant Forester of Washington, D. C., paid a visit to Santa Barbara and was particularly delighted with his inspection of the American plant, where he was an interested spectator with Col. Willis M. Slosson.

Ed Coxen, leading man of the Ricketts American company, recently made a fall from a horse for effect. The effect in the pictures is great, but Coxen was laid up for several days. The title of the picture is "The Ingrate," a two-part Western drama soon to be released.

A Power's Cameragraph No. 6A machine has been installed in St. Patrick's Rectory, Jersey City, N. J.

Harry Pollard has in preparation a series of one-reel plays in which an English bulldog will be featured. Margarita Fischer will play the human lead.

President Riffkin, of the Eastern Feature Film Company, of 224 Tremont street, Boston, Mass., is in Boston. He will stay there several weeks, and will take care of the construction that is going to be done for the new offices located at 57-59 Church street, Boston.

A Power's Cameragraph No. 6A has been installed by the Centaur Film Company in their studio, Bayonne, N. J.

St. Patrick's Rectory, at Mount Morris, N. Y., has purchased a Power's Cameragraph No. 6A.

In the "Photoplay Magazine" popularity contest Margarita Fischer, of the Beauty Company, leads the contestants.

Frank Montgomery's camera man is making a series of permanent lantern slides in natural colors which Mr. Montgomery contemplates using in a lecture tour later on.

STATE RIGHT BUYERS, ATTENTION!

NOW READY

THE FOUR REEL SENSATIONAL MELODRAMA

"A CRY IN THE NIGHT"

One, Three and Nine Sheets and other advertising matter

WIRE OR WRITE—DON'T HESITATE

20TH CENTURY FILM CO.

216 WEST 42ND STREET, NEW YORK CITY

HERE IT IS AT LAST

THE SUN KISSED SCREEN

The one you have been waiting for

"IT DON'T HURT MY EYES LIKE OTHER CURTAINS"

An important invention so far ahead of any Moving Picture Curtain manufactured that a blind man could see the difference

YOU CAN DO ANYTHING WITH IT BUT HARM IT

Let us demonstrate its worth to you

Moving Picture Certificate Company, Inc.

Room 811, Longacre Bldg. 1476 Broadway, New York City

MOVING PICTURE MANAGERS SINGERS PIANISTS

Free Title, Chorus Slide and Regular Piano Copy of Chas. K. Harris' Sensational Song Ballad

Suppose I Met You Face to Face

Will be sent to any Singer in any Moving Picture House in the United States or Canada upon receipt of This Advertisement (cut it out and return) attached to letterhead of the house where it will be sung, or a letter signed by the Manager.

Remember! THIS IS FREE

Please specify if you have orchestra. Do not overlook this opportunity of securing the **Greatest Ballad** Mr. Harris has written since his famous song, **"After the Ball."**

Address all Communications to **CHAS. K. HARRIS** Columbia Theatre Bldg., Broadway and 47th Street MEYER COHEN, Manager NEW YORK CITY

The Mexican trouble is going to make big money for Cameramen. Get busy. We can send you a camera the day your order is received. Send today. Don't wait until the best opportunities are gone. Camera tripod, carrying case, all complete $150. Send today.

PHANTOSCOPE MFG. CO.

700 Bond Building Washington, D. C.

DANIA BIOFILM COMPANY

COPENHAGEN NEW YORK

PRESENTS

THE THRILLING, FOUR PART MASTERPIECE

The Hostage

Powerful Story—Perfect Photography—All Star Cast

TO SECURE YOUR TERRITORY

Make appointment—write—or wire at once

EDW. H. WAGNER 38 Park Place, NEW YORK

General Agent U. S. and Canada. Telephone Barclay 6979

QUALITY IN

DEVELOPING—PRINTING

RECORD DELIVERIES

Let us try one sample of your work. No order too big; none too small.
If the STANDARD did it, it's all the camera took.
The STANDARD by which *quality* printing is gauged.

Standard Filmprint Corporation

New York Office: 'Phone 6245 Bryant

120 School Street, Yonkers, N. Y.

Laboratories: 'Phone 4600 Yonkers

WHY, NATURALLY! OF COURSE!!

CHOSEN
IN COLD-BLOODED
COMPETITION!

THE
RADIUM GOLD
FIBRE SCREEN

BY THE ASTUTE MANAGEMENT OF
THE NEW $1,500,000 STRAND THEATRE
WHO WANTED THE BEST
WHO SEARCHED FOR THE BEST
WHO GOT THE BEST

MADE BY

ATSCO, Inc.,
CHICAGO ST. LOUIS PITTSBURG
BOSTON SAN FRANCISCO SEATTLE
218 West 42nd Street, NEW YORK

"An all important feature to our entertainment is the screen and in keeping with our policy to use nothing but the latest and best in "The Strand" we have installed a Radium Gold Fibre Screen from the Atsco, Inc. The merits of this screen will be apparent to the spectator at once. There is no eye strain, no clouds or dark spots, and the pictures are reproduced with perfect clearness."

FROM THE PROGRAM OF THE SPECIAL INVITATION PERFORMANCE AT THE OPENING OF THE LUXURIOUS STRAND THEATRE FOR THE PRESS AND PROMINENT PERSONAGES.

ATSCO, Inc.,

RADIUM GOLD FIBRE SCREEN
THEATRE SUPPLIES from CELLAR to FLAG POLE
PROJECTION, LIGHTING and BUILDING EXPERTS

218 West 42nd Street, NEW YORK

FEATURE FILMS DIRECTORY

All Star Features

Tully Marshall
IN
"PAID IN FULL"
(5 PARTS)

Burr McIntosh
IN
"IN MIZZOURA"
(5 PARTS)

Edgar Selwyn
IN
"PIERRE of the PLAINS"
(5 PARTS)

Book of our distributors

ALL STAR FEATURE CORP.
220 W. 42d St. N.Y.

ADVERTISE YOUR FEATURE FILMS IN THE MOTION PICTURE NEWS, "THE FASTEST-GROWING PICTURE JOURNAL."

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.
Incorporated
416-22 WEST 216th STREET
Tel. 7652 Audubon at Broadway, New York

After Trying Others the
UNIVERSAL and MUTUAL
Exchanges
Are Having Us Make Their
TITLES
THERE MUST BE A REASON

Our prices for developing and printing are no higher than what you pay for poor work, and we give you a 24-hour service.

GUNBY BROS., Inc.
145 W. 45th STREET, NEW YORK CITY

Tel. 2305 Bryant

INTER-FILM FEATURES

Represent standard excellence

This is the protection you require if you cater to the best.

See list of releases on another page

INTER-CONTINENT FILM CO.
World's Tower Building
110-112
WEST 40th ST.
NEW YORK
CITY
Cable: INTERFILM

BEGINNING WEEK
March 16th
We Release
2 GAUMONTS
EVERY WEEK
Great Northern Preferred Feature Releases

General Feature Film Co.
POWERS BLDG. CHICAGO, ILL.

LEA BEL CO.
"Features Extraordinary"
We still own Exclusive
Illinois Rights on "Satan"
Booking a new copy
912 Schiller Bldg., CHICAGO

EXHIBITORS will find in all of our departments information of vital importance to them in the management of their houses. **Read the Motion Picture News** *every week.* Subscribe now, $2.00 per year.

LITTLE TERRITORY LEFT FOR
"On the Firing Line in Tripoli"
in Five Reels, and
"The Whirl of Destiny"
in Four Reels
WRITE OR WIRE
Mundstuk's Features
909 Longacre Bldg., New York City.

POPULAR



are all Gaumont Films—Excellent in photography—Dramatic in effect—Sensation without vulgarity—They are films that draw the crowds.

Another Gaumont sensational film is the

"Staircase of Death"
3 REELS.
Brimful of Sensation and Dramatic Effect.
Shipping Date, April 18.
EVERY SORT OF PUBLICITY, BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.
110 West 40th St., N. Y.

GAUMONT

PAN-AMERICAN FILM MFG. CO.
High Grade Feature Films booked in all parts of the country.
Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.
Trade Mark Registered

RENTERS OF REAL FEATURES
European Feature Film Corp.
J. H. STEINMAN, Mgr.
220 West 42nd Street New York City

THE ELEPHANT BRAND
Means Quality
WORLD FILM CORPORATION
130 West 46th St., New York

DO YOU KNOW MR. CLEMMER?

READ WHAT HE SAYS OF THE

"THE PEERLESS" **DAY AND NIGHT SCREEN** "THE PIONEER"

THE CLEMMER THEATRE, INC.
JAMES Q. CLEMMER, MANAGER

BEVERLY B. DOBBS, ESQ., SEATTLE, WASH., MARCH 26, 1914.
Agent, Day and Night Screens, 419 New York Block, Seattle.

DEAR SIR:— * * * IN MY SEVERAL YEARS EXPERIENCE AS AN EXHIBITOR, HAVING TESTED AND INSTALLED A GREAT MANY KINDS OF SCREENS, I FIND THE *DAY AND NIGHT SCREEN THE MOST SUCCESSFUL OF ANY.*

Very truly yours, CLEMMER THEATRE, INC. (Signed) JAMES Q. CLEMMER, PRESIDENT.

DAY AND NIGHT SCREENS, Inc., 291 Broadway, New York

BRANCH OFFICES AND DISTRIBUTING CENTRES AT

Philadelphia New Orleans Atlanta El Paso Memphis Kansas City Des Moines San Francisco Los Angeles Seattle Paris Berlin London

Kinematograph Weekly

$5.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 *cents*

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS

25 & A Kingston Ave., Brooklyn, N. Y.

"EVERYONE'S USING"

Our Developing Tank System

Get No. 6 Price List

A. J. CORCORAN, Inc.

9½ John Street New York

FURNITURE & FURNISHINGS

On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS

70 West 38th St., N. Y.

Phone: Greeley 6255.

FILM TITLES PRINTING AND DEVELOPING

Give Us a Trial Prices Right — All Work Guaranteed Prompt Service

If you have any event that you want photographed we can furnish an expert camera man.

STANDARD MOTION PICTURE CO.

Telephone, Randolph 839 — 5 S. Wabash Ave., Chicago

LANG'S FILM REELS

THE BEST MADE

14 in. $1.50 10 in. $1.00

CATALOGUE

LANG MFG. WORKS, Olean, N. Y.

RIGHT OFF THE REEL

Three hundred South Sea Islanders are encamped on the 1200-acres ranch of the Universal Film Mfg. Company near Universal City. The band of brown-skinned semi-savages will be turned over to the Panama-Pacific Exposition at the end of eight months and will be a feature of the world's fair in San Francisco in 1915.

Mae Lawrence, who played leads with the Whitman Warren Company, has been assigned the same roles with the reorganized Whitman Feature Film Company, who will start operations within a few days. Giles Warren has again been assigned to direct the new company, which will use the Whitman studios at Cliffside, N. J., which have been entirely overhauled and enlarged since last occupied.

The addition of two exchanges, one in Utah and one in Kentucky, now brings the total number of the Pan-American territorial representation up to twenty-six. There will be thirty-four in all when the organization is complete.

Frank Crane, director of Imp Features, is to confine himself pretty closely in the future to the production of melodrama. His latest is "Through the Eyes of the Blind," a two-reeler which tells the story of crime, sacrifice and love. Mr. Crane is seen in one of the roles.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,

of THE MOTION PICTURE NEWS, published weekly at New York, N. Y., required by the Act of August 24, 1912.

Editors: William A. Johnston, Editor; Merritt Crawford, Managing Editor; E. Kendall Gillett, Business Manager. The Exhibitors' Times, Inc., Publisher.

Owners (if a corporation, give names and addresses of stockholders holding one per cent or more of stock): William A. Johnston, 220 West 42nd Street, New York City; E. Kendall Gillett, 220 West 42nd Street, New York City; Wentworth Tucker, 220 West 42nd Street, New York City; H. F. Sewall, 80 Maiden Lane, New York City; P. S. Alden, 80 Maiden Lane, New York City.

Known bondholders, mortgagees and other security holders, holding one per cent or more of total amount bonds, mortgages, or other securities: None.

(Signed) E. KENDALL GILLETT, Business Manager.

Sworn to before me this 28th day of March, 1914.

DAVID F. GOODNOW, Notary Public, New York County.

(Seal)

Certificate filed in New York County.

(My commission expires March 30, 1914.)

ACME COMMERCIAL FILM CO.

Prices to The Trade

POSITIVE PRINTS .04½ Per Ft.

(In Quantities over 5000 feet)

Above price includes printing, developing, tinting toning and Raw Positive Stock.

Negative Film Developed .01 Per Ft.

Film Titles .08 " "

(Our Special *Title Apparatus* will match any perforation.) All work guaranteed

General Offices

56 East Randolph St. Chicago

Phone Randolph 652

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEELEY'S PHOTO SUPPLY HOUSE

514-516 Erie Ave. M. P. Dept. RENOVO, PA.

Why Worry!

BULL DOG CEMENT

HOLDS ALL FILM

At your exchange

ONE DROP OIL CO.

2222 West Monroe Street, Chicago

Advertise Your Feature Films in

The Motion Picture News

The Fastest Growing Picture Journal



LABELS IN ROLL FORM

Yellow and Red CAUTION and Address Labels. Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.

Ever-Ready Roll Label Co.

203-7 W. 40th St., New York City

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

WE EQUIP MOTION PICTURE THEATRES COMPLETELY

THE LITTLEST REBEL

ACTED BY
E. K. LINCOLN
Late Star of the Vitagraph Co. and a Cast of Celebrated Motion Picture Players

Complete Line of Advertising Matter
State Rights Now Selling

PHOTOPLAY PRODUCTIONS CO.
FRANK A. TICHENOR, General Manager
220 WEST 42nd STREET, NEW YORK

A five reel feature fashioned with common sense, produced by the cleverest men that reasonable capital could secure and based upon the idea that motion pictures can be acted properly only by trained motion picture actors.

THE fact that legitimate stars have been disappointments or utter failures in nearly all of the expensive pictures in which they have appeared, proves the soundness of our idea.

THE drawing power of the legitimate star is limited to the two dollar class in a few large cities, but the motion picture favorites have a following in every city, town and village, amongst the classes whose nickels and dimes make motion pictures possible.

"THE Littlest Rebel" was one of the most successful war dramas ever written. It crowded a prominent Broadway Theatre for a whole season and did a monster business throughout the country. As a photoplay it will be a genuine masterpiece—high in quality yet popular in theme.

The Picture on the Screen Your Best Advertisement

If you want your house to stand "ace-high" in popular approval—keep your pictures new and what is equally important, keep them *clear*. For this you need the best lens equipment obtainable.

Bausch and Lomb Projection Lenses

throw clear, sharp screen images that perfectly portray every detail of scenery and every expression of the actor.

Equip your machine with Bausch & Lomb objectives and condensers, and put your house in the class that has a reputation for the "best."

The Edison and Nicholas Power Machines are regularly equipped with our lenses. They can be procured also through any film exchange.

Our interesting free booklet will prove of value to you.

Write for it to-day.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

MORE BIG SUCCESSES

on the way to *you*. Look them over and make up your mind to start *at once* with an *exclusive* service of

WARNER'S FEATURES

A Mother of Men
Featuring
VALENTINE GRANT

The Unwritten Justice
Featuring
DOROTHEA FARLEY

The Fight for a Birthright
Featuring
GENE GAUNTIER

The Awakening of Donna Isolla
Featuring
MARION LEONARD

You simply can't afford to pass up these wonderful releases. Give our nearest branch office a chance to outline our big proposition, (branches in every principal city) or write for a bill of particulars to

WARNER'S FEATURES, Inc.
130 WEST 46th STREET, NEW YORK

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES
Niagara Slide Co., Lockport, N. Y.

COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS
A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS
The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS
(Manufacturers, Dealers and Renters)
American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle, N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.
Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Movie "L" Mfg. Co., 406 Schiller Bldg., Chicago, Ill.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS
Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL
William Birns, 70 W. 38th St., New York.

FEATURE FILMS
All Star Feature Corp., 220 W. 42nd St., New York.
Anglo-American Film Corp., 126 W. 46th St., New York.
Australasian Films, Ltd., 15 E. 26th St., New York.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

MOTION PICTURE MACHINES AND SUPPLIES
Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St.
Ernemann, 114 Fifth Ave., New York.
Chicago, Ill.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS
Rudolph Wurlitzer Co., Cincinnati, O.

POSTER AND PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York.

RAW FILM
Eastman Kodak Co., Rochester, N. Y.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS
Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES
Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS
The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES
L. C. Smith Co., Schenectady, N. Y.

SCREENS
Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.
Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES
Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

THEATRE CHAIRS
The Hardesty Mfg. Co., Canal Dover, Ohio.

UNIFORMS
Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

INCORPORATIONS

Among the latest companies to be formed and registered are the following:

At Albany, N. Y.:

KATHERINE F. CARTER, INC., phonograph records, motion pictures; $10 000; L. C. Ferguson, W. H. Small, K. F. Carter, New York City.

ROCHESTER MOTION PICTURE CO., INC., Rochester; manufacture, deal in motion-picture films, cameras, supplies; capital, $50.000. Incrporators: Chester J. Trumeter, 328 Federal Street, Rochester, N. Y.; Thos. J. Keenan, 80 Plymouth Avenue, Jas. Rhero, Brighton, N. Y.

UNIVERSAL THEATRE CORPORATION, Manhattan; $150 000; George W. Bell, 484 Clinton Ave., Brooklyn; Milton E. Hoffman and Philip B. Newman, New York.

A. E. HUBSCH & CO., Manhattan; motion pictures; $30 000; Louis Gero, 700 West 180th St., New York; Charles L. Grad, New York; John F. Moroney, Brooklyn.

ALL AMERICA AMUSEMENT CORPORATION, Manhattan; $200,000; Charles E. Summers, 1402 Broadway, New York; National D. Josephs, Alice A. Petersdorf, New York.

CRYSTAL THEATRICAL COMPANY, Manhattan; motion pictures; $12,000; Moses Israel, 165 East 105th St., New York; Hannah King and Ida Salkin, New York.

THE CLINTON AMUSEMENT COMPANY, Buffalo; capital, $10,000. Directors: Charles Laube, Walter A. Haas, Frank K. Tanner and George Klaes.

At Trenton, N. J.:

PROGRESSIVE FEATURE FILM COMPANY, Newark; object, moving pictures; capital stock, $100,000. Incorporators: Harry Lundy, George Stickel, Newark; P. A. Regad, Irvington.

At Dover, Del.:

PHOTOPLAY SECURITIES COMPANY, Wilmington, Del.; capital stock, $100.000. To furnish amusement of all kinds for entertainment of the public. Incorporators: Herbert E. Latter, W. J. Maloney, Oscar J. Reichard, all of Wilmington, Del.

At Columbia, S. C.:

ALMO THEATRE COMPANY, Bennettsville. Capital, $5,000; to operate moving picture shows. Officials: J. B. McLaurin, president and treasurer, and P. K. Mauldin, secretary.

At Harrisburg, Pa.:

STANLEY BOOKING CO., Philadelphia; to purchase, sell and lease moving picture films; capital stock, $5,000. Incorporators: George H. B. Martin, S. C. Seymour, Camden, N. J.

At Augusta, Me.:

SAFETY PROJECTOR AND FILM CO., Portland. Capital, $500,000; par $100. President, Albert F. Jones; treasurer, Albert A. Richards; clerk, James E. Manter, all of Portland.

CO-OPERATIVE FEATURE FILM CORP., Portland; to manufacture, sell and deal in moving picture machines, cameras, films, etc.; capital, $700,000. President, A. F. Jones; treasurer, A. A. Richards, Portland.

Under the name of the U. S. Amusement Corporation, Herbert Blaché has formed a $500,000 company for the production of large feature photo-dramas. Besides Mr. Blaché, the directors of the company are Madame Alice Blaché, Joseph M. Shear, Charles D. Lithgow, Joseph Borries, Henri Menessier and Jules E. Brulatour.

1600 BROADWAY, N. Y. — A. H. SAWYER INC. FILM FEATURES — 1600 BROADWAY, N. Y.

INITIAL OFFERING OF THE HEFCO FILMS

WILLIAM ELLIOTT, Presents

DUSTIN FARNUM

IN WILLIAMSON'S WIDELY KNOWN NOVEL

THE LIGHTNING CONDUCTOR

STRIKES THE BOX OFFICE

5 *BROADWAY FAVORITES!*

DUSTIN FARNUM
WILLIAM ELLIOTT
WALTER HALE
HELEN BERTRAM
ROSINA HENLEY

AND A

METROPOLITAN CAST OF DISTINCTION.

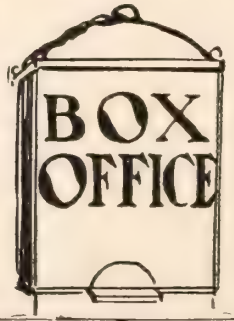
POSITIVELY THE MOST NOVEL SCENES EVER PRESENTED HERETOFORE IN MOVING PICTURES, AND TAKEN ON THE SPOT!

The Battle in the Apache Den.
The Auto Police Chase Through the Alps.
The Race With Death. The Miraculous Escape.
Exciting Scenes in the Mediterranean
The French Squadron at Play.
The Dramatic Episode at Lake Como.

Seven Reels of the most novel feature ever produced, as picturized by

WALTER HALE

During a 5000 mile automobile trip through Southern Europe.



NOW BOOKING—STATE RIGHTS SELLING

1600 BROADWAY, N. Y. — A. H. SAWYER INC. FILM FEATURES

DISTRIBUTOR

1600 BROADWAY, N. Y. A. H. SAWYER INC. FILM FEATURES 1600 BROADWAY, N. Y.

I'VE GOT 'EM, YOU NEED 'EM

FEATURES AT PRICES THAT LET YOU LIVE

Set the Wires Working Before You Lose Your Territory

SIR HENRY IRVING'S

Greatest Success

"THE BELLS"

FOUR PARTS

"The Queen of the Smugglers"

A Thrilling Story Founded on Fact

THREE REELS

"The Bushranger's Bride"

A Corking Story of Life Among the Australian Bushrangers

THREE REELS

To Be Released in May

"THE BANDIT TERRORS OF AUSTRALIA"

"THE CONVICT HERO"

STATE RIGHTS AT RIGHT PRICES!

Which Means the Features You Want at the Prices You Want to Pay

1600 BROADWAY, N. Y. A. H. SAWYER INC. FILM FEATURES 1600 BROADWAY, N. Y.

Escaped from Siberia

FIVE PARTS

Depicting the Horrors of Russia

is being sold to state right buyers. Don't hesitate, this is a chance of a lifetime. All kinds of Advertising Publicity, including heralds, slides, photographs, two kinds of one's and three's, one of six's. ¶ This awe-inspiring story is based on facts read by millions and millions of readers.

WIRE FOR YOUR TERRITORY NOW

PRODUCED BY

Great Players Feature Film Corporation

Room 909, Long Acre Bldg —Tel. Bryant 5197—Broadway & 42nd St., New York

RAW STOCK REVOLUTION

THE HORSLEY POSITIVE FILM IN 500 FOOT ROLL

READY FOR DELIVERY MAY 1ST

I furnish simplified directions and effective formulas which are sure to produce exceptionally fine results.

Write me now for particulars.

DAVID HORSLEY, Agent

Also American Agent for Lumiere Film

New York Mecca Bldg. Chicago Schiller Bldg. Los Angeles Higgins Bldg.

Special Attention

given to the

M. P. Trade

on

Developers

and

Aniline Colors

Write for Shade Card and Prices

Berlin Aniline Works

213 Water Street, New York

THE EXHIBITORS

OF

NORTH and SOUTH CAROLINA

have united with the organizers of the celebration of the

MECKLENBURG DECLARATION OF INDEPENDENCE
(May 20th, 1775) and will hold their

FIRST CONVENTION and EXPOSITION

AT

CHARLOTTE, N. C.
MAY 18-19-20

For space in the Exposition Hall, place in the Historical Parade, and other particulars, address:

CHARLOTTE M. P. CONVENTION
PIEDMOND THEATRE, CHARLOTTE, N. C.

A Novelty Long Awaited

THE TRADE AND PUBLIC WILL WELCOME THE SERIES OF THREE REEL COMEDIES PRESENTED BY THE GREAT NORTHERN FILM CO., TO BE KNOWN AS THE

Carl Alstrup Comedies

FEATURING A MASTER FUNMAKER IN A GROUP OF MIRTH COMPELLING PRODUCTIONS.
THE FIRST RELEASE IS ENTITLED

"His Highness, The Prince"

A FEAST OF GENUINE HUMOR (THREE PARTS—2700 FEET)

Exchangemen and State Right Buyers Should Consult Us AT ONCE For Territory

ATTRACTIVE POSTERS, PHOTOS, HERALDS AND ADVERTISING DISPLAY

GREAT NORTHERN FILM CO., 110 W. 40th St., New York

The Motiograph Motion Picture Machine

$250.00

IS THE GREATEST MOTION PICTURE MACHINE VALUE PER DOLLAR EVER MADE IN THIS COUNTRY

READ THESE SPECIFICATIONS:

Largest Lamp House—Arc Lamp With 6 Different Adjustments—Lamp House Brace to Offset Any Slight Vibrating—Gears Cut from Solid Steel Blanks—Star and Cam Ground on a Special Machine Then Hardened Through a Special Process Which Gives It a No Wear-Out Quality—Bushings Hardened to Insure Long Wear—Pedestal Large and Heavy to Make Machine Rock Steady.

ALL THESE SPECIAL MADE PARTS INSURE A LONG LIFE MACHINE WITH A ROCK STEADY PICTURE

WRITE FOR CATALOGUE

THE ENTERPRISE OPTICAL MANUFACTURING CO.
564 WEST RANDOLPH STREET CHICAGO, ILLINOIS

See Americans First *"Flying A" Feature Films*

"In The Moonlight"

A Two Part Society Drama

Featuring Ed Coxen, Winifred Greenwood, George Field and large cast of screen favorites. Replete with Artistic Effects.

One, Three and Six-sheet Lithos, Photos, Slides and Heralds.

Release Monday, May 4th, 1914.



"The Story of the Olive"
A quasi-educational with thrilling love story interwoven. One and Three-Sheet Lithos.
Release Wednesday, May 6, 1914

"Calamity Anne's Love Affair"
Featuring Louise Lester in her inimitable character role. It's a Dandy. Don't Miss It. One and Three-Sheet Lithos.
Release Friday, May 8

AMERICAN FILM MANUFACTURING CO.
CHICAGO

Here is the TRUTH, the whole TRUTH and nothing but the TRUTH about

Reflecting Projection Screens

Discussion by F. J. Rembusch, Patenteeand Inventor of the "Mirror Screen"



Mr. Exhibitor:

You can certainly learn all about screens because there are only *three* kinds of screens used in moving pictures.

The three kinds of screens are the White Sheet or Wall,—The Metallized Surfaces (meaning all surfaces painted with a shiny paint such as aluminum, gold bronze, etc.) —and The "MIRROR SCREEN."

The "MIRROR SCREEN" IS THE PEERLESS SURFACE OF THE WORLD FOR A *HUNDRED* REASONS BUT *ESPECIALLY* THE FOLLOWING:

1. The "Mirror Screen" reflects a picture that *don't look like a moving picture,* but like *real,* living flesh and blood people and actual scenes. The *Mirror* is a secret. Stand in front of a mirror and you see your real self as you are. A motion picture caught on the "Mirror Screen" (in front of a *Mirror*) looks real and not like painted scenery.

2. The "Mirror Screen" is the greatest economical factor in the moving picture theatre because you get *More Benefit* from your light. That s natural because a *Mirror* is the most powerful reflector in the world.

3. The "Mirror Screen" is manufactured scientifically so that all of the "Picture Light" is reflected towards the *viewing space* of your house and not scattered like a White Wall or Sheet. We reflect the "Picture Light" towards the seats in your house and reflect all of it.

4. The "Mirror Screen" for a *narrow house* is made so that the light is concentrated to a *narrow angle.* For a *wide house* the light is distributed at a *wide angle.* In this way you *always* get the benefit of *all* of your light and every seat in the *viewing space* receives the *same amount* of "Picture Light." Please notice *no other* surface can be made to do this.

5. The "Mirror Screen" is made from the finest quality of white, crystal *Plate Glass*—Plate Glass is the most perfect *Plane* (get me right) PLANE surface in the world. Therefore, you never have any uneven places, bumps, seams, clouds or distortion. YOU GET THE MOST PERFECT FOCUS.

6. The "Mirror Screen" is made by mirroring with pure silver this magnificent Plate Glass. It is tested and must reflect by photometric measurements 98% of light. We then destroy the *mirror* entirely by primizing the face to a *dull* white finish. Remember the image of a moving picture is only *visible* on a *dull* surface. The picture will not show on a highly polished surface such as a plane mirror, a highly polished piece of steel, a shiny surface or cloth of any kind. A "Mirror Screen" is not a mirror any more than a brick is not clay after it has been burnt.

7. A motion picture is visible only by *diffuse reflection.* A shiny surface reflects *regular* reflection, a dull rough surface reflects *diffuse* reflection. Remember this fact, it is important.

Pictures on a "Mirror Screen" are reflected by diffuse reflection only, the same as a White Wall but 1000% clearer and better because the light is not scattered, but is returned to the viewing space with brilliancy and power. Keep in mind we retain the stereoscopic effect of a real *mirror.*

8. If you are using a Metallized Screen you have a surface that is *shiny-rough.* The shiny elements reflect regular reflection, the rough elements reflect your picture. The two kinds of reflected light rays interfere (SUPERIMPOSE). You have glare and haze. You cuss and blame the film manufacturers for *poor photography* when it is your shiny screen that causes that foggy, out of focus appearance. The more light you use the more haze you have. The proof of it is the brighter the Metallized Screen the more haze. Try it yourself if you don't believe me. Ask any scientist. It can't be overcome because it is one of the laws of the ALMIGHTY.

9. The human eye can't view a shiny surface in comfort. That's why there is eye complaint where the Metallized Screens are used. Ask any oculist. You can't use enough light to make the picture *visible.* You can put 1,000 amperes on a "Mirror Screen" and the reflected light will be delightful because every light beam is *diffused.* The idea of "too bright a picture" is eliminated on the "Mirror Screen." I have six theatres and use from 50 to 100 amperes of direct current, and more if I can get it. You should see my pictures and hear what my patrons say about them. At the same time I will forfeit $1,000.00 to anyone that will produce a surface that will show as much reflection as my "Mirror Screen."

10. I believe I know as much, if not more, about screens than any man living, because for ten years I have experimented continuously on projection surfaces. Furthermore, I know that exhibitors know less about screens than anything connected with their business. For seven years the "Mirror Screen" has been on the market. Every Tom, Dick and Harry who gets a paint brush and some aluminum or gold bronze will tell you that he can equal the "Mirror Screen." They copy the name Mirror and will make any sort of a statement but they can't back it up.

Quit experimenting. Study the proposition. Get a "Mirror Screen" and make your pictures *visible*—VISIBLE—"If it would do any good I would sing it"—Make your Pictures Visible, Visible. Let me tell you more about why you can't get a clear picture on a shiny surface. It's simple. If you want one light to be visible there must be no interfering light, and if you let the sunlight fall on your screen your picture goes out, and the more shine there is to your screen the more your picture goes out. You can't get away from it any more than you can make water run up hill.

Let me send a representative to show you. Send for our samples of new Snow-White finish. Get a screen that won't hurt your eyes or put a haze and fog in your pictures,—a screen that you can put on the light. Say, Mr. Exhibitor, that is what you are selling—"Picture Light." The "Mirror Screen" produces real, true, "Picture Light." Write to-day. I want to hear from YOU.

Very cordially yours,

FJR/FAH F. J. Rembusch. MIRROR SCREEN COMPANY,
Shelbyville, Indiana.

P. S. If you are bound to have a cheap metallized curtain, we have Goldcloth and Mirrorcloth, on rollers or stretchers, and we will exchange them for a "Mirror Screen" when you get ready.

Ask for our samples and prices. (*Adv.*)

WHY THE STRAND THEATRE USES Simplex

This wonderful Broadway Theatre (largest in the world) represents the very latest knowledge in picture theatre construction. In each of its many departments, no expense has been spared to obtain THE BEST RESULTS.

We quote from the Strand program, the reasons for installing SIMPLEX:

"Realizing that only the highest possible grade of projection will suffice for our patrons, we have made many exacting tests of motion picture machines with the result that these pictures are projected by the well known Simplex Projector, the product of the Precision Machine Company of New York City.

"Our experimental tests have convinced us that this machine represents the very best in motion picture construction, its projection being rock steady and without flicker. As it is the only entirely enclosed machine on the market, we believe its claims for absolute fireproofness are amply justified.

"Our operating room is at all times under their expert supervision, and is replete with every appliance which modern scientific knowledge affords."

The Strand projection is the best on earth. You can have the same by installing a **Simplex Peerless Projector**

Made and Guaranteed by **PRECISION MACHINE COMPANY**

Illustrated Catalogue ***B*** *on request*

317 East 34th St., New York

LUBIN

TWO FEATURES EACH WEEK

5 Reels. **"THE GAMBLERS"** By CHARLES KLEIN

Released Monday, May 4th—Through General Film Masterpiece Department

COMING SOON

5 Reels **"THE WOLF"** By EUGENE WALTER

A Comedy every Tuesday and Saturday	A Drama every Friday	A Two Reel Feature every Wednesday and Thursday

FIVE RELEASES EACH WEEK

"THE TALE OF A CHICKEN"—Comedy / "ANOTHER TALE"—Animated Comedy	Split Reel	Tuesday, April 28th
"THE INVENTOR'S WIFE"—2 Reel Drama		Wednesday, April 29th
"A PACK OF CARDS"—2 Reel Drama		Thursday, April 30th
"THE GETAWAY"—Drama		Friday, May 1st
"HE NEVER FOUND OUT"—Comedy		Saturday, May 2nd

SPECIALLY DESIGNED POSTERS

One and Three Sheets with Single and Split Reels—One, Three and Six Sheets with Multiple Features. Order from your Exchange or the A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

DATA FROM MANUFACTURERS' LIST OF RELEASES

EDITOR'S NOTE.—These lists of current releases are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Tear the list out and paste it in your note-book for future reference.

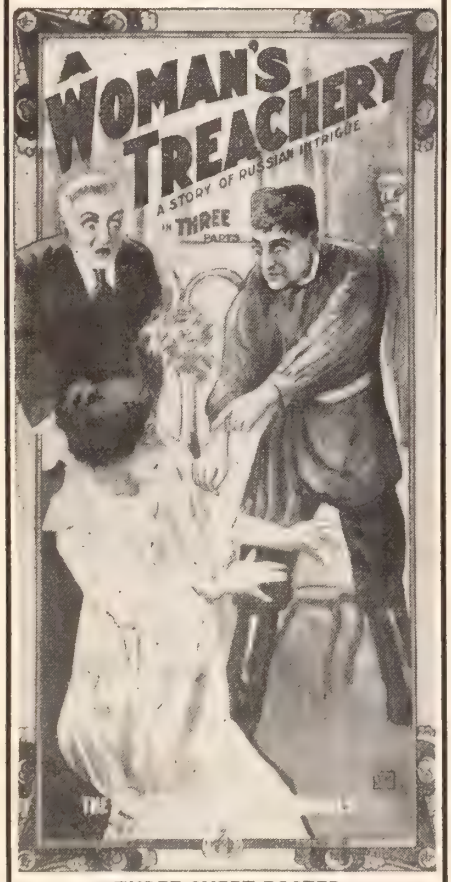
Date Shown	Released Title Kind, Length	Serial No.
	AMERICAN	
	4—29. The Smouldering Spark, D., 2000	
	5— 4. In the Moonlight, D., 2000.	
	5— 6. The Story of the Olive, D., 1000	
	5— 8. Calamity Anne's Love Affair, Farce, D., 1000	
	5—11. Metamorphosis, D., 2000	
	APOLLO	
	4—19. Up and Down	
	4—26. Apollo Fred Becomes a Homeseeker	
	BRONCHO	
	3—18. The Adventures of Shorty, D.	
	3—25. The Relic, D., 2 parts	
	ALBERT BLINKHORN'S FEATURES	
	3—23. Rose of Surrey, 2 parts	
	4— 6. The Old Curiosity Shop, 5 Parts	
	BEAUTY	
	4—28. A Flurry in Hats, C., 1000.	
	5— 5. Eugenics Versus Love, C., 1000	
	BIOGRAPH	
	4—25. Brute Force, D., parts 1 & 2, 2053	14817
	4—27. Along Came a City Chap, D., 505	14818
	Hop-Head's Dream, C., 494.	
	4—30. The Soul of the Desert, D., 1001	14846
	5— 2. Her Big Scoop, D., 1002	14871
	101 BISON	
	5— 2. The Hills of Silence, D., 2 reels	
	5— 2. The Tragedy of Whispering Creek, 2 reels	
	5— 9. The Nation's Perils, D., 2 reels	
	CRYSTAL	
	4—28. Almost a Bridegroom, C.	
	4—28. Spotted and For the Love of Baldy, C., split reel	
	5— 3. Charlie and a Dog. C.	
	5—5. A Telephone Engagement and Out On Business, Split reel	
	5—10. A Pair of Birds, C.	
	ECLAIR	
	4—26. Willie and the Muse, C.	
	4—29. The Secret of the Well, D., 3 reels	
	5— 3. His Servant, D.	
	5— 6. Whom God Hath Joined, D., 2 reels	
	5—10. Suzanne, D.	
	EDISON	
	4—25. On the Heights, D., 1000	14808
	4—27. In High Life, C, 1000	14825
	4—28. The Mystery of the Silver Snare, D., 1000	14828
	4—29. A Fugitive from Justice, D., 1000	14837
	5— 1. Frederick the Great, D., parts 1 and 2, 2000	14855
	5— 2. Her Grandmother's Wedding Dress, D., 1000	14863
	ECLECTIC	
	4— 1. The Reckoning, D., 4 parts	
	Loyalty, 5 parts	
	Jealousy, 4 parts	
	War Is Hell, 4 parts	
	The Waif, 6 parts	
	ESSANAY	
	4—25. Broncho Billy—Gunman, D., 1000	14809
	4—28. Yarn A-Tangle, D., 1000	14829
	4—29. Curing a Husband, C., 1000	14840
	4—30. Pie for Sophie, C., 1000	14847
	5— 1. Seeds of Chaos, D., Parts 1 and 2, 2000	14857
	5— 2. Broncho Billy's Close Call, D., 1000	14864
	FRONTIER	
	4—25. Nugget Nell's Ward, D.	
	4—30. Cuckooville Goes Skating, C.	
	5— 2. The Runaway, D.	
	5— 7. Whistling Hiram, C.	
	5— 9. The Outlaw's Daughter, D.	
	FILMS LLOYD	
	5— 7. Cora, the Temptress, 3900	
	GR. NO. SPECIAL	
	5— 5. The Monomaniac, 3000	
	GOLD SEAL	
	4—28. Lucile Love, the Girl of Mystery, Series No. 3, D., 2 reels	
	5— 5. Lucille Love—The Girl of Mystery, Series No. 4.	
	IMP	
	4—27. Temper vs. Temper, C.	
	5— 4. The Baited Trap, D., 2 reels	
	5— 4. The Dawn of Romance, D.	
	5— 7. Vasco, the Vampire, C.	
	INTER-CONTINENT	
	3—12. Rome or Death, 5000	
	3—26. Futurists' Carnival, 3000	
	JOKER	
	4—29. A Boarder's Mishap and Poisonous Insects. Split Reel.	
	5— 2. The Bucket Sharpers, C.	
	4—29. A Boarder's Mishap and the Harbor of Trieste, split reel	
	5— 6. Roll Your Peanut, C.	
	5— 9. Schultz, the Barber, C.	
	KALEM	
	4—25. The Nurse and the Counterfeiter, D., 1000	14815
	4—27. The Dance of Death, D., parts 1 and 2, 2000	14819
	4—29. The Stolen Rembrandt, D., parts 1 and 2, 2000	14838
	5— 1. Stung, C., 500	14859
	Dippy's Dream, C., 500	
	5— 2. A Secret Crime, D., 1000	14870
	KENNEDY	
	3— 4. Elsie Venner, 3 reels	
	3—18. Charlotte Corday, 4 reels	
	KLEINE	
	4—28. The Wedding Present, D., parts 1 and 2, 2100	14830
	LUBIN	
	4—28. The Tale of a Chicken, C., 750	14836
	Another Tale, C., 250	
	4—29. The Inventor's Wife, D., parts 1 and 2, 2000	14844
	4—30. A Pack of Cards, D., parts 2 and 2, 2000	14848
	5— 1. The Get Away, D.	
	5— 2. He Never Found Out, C., 1000	14865
	MELIES	
	4—27. Knockabout Kelly—Magician in Spite of Himself, C., 400	14820
	Bobby and the Banker, C., 600	
	4—30. Difference Between Tangos, F., 250	14850
	Batty Bill Monkey and Pelican, C., 750	14850
	MAJESTIC	
	4—19. The Tie That Binds, 2 reels	
	4—21. An Unredeemed Pledge.	
	4—26. A Diamond in the Rough. 2 reels.	
	4—28. Cigar Butts	
	NESTOR	
	5— 6. The Quack, D.	
	5— 8. His Strenuous Honeymoon, C.	
	PATHE	
	4—23. The Tango Craze, C., parts 1 and 2, 2000	14795
	4—23. Pathe's Weekly No. 32, N., 1000	14766
	4—25. Breaking Even, C., parts 1 and 2, 2000	14812
	4—27. Professor Spuff's Romance, C., 1000	14821
	4—28. The Deadliest of Nature's Celebrities, Z., 269	14832
	A Few Minutes in Calcutta, T., 328	
	4—29. Pathé's Weekly No. 34, N., 1000	14841
	4—30. In Royal Bondage, D., parts 1 and 2, 1000	14851
	PLAYGOERS'	
	3—23. The Great Diamond Robbery, D., 5000	
	POWERS	
	4—27. The Old Maid's Triumph, C. In the Barracks of the Royal Northwest Mounted Police of Canada, C., split reel.	
	5— 4. Exposing the Handcuff Kings; The Hungry Soldiers, C., split reel.	
	5— 8. Stolen Glory, D.	
	PRINCESS	
	4—10. Too Much Turkey	
	4—17. Her Awakening	
	RAMO	
	4—24. Through Dante's Flames, 4000	
	RELIANCE	
	3— 7. When Fate Frowned, D.	
	REX	
	5— 7. Aurora of the North, D., 2 reels	
	5—10. The Career of Waterloo Peterson; Fashionable Dances, split reel	
	SELIG	
	4—27. Shot Gun Jones, D., parts 1 and 2, 1000	14822
	4—27. Hearst-Selig News Pictorial No. 17, N., 1000	14827
	4—28. The Schooling of Mary Ann, D., 1000	14833
	4—29. The Pirates of Peacock Alley, D., 1000	14843
	4—30. Hearst-Selig News Pictorial No. 18, N., 1000	14854
	5— 1. A Knight of Trouble, C., 500	14860
	The Plot that Failed, C., 500	
	5— 2. Little Miss Bountiful, D., 1000	14879
	STERLING	
	5— 7. Papa's Boy, C.	
	THANHOUSER	
	4—21. The Strike, 2 reels.	
	4—24. When Algy Froze Up.	
	4—26. The Strategy of Conductor 786	
	4—28. From the Flames.	
	UNIVERSAL IKE	
	5— 5. Universal Ike Almost a Hero, C.	
	UNIVERSAL SPECIAL FEATURES	
	January, Absinthe.	
	February. The Merchant of Venice.	
	March. Won in the Clouds.	
	March. Washington at Valley Forge.	
	April. The Spy.	
	April. Samson.	
	VICTOR	
	4—27. Playthings of Fate, D., 2 reels	
	5— 1. Who's Who, C.	
	5— 8. The Pawns of Destiny, D., 3 reels.	
	5— 4. As Fate Willed, D., 2 reels	
	VITAGRAPH	
	4—25. Her Big Scoop, C., parts 1 and 2, 2000	14813
	4—27. The Awakening of Barbara Dare, D., 1000	14824
	4—28. The Tattoo Mark, D., parts 1 and 2, 2000	14834
	4—29. Setting the Style, C., 1000	14842
	4—30. Tony the Greaser, D., 1000	14853
	5— 1. Bunco Bill's Visit, C., 1000	14861
	5— 2. Mareea, the Half Breed, D., parts 1 and 2, 2000	14868



A WOMAN'S TREACHERY

A STORY OF
RUSSIAN INTRIGUE

3 REELS



THREE SHEET POSTER

A worthy addition to our list of *proved success*. *Apply*

AMERICAN KINETO CORPORATION
1601 WORLD'S TOWER BLDG.
110 West 40th Street, NEW YORK

INCORPORATIONS

Among the companies incorporated during the month of April were the following:

At Albany, N. Y.:

Carlton Enterprises, Manhattan, motion pictures, $5,000; James L. Carlton, No. 2121 Cropsey avenue, Brooklyn; Mary Helen Carlton, Brooklyn, and Burr E. Clements, New York.

Bryan Producing Company, Manhattan, motion pictures, $5,000; Maurice Meyer, No. 32 West 90th street, New York; William Wise and Arthur C. Kahn, New York.

Blaney Feature Film Co., $120,000; D. Marks, C. Spooner, 215 W. 98th street.

The Incorporated Photoplay Theatre Company, Manhattan, $5,000; Paul Zizelman, No. 238 West 75th street, New York City; Bertram W. Davis, New York City, and Chester Mayer, New York City.

Imperator Film Company, Manhattan, $50,000; Sigfried Isaacs, No. 67 Irving Place, New York; Henry Salomon, Joseph R. Goldberg, New York.

Star Feature Film Service, Manhattan, $5,000; Morris Meyers, No. 302 Convent avenue, New York; Abraham Breitbard, New York; Samuel Horowitz, Brooklyn.

Sydco Photo Play Corporation, Manhattan, $50,000; Joseph S. Siegel. No. 273 Madison street, New York; Francis Gilbert, A. Murray Rosenthal, New York.

Smallwood Film Corporation, Manhattan, $100,000; James T. Hennegan, No. 949 Broadway, New York; Albuin Mariner, John Modica, New York.

Under the laws of the State of Delaware, the Globe Theatre Company has incorporated with a capital of $7,600 to furnish theatrical performances of all kinds, to construct concert-halls and motion picture places. Incorporators, E. J. Forhan, F. B. Knowlton, S. V. Dowlin, all of New York City.

"KLEINE ATTRACTIONS" POPULAR

Through his eighteen branch offices George Kleine is now offering a program of four first-run reels a week. These programs are proving very popular all over the country, owing to the number of short subjects that are used to make up the four reels.

Returns from a circular letter sent to all licensed and independent theatres showed a remarkable dearth of five-hundred-foot comedies and educational subjects. It also indicated a strong desire on the part of the exhibitors for one-thousand-foot dramas.

The new George Kleine Attraction service is exclusive and is offered to only one theatre in a town.

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

MUSIC

A GOOD PIANO MUSIC COPY, "NEW England Hills." Order from your dealer or 15c from DUGDALE CO., Washington, D. C.

MISCELLANEOUS

GUIL PASTILS ONE DOLLAR, SLIDES FIFteen cents, Twenty per cent discount on machine parts. Stamp for catalogue and list. "Box 771," Norfolk, Va.

Our Frames are not cheap but our prices are
GET THEM
Eagle Frame Co.
JOE GUERCIO, Mgr.
506 N. Carpenter St., Chicago

Moving Picture Chairs
VENEER OR UPHOLSTERED



Quick Shipments Made
Reasonable Prices
CALL or WRITE
Ask for Dept. M
ATLAS SEATING CO.
501 Fifth Ave., N. Y.
Phone, 5290 Murray Hill

THEATRE SUPPLIES

A Large Stock of Slightly Used Moving Picture Machines and Current Reducers (Latest Models) at about Half Prices. All Kinds Seating Always in Stock.

Opera Chairs, slightly used, each $0.75
Heavy New Folding Chairs, each .40
Simplex, used three months....150.00
Power's 6A, first-class condition.140.00
Edison Exhibitions, good condition 55.00

Don't forget. I take your old machine in trade regardless of make. All goods guaranted in first-class condition. Will ship subject to inspection. Have many other good bargains. Send me an exact list of your wants and see why I sell more goods than all competitors combined.

SAM LEARS, 509 Chestnut St., St. Louis, Mo.

FORGIVEN or JACK O'DIAMONDS

IN SIX PARTS, Featuring

Edwin Forsberg

SUPPORTED BY AN ALL STAR CAST

in a masterful adaptation of the above melodrama from the pen of **CLAY M. GREENE** and made famous from coast to coast by **FREDERIC BRYTON**—wonderfully produced and enacted—photography excellent.

THIS dramatic photoplay is a masterpiece. You will go on booking the "JACK O'DIAMONDS" long after many other features are forgotten. One of the strongest and most gripping stories ever written. Extravagant phrases do not make a successful picture. It must have dramatic merit, the story must hold your audience, the photography must be perfect and the entire photoplay must have quality. The critics and buyers say that "FORGIVEN, or the JACK O'DIAMONDS" has all these essentials and is a ***great picture.***





Wire for Your Territory

Full line of advertising matter. Our paper is of the finest quality in 1—3—6—24 sheets.

Stellar Photoplay Co.

1476 Broadway New York City

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.
717 Sycamore St.
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.

The Motion Picture News
$2.00 Per Year
"The Fastest Growing Picture Journal"

CALEHUFF SUPPLY CO.
INC.
CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

Mercury Arc Rectifier	Brass and Wood Frames
Flame Arc Lamps	Ticket Choppers
Automatic Ticket Registers	Asbestos State Booths
Exit Signs	Ft. Wayne Compensarcs
Slide Ink	Fire Extinguishers
Carrying Cases	Fire Boxes
Tickets	Carbons
Condensers	Cement
Pianos	Trap Drum Effects
Chairs	
Wagner Converters	
Spot Lights	

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

REBUILT MACHINES AS GOOD AS NEW

ALL MACHINES ENTIRELY REBUILT AND ONLY GENUINE PARTS USED.

Powers No. 6	$140.00
Motiograph 1913	150.00
Powers No. 5	75 00
Edison Exhibition	75.00
1912 Dissolving Motiograph	165.00

Many others. Write for complete list. All the machines are complete with the electrical attachments. A-1 condition guaranteed.
We carry complete line of new machines and supplies. Will take back your old machine in part payment of new one.

TIME OR CASH

Send for catalog today.

Amusement Supply Company
160E No. Fifth Avenue Chicago

LE COURRIER Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50

A New Way to Paint Signs and Showcards

With our new system we guarantee that anyone can paint all kinds of signs, cards, etc., without any experience. Each outfit contains ten complete alphabets, from one to ten inches in height, and three sets of figures of the most modern styles. Our patterns are not printed, but the real letters, cut out of the most durable material. We also furnish with each outfit a Book of Instructions, a set of lettering brushes, an assortment of colors, and a selection of beautiful designs. Just the thing for all kinds of theatre work. Complete outfit, prepaid, $5.00. Satisfaction guaranteed or money back.

BUTTS ADVERTISING COMPANY
15 West 10th Street Kansas City, Mo.

A good paying investment for EXHIBITORS is a yearly subscription to THE MOTION PICTURE NEWS.

MOVIE "L." MFG. CO.

Producing, Developing and Camera Work

Film Developed and Printed 5c per ft.

Renovating, $1.00 per 1,000 ft.

FACTORY:
111 N. CICERO AV.

OFFICE:
406 SCHILLER BLDG.
CHICAGO, ILL.

EXCHANGEMEN

Why book rainy, flickery or other defective films?

Why not enlist among the successful Exchanges who are patronizing our *"New Film for Old"* process, which speaks for itself?

Let us show you—Seeing is believing.



Multicolor Film Improving Co., Inc.
15 EAST 26th STREET, NEW YORK
PHILADELPHIA BRANCH 1126 VINE STREET
ALBERT TEITEL PRESIDENT

Attention! Operators and Exhibitors!

WANTED by a progressive and reliable concern manufacturing Motion Picture Reels, other articles to manufacture of like merit and demand which can be sold to Exchanges. Will consider either purchasing outright or manufacturing on a royalty basis. Address Box 19, Motion Picture News.


Lucille Love
"THE GIRL OF MYSTERY"
AN AWE INSPIRING
MOVING PICTURE
UNIVERSAL
IN 15 INSTALLMENTS

PHOTOPLAY MASTERPIECES

COMING

The Gamblers

Another CHARLES KLEIN play
in FIVE PARTS by LUBIN

Anne Boleyn

Historical Play in THREE PARTS
produced by GEO. KLEINE

CONTROLLED EXCLUSIVELY THROUGH THE GENERAL FILM CO. INC.

GENERAL FILM CO. [INC.]

MAY 9, 1914 PRICE, TEN CENTS

The Motion Picture News

The fastest moving picture journal

Ohio's Boss-Picked CENSORS

Some First Hand Facts

THE INSIDE STORY of the "Magic Lantern Bill"

When you see it in the "news" it's news

VOLUME IX NUMBER 18

The SKY MONSTER

OR

"KIDNAPPED IN MIDAIR"



A SPECTACULAR UNIVERSAL IN 4 PARTS



She Recognizes Her Long Absent Brother (The Strength of the Weak)

THE STRENGTH OF THE WEAK

A TWO PART DRAMA

How Many Moral Lessons Have Been Taught by The Prodigal Son Since Time Began! In This Story The Prodigal in Order to Give Jewels to a Chorus Girl Steals Them. An Innocent Man is Accused of the Theft. The True Culprit is Discovered and Exiles Himself to Expiate the Wrong. But the Shame Makes a Man of Him in the End.

RELEASED THURSDAY, MAY 14 TH

THE PRECIOUS TWINS

A TWO PART AMERICAN COMEDY

If You Haven't Children of Your Own Don't Try to Hire Them! John Does in Order to Gain Favor With His Uncle, and From Then on Complications! His Servant Tries to Patch Matters up and Mixes Things up Worse Than Ever. Featuring Della Connor and Other Favorites.

RELEASED SATURDAY, MAY 16TH

Insist Upon These Films at Your Exchange, If You Can't Get Them Write Us and We Will Help You.

PATHÉ FRÈRES, 1 Congress St., Jersey City, N.J.

WORLD'S LARGEST

SAWYER INC.

FILM MART





And Now Comes the Film of Distinction!

WILLIAM ELLIOTT

Presents the Initial Offering of HEFCO FILMS

DUSTIN FARNUM

DISTINCTIVE—

Because of its cast, highly dramatic episodes and sensational features.

The Battle in the Apache Den.
The Auto Police Chase Through the Alps.
The Race With Death.
The Miraculous Escape.
The Exciting Scenes in the Mediterranean.



DISTINCTIVE—

Because of the Many Interesting Educational Features and Natural Scenery.

The Lanes of England.
The Castles of Loire.
The Dream City.
The French Battleship Squadron.
The Highest Pass in the Alps.
Biarritz, Pau, Carcassonne, Hieres, the Riviera, Lake Como.



In Seven Reels of the Most Novel and Distinctive Feature Ever Produced

THE LIGHTNING CONDUCTOR



Picturized from Williamson's Famous Motor Car Romance, by **WALTER HALE** During a 5,000-Mile Trip Through Southern Europe.

A Special Invitation Showing Will Be Given at

THE COMEDY THEATRE, New York

Thursday, May 7th, at 2.30 P. M.

STATE RIGHTS NOW SELLING.

All Communications to . . . . . . "SAWYER" *Sole Distributor*

1600 BROADWAY, NEW YORK

WORLD'S LARGEST

SAWYER INC.

FILM MART

FEATURES PRODUCED, BOUGHT, SOLD and MARKETED

POMPEIIAN PROJECTION ROOM FINEST IN THE CITY

SIR HENRY IRVING'S Greatest Success "THE BELLS" 4 REELS

THE "Queen OF THE Smugglers" A Thrilling Story 3 REELS

MR. STATE RIGHTS BUYER:

YOU'VE GOT TO SALUTE

for SAWYER fires the opening gun that gives the State Rights man a chance to live. For the First Time in Your Life

FEATURES YOU WANT AT PRICES YOU WANT TO PAY!!

SOLD

"The Bells"
"The Queen of the Smugglers" } Greater New York, New Jersey
"The Bushranger's Bride" } Pennsylvania

Sold right off the bat before the ink of our first announcement was dry. Applications for territory pouring in by every mail. First come, first served.

GET BUSY WITH THE WIRE! IT'S UP TO YOU!!

THE "BUSH RANGER'S BRIDE" A Great Australian Story 3 REELS

Something New! You Want It! Watch For It!

Keep your eye on SAWYER. We will spring the sensation of the Motion Picture Industry in a Few Days—Then watch the Stampede!

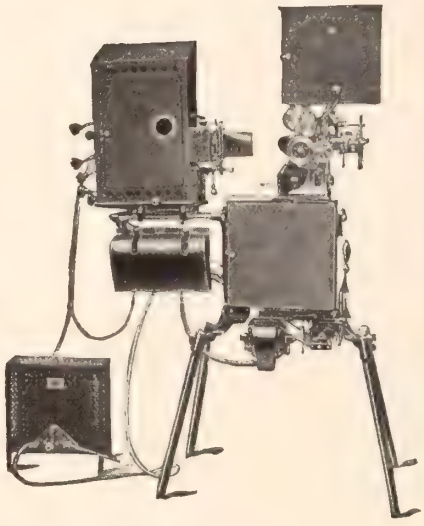
IN MAY "THE CONVICT HERO" "THE BANDIT TERRORS OF AUSTRALIA" "NELL GWYNNE"

Mr. Manufacturer a word to you. Are you disappointed in the marketing of your picture? If it is moving too slowly, or lying on the shelf don't blame it all on the picture. We make a specialty of Doctoring "Sick" Pictures.

If You've Got a "Sick" Picture---See SAWYER!

1600 BROADWAY NEW YORK

THE
SAFETY ENGINEERING
FEATURES POSSESSED BY
Power's Cameragraph No. 6A



strongly appeal to all those who realize the importance of safety in motion picture machine operation.

The design and construction of this machine secures maximum safety in operation.

Over 70% of the motion picture theatre trade use Power's Cameragraph—conclusive evidence of superiority in both safety and projection.

Write for Catalog D

NICHOLAS POWER CO.
Ninety Gold Street New York City

Enlist our aid in your campaign

JOIN THE ARMY

of wise exhibitors who are booking this great feature

4 Parts

WAR IS HELL

4 Parts

THE MOST SPECTACULAR WAR PICTURE EVER SHOWN

Exquisitely Colored by the Eclectic Natural Color Process

¶ Can you imagine anything more appropriate right now when the mind and the eyes of the world are focused upon the United States and Mexico? Here's a feature that will pack your house and keep it packed—not for one night but for several.

¶ This means $ $ $ $ to you, so book up before your competitor does.

THE TITLE WILL STOP THEM
PAPER WILL GET THEM
PICTURE WILL MAKE THEM COME BACK

Here's another high-class feature

6 Parts

THE WAIF

6 Parts

A DRAMA THAT WILL SEND YOUR AUDIENCE AWAY FULLY DETERMINED THAT THEIR FRIENDS SHOULD NOT MISS IT.

Story is now running in the Hearst daily newspapers

ECLECTIC FEATURE FILM EXCHANGES:

Atlanta Rhodes Bldg.	**Boston** 3 Tremont Row	**Chicago** 5 S. Wabash Ave.	**Dallas** Andrews Bldg.	**Los Angeles** 114 E. 7th St.	**Syracuse** 214 E. Fayette St.	**Cleveland** 622 Prospect Ave., S. E.
New York 115 E. 23rd St.	**Pittsburgh** 715 Liberty Ave.	**San Francisco** 67 Turk St.	**St. Louis** 3210 Locust St.	**Minneapolis** Kasota Bldg.	**Cincinnati** 217 E. 5th St.	**Portland** 92 Burnside St.

ECLECTIC FILM CO.

110 West 40th St. — New York City

THE CREAM OF AMERICAN AND EUROPEAN STUDIOS

Biggest in the Business

PRESENTING

William Fox Features

Sixty great three and four reel attractions now ready for booking. All first runs. We give exhibitors exclusive rights in their neighborhoods and they appreciate our magnificent

National Program

Greatest variety of subjects offered by any exchange in America. Operating in New York City and State, Northern New Jersey and all of the New England States.

EXTRA SPECIAL!!

"East Lynne"

In Six Reels and

"Barbarous Mexico"

In Two Reels Now Being Booked

The Box Office Attraction Company

130 West Forty-sixth Street . . . . . New York

JESSE L. LASKY
PRESENTS
AMERICA'S FOREMOST DRAMATIC STAR
★ EDMUND BREESE ★
IN HIS MOST RECENT AND THRILLING TRIUMPH



The MASTER MIND

RELEASED MAY 11th

A VIVID BLENDING OF ROMANCE, INTRIGUE AND THE DEPICTION OF MAN'S CONSUMING DESIRE FOR REVENGE

A FIVE PART FILMIZATION OF THE 1913 DRAMATIC SEASON'S MOST ABSORBING SENSATION

JESSE L. LASKY FEATURE PLAY COMPANY
LONG ACRE THEATRE
JESSE L LASKY
PRESIDENT
N. Y. C.
W. 48TH STREET
SAMUEL GOLDFISH
TREAS. & GEN'L MANAGER

CECIL B DeMILLE
DIRECTOR GENERAL

EDISON



**THE DOUBLE CROSS

Third "Man Who Disappeared" Drama

Marc MacDermott's masterful impersonation of John Perriton and Richard Washburn Child's wonderful faculty for creating powerful dramatic situations have made "The Man Who Disappeared" the most absorbingly dramatic series on the market.

Popular Magazine is co-operating with exhibitors who ask for its advertising helps.

This film released Tuesday, May 5th



**A LADY OF SPIRITS

Sixth "Wood B. Wedd" Comedy

William Wadsworth still continues to pursue the elusive petticoat. In this story he discovers a widow whose pocketbook is more attractive than her person. But when he visits her home, her dear departed relatives return to greet him, and they show their resentment against him very plainly. So Wood B. departs hastily on a mule, with the assistance of the faithful Darby Jenks.

This film released Monday, May 25th

COMING MULTIPLE REELS

***HIS SOB STORY

In two parts

DRAMA **FRIDAY, MAY 15th**

***THE SOUTHERNERS. In Three Parts
A dramatic adaptation of the novel by Cyrus Townsend Brady. Friday, May 22nd

***THE TWO VENREVELS. In Two Parts
A dramatic adaptation of the novel by Booth Tarkington. Friday, May 29th

COMING SINGLE REELS

**THE COWARD AND THE MAN
Drama. Saturday, May 16th

**THE ADVENTURE OF THE COUNTERFEIT MONEY
Fifth "Octavius" Comedy. Monday, May 18th

**THE LIGHT ON THE WALL
Fourth "Man Who Disappeared" Drama. Tuesday, May 19th

*SERAPHINA'S LOVE AFFAIR

THREE KNAVES AND THE HEATHEN CHINEE
Comedy-Drama and Comedy. Wednesday, May 20th

**A TIGHT SQUEEZE
Eighth "Dolly" Drama. Saturday, May 23rd

**THE MYSTERY OF THE AMSTERDAM DIAMONDS
Seventh "Cleek" Drama. Tuesday, May 26th

*LOST—A PAIR OF SHOES
Comedy. Wednesday, May 27th

*MOTHER AND WIFE
Drama. Saturday, May 30th

*One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.

275 Lakeside Avenue Orange, N. J.

State Right Buyers!

The Greyhound

(5 Parts)

By PAUL ARMSTRONG & WILSON MIZNER, produced by WAGENHALS & KEMPER

A deep sea drama produced with Elita Proctor Otis, Catherine Carter, Anna Laughlin
David Wall, William H. Tooker

As a play on the legitimate stage, it created a sensation. As a film production, it will outrank all others

Sold on State Right Basis only

Lithographs, slides, heralds and other advertising matter of the highest standard

The Banker's Daughter

By BRONSON HOWARD, (5 parts)

A feature release that is packing houses wherever it is shown

A production that stirs the human emotions and grips the attention from the beginning to the end

THE FOLLOWING TERRITORY IS STILL OPEN:

CALIFORNIA PENNSYLVANIA OREGON MINNESOTA NEBRASKA
WASHINGTON DAKOTAS KANSAS SOUTHERN STATES COLORADO

Wire for territory and we will wire our terms

Life Photo Film Corporation

102-104 West 101st St. Riverside 6532 **New York City**

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
PRESENTS

"A WOMAN'S TRIUMPH"

Adapted from
Sir Walter Scott's Greatest Story,
"THE HEART of MIDLOTHIAN,"

The Inspiring Tale of a Woman's Sacrifice for Truth, and Her Ultimate Triumph and Reward,



THE ARREST OF EFFIE DEANS.



"WON'T YOU TELL ONE LITTLE LIE TO SAVE MY LIFE?"

In Motion Pictures.

One of the greatest master-pieces of literature faithfully visualized. The impressive story of the suffering heart and noble soul of a courageous woman.

IN FOUR REELS

RELEASED MAY 10th

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

RAMO FEATURES ARE NOW IN EVERY TERRITORY

RAMO FEATURES ARE ALWAYS HEADLINERS

IN THE PAST

FEATURE BUYERS HAVE HAD OPPORTUNITIES

SO HAVE WE

They Have Not Taken Advantage of Theirs—But We Have

Today we are placing Ramo Feature offices in every territory embracing United States and Canada

We Have Increased The Popularity of RAMO Features With Each Production

THE WORKER	WIVES	IN THE STRETCH	THE CRIMINAL PATH
CARDS	FANGS OF HATE	THE GOVERNOR'S GHOST	THE CLAWS OF GREED
THE CURRENT	THE DEVIL WITHIN	MAN AND WOMAN	THROUGH DANTE'S FLAMES

EXHIBITORS GET IN TOUCH DIRECT WITH US. FOR QUICK ACTION

RAMO FILMS INC. C. LANG COBB, JR, MGR. SALES AND PUBLICITY, COLUMBIA THEATRE BLDG., N. Y.

RAMO FEATURES ARE NOW IN EVERY TERRITORY

RAMO FEATURES ARE NOW IN EVERY TERRITORY

RAMO FEATURES ARE NOW IN EVERY TERRITORY

In writing to advertisers please mention "THE MOTION PICTURE NEWS."

Essanay

COMING

THURSDAY, MAY 14th

"MONGREL AND MASTER"

IN THREE PARTS

A magnetic photoplay filled with thrilling situations, love, ardor and heart interest. A story of crooked politics and a man's reformation, featuring

Francis X. Bushman

ESSANAY FILM MANUFACTURING COMPANY



521 FIRST NATIONAL BANK BLDG., CHICAGO

Factory and Studio, 1333 Argyle St., Chicago, Ill.

Branch Offices In

LONDON PARIS BERLIN BARCELONA



In writing to advertisers please mention "THE MOTION PICTURE NEWS"

Leading Players Film Corporation

PRESENT

THE ALL STARS OF EUROPE

IN

"Horrors of War"

A Drama

Adapted from famous novel

"The Apprentice"

by

G. Geoffroy

Featuring

beautiful

RENEE SYLVAIRE

of the

Renaissance Theatre

★★★★

For those who want

WAR

Ruination of Homes
Hellish Debacle
Cities in Flames
Infernal Fury
Wanton Destructions
White Slavery

One, three and nine-sheet sensational lithographs for this feature

"The Lunatics"

A Tragedy

Reproduced from successful drama

"Dr. Goudron's System"

by

Andre de Lorde

Starring

powerful

MR. GOUGET

of the

Grande Guignol

★★★★

For those who want

TERROR

Terrific Thunderstorm
Mad Men at Large
Miraculous Escapes
Hair-raising Moments
Treacherous Cunning
Love the Winner

One, three and nine-sheet sensational lithographs for this feature

"Chicot the Jester"

A Drama

Filmed from literary masterpiece

"Chicot the Jester"

by

Alexandre Dumas

Presenting

jolly

MR. PERNY

of the

National Odeon

★★★★

For those who want

DELIGHT

Snappy, Spicy
True Chivalry
Master Swordsmen
Undying Fidelity
Astounding Action
Court Intrigues

One, three and nine-sheet sensational lithographs for this feature

"The Sparrow"

A Drama

Portrayed from well-known book

"Le Friquet"

by

Gyp (Comtesse de Martel)

Offering

eccentric

MLLE. POLAIRE

of the

Folies Bergeres

★★★★

For those who want

REALISM

The Good Samaritan
Love and Jealousy
The Runaway Horse
War in the Kitchen
The Great Leap
Tearful Farewell

One, three and six-sheet sensational lithographs for this feature

For State Rights and Ownership Address

Leading Players Film Corporation

126 W. 46th Street Fourth Floor **New York**

KAY-BEE

ANOTHER LARGE WEEK FOR
KAY-BEE KEYSTONE
DOMINO BRONCHO

KEYSTONE

BRONCHO

MONDAY, May 4th, THE KEYSTONE COMPANY will release a split reel, the educational end being showing you how our daily paper is made, and the Comedy part being ***"A Busy Day,"*** in which ***Charles Chaplin,*** the great Keystone Comedian shows his versatility.

WEDNESDAY, May 6th, THE BRONCHO COMPANY releases the second part of ***"Shorty Escapes Matrimony,"*** the first part of this picture being released April 29.

THURSDAY, May 7th, THE DOMINO COMPANY releases ***"The Card Sharps,"*** in two reels, in which will be seen ***Charles Ray, Hershal Mayall*** and ***Miss Enid Markey,*** one of our new leading ladies.

THURSDAY, May 7th, THE KEYSTONE COMPANY will release another Comedy in which the inimitable ***Charles Chaplin*** plays the lead.

FRIDAY, May 8th, THE KAY-BEE COMPANY releases the two reel picture ***"The Substitute"*** in which ***Thomas Chatterton,*** the Kay-Bee Adonis, plays a dual part.

SATURDAY, May 9th, THE KEYSTONE COMPANY will release the one reel Comedy ***"A Suspended Ordeal,"*** featuring (***Fatty***) ***Roscoe Arbuckle.***

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50c. for sets of four; $1.00 for sets of eight.

Mable Normand	Clara Williams	Gretchen Lederer	Tsuru Aoki
Mack Sennett	Charles Ray	Chet Withey	Mildred Harris
Charles Chaplin	Richard Stanton	Shorty Hamilton	Walter Belasco
Roscoe Arbuckle	Barney Sherry	Margaret Thompson	Roy Laidl

and Thos. H. Ince

Set of **"Keystone Mable Normand"** *in four different poses, 50 cents.*

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO

FEATURES IDEAL

IDEAL TRADE MARK INCORPORATED

LEAVITT BUILDING—FOURTH FLOOR

126-30 WEST 46th ST., N. Y.

SAVOIA PRODUCTION

RUSSIAN PLAY
SCENES ELABORATE
WELL TOLD
WITH RUSSIAN
PHOTOGRAPHY
MAGNIFICENTLY



PETROF THE VASSAL

WITH VIVID
AND ARTISTIC
MODERN STORY
ATMOSPHERE
AND ACTING
DISPLAYED

SAVOIA PRODUCTION

THE

This Photoplay is a Reproduction from the Famous Literary Masterpiece by

IVAN TURGENIEFF

One, Three, Nine Sheet Sensational and Money-Getting Posters. Come in and See Them.

SAVOIA MEANS

Mephistophelia

THE MYSTERIOUS WOMAN!

The Most Extraordinary Character Imaginable!

SHE ROBS THE RICH TO HELP THE POOR

Causing Anxiety and Excitement Throughout



This Feature is a Marvel.

One, Three, Six Sheet Sensational Posters

ADRIANA COSTAMAGNA

By Power of Attorney

Or THE MYSTERY OF JACK HILTON

Startling LEOPARD PICTURE in which

ADRIANA COSTAMAGNA almost met her death.

During the third reel the pet leopard leaps upon her, clawing her face.



One, Three, Nine Sheet Sensational Posters

SAVOIA MEANS

PERFECTION Fourth Floor, 126-30 West 46th Street, N. Y. PERFECTION

PACKED HOUSES

During the Dull Summer Months

Exhibitors: Here is your opportunity to show to *packed* houses during the dull summer months. Here is a production with more pulling power than a derrick. Crowds! *Crowds!! CROWDS!!!* That's what everybody predicts for the newest and most sensational co-operative film production ever attempted—The Million Dollar Mystery. Follows Kathlyn in the newspapers and theatres. Bookings are being arranged quickly.

Get Busy NOW! Book

The Million Dollar Mystery

Story by Harold MacGrath—Scenario by Lloyd Lonergan

Story Starts in Newspapers June 28. First Release June 22

This astounding international mystery is now being put into films by the Thanhouser Film Corporation. It will be released weekly—2 reels each week. It will appear in story form in the Chicago Tribune and 200 other leading newspapers. The public will be asked to solve the mystery. And for the best solution a capital prize of $10,000.00 in cash will be paid.

Did you ever hear of a more wonderful drawing card?

Hurry! Hurry!! Hurry!!!

Will you get this stupendous series to pack your theatre during the dull summer months? You must act *quickly!* You can secure these films regardless of what program you may be using. Bookings are now being made through a regularly organized syndicate and at all Mutual Film Company offices. Write at once—now—for full information. Don't wait! Act *now!* Address



Syndicate Film Corporation

1421 Masonic Building, New York
166 West Washington Street, Chicago

Produced by The Thanhouser Film Corporation, New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd., 100 Charing Cross Road, London, W. C., England.

Thanhouser releases will continue to be features of the Mutual Program.

The Thanhouser Three-a-Week:

Tuesday, May 5.....A Woman's Loyalty (Two Reels)
Featuring Marguerite Snow, Princess Olga in the Million Dollar Mystery

Friday, May 8.....No Release

Sunday, May 10.....Lost—A Union Suit
With Morris Foster and Mignon Anderson

When you see it in the "News" it's news

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume IX | May 9, 1914 | Number 18

Watch the "News"

AS forecasted in previous issues this number of THE MOTION PICTURE NEWS carries two remarkable articles, giving for the first time in print the inside facts of the Ohio censorship situation:

"THE BOSS-PICKED CENSORS OF OHIO: SOME INSIDE FACTS," by Wm. Lord Wright.

"JIMMIE'S MAGIC LANTERN BILL," by Roe S. Eastman.

* * *

THESE articles are written by men who know—who know personally the bosses, the censors, the local ins and outs of Ohio's politics.

THEY ARE FACT ARTICLES.

* * *

THESE are only the opening guns of the "News'" campaign against censorship.

Next week's issue will carry another INSIDE article by Mr. Wright:

"TIGHTENING THE MACHINE'S GRIP ON THE OHIO CENSORS."

* * *

SUCCEEDING issues will carry page symposiums of exhibitors' opinions, showing just what censorship means to them and their patrons.

Each issue from now on will give all the latest news, all the interesting developments from Ohio, and from every other state where the state censorship fallacy is being exploited.

* * *

ARTICLES in preparation and shortly to appear are:

On the Chicago censorship evil, by the "star" political reporter on Chicago's leading daily.

On censorship in Kansas City, Detroit, Minneapolis and other vital points—all by men IN DAILY AND PERSONAL TOUCH WITH LOCAL FACTORS.

* * *

THESE are written by OUR OWN CORRESPONDENTS, picked newspaper men of proven ability, of whom THE MOTION PICTURE NEWS now has one actively engaged in practically every exchange city in the United States and Canada.

* * *

THIS industry, more than any other to-day, is ripe each week with BIG, VITAL NEWS FEATURES.

Matters are concerned, a first-hand knowledge of which is essential to every exhibitor, every exchange man, every manufacturer for the present and future conduct of his business.

* * *

THE "News" proposes to give this information, FRESH AND FIRST-HAND, every week.

It will not be written or clipped from New York City.

It will be NEWS, direct interviews from the field, so authoritative that "WHEN YOU SEE IT IN THE 'NEWS' IT'S NEWS."

* * *

JUST at present the censorship situation happens to be the most vital issue in the entire trade and we shall treat it so.

But along with censorship news there will be equally fresh and significant information on every phase of the industry.

Particularly that which concerns the marketing and the showing of pictures in every section of the country.

* * *

WATCH THE "NEWS"!

PHILADELPHIA NOW HAS A FIFTY-CENT HOUSE

New Stanley Theatre, Just Opened, Establishes Record for Prices in Quaker City—Fine Program Offered—Policy of Management Will Be to Offer Best Photoplay Productions Interspersed with Novelties—Town Topics a Unique Feature

Philadelphia, Pa., April 28.

THE Stanley Theatre opened its doors for its première performance on Saturday evening, April 25. The entire house was crowded with well-known workers of the film and theatrical world as well as prominent Philadelphia business men, all as guests of the management.

The Stanley is the first house in Philadelphia to establish a price of 25 cents for matinees, and 50 cents and 25 cents for evening performances.

The theatre building occupies a site 70x170 feet and is located on the south side of Market street west of Sixteenth street. The construction is fire-proof throughout, of concrete and steel, with fire brick and terra-cotta block facing. A spacious mosaic tiled lobby leads directly to the foyer of the orchestra floor.

From the foyer on either side wide stairways, heavily carpeted, ascend to the promenade on the mezzanine floor. From the promenade are smoking-rooms for the gentlemen and rest and retiring rooms for the ladies. On both sides the stairways continue up to the balcony and the family circle.

The general scheme of decoration is old ivory, gold and old rose harmoniously blended. The promenade color scheme is royal blue.

The lighting system is semi-indirect, and through controls from the stage the lighting of the house can be made to range from twilight to the intensity of sunlight at noon.

The ventilating system is thoroughly up-to-date and is complete in every detail. Concealed exhaust fans rid the auditorium of vitiated air, and "mushrooms" under the seats admit filtered air of such temperature as to make the theatre comfortable according to the season.

The seats are of upholstered brown leather and finished in walnut. They are spacious and comfortable and spaced well between rows. There are no columns in the entire building, and a good view can be had from every seat in the house.

The policy of the management will be to show the best productions that the market affords in photoplays, interspersed with novelties. For the opening week the following program has been laid out:

Overture, "Raymond"—Thomas. By twenty-five soloists of the Philadelphia Orchestra, Harry W. Memery, director. This orchestra will be a permanent feature.



PHILADELPHIA'S LATEST PICTURE THEATRE

Motion picture "The Birth of Old Glory."—Edison.

Stanley Town Topics.

Snapshots of Philadelphia news as it occurs each day. The film after being shown will be destroyed so that this will be an exclusive novelty.

Act I. "The Sea Wolf."—Jack London's masterpiece. Produced by Bosworth Inc., of Los Angeles, witha Hobart Bosworth in the title role.

Lina Abarbanell. Late star of "The Merry Widow" and "Madam Sherry." Assisted by Elbert K. Stretwell in character song hits and by Jack Burrough in modern society dances.

Act II. "The Sea Wolf."

"Morning, Noon and Night." A modern creation, combining the ingenuity of electrical wizardry and stagecraft.

Act III. "The Sea Wolf."

"The Fatal Wedding." Ford Sterling in a Universal comedy. "A little nonsense, now and then, is relished by the wisest men."

Exit March, "Buffalo News."—Entire orchestra.

The orchestra selections were well rendered throughout the entire evening.

The Stanley Town Topics were two incidents of the day's happenings and this should prove to be unique as it will be daily news rendered every day and is a step ahead of the "weekly" idea.

Any comment on the "Sea Wolf" would be superfluous other than that it held the audience spellbound from beginning to end. It is well constructed from beginning to end, and gloriously acted.

Miss Abarbanell's act was well received and she had to appear many times in response to applause.

Ford Sterling scored a hit in "The Fatal Wedding" and brought laughter from all sides.

The scene, "Morning, Noon and Night" was undoubtedly a masterpiece of electrical effect work and really beggars description. One sees the purple dawn creeping in through a huge French window. As the sun mounts higher a peaceful valley with its tumbling stream and its cozy cottages is disclosed. As the afternoon wanes a storm comes up and the sun is blotted out by the clouds and rain.

The projection of the picture is by two Power's Six-A machines and is truly remarkable, owing to the long throw and the very great angle from the booth to the screen. The operator deserves credit, as the final setting of the machines was not accomplished until just before the opening of the performance.

Special credit is also due to Mr. Eugene L. Perry and to Mr. George Mann, on whose shoulders rested the responsibility of the quality of the entertainment.

THE BOSS-PICKED CENSORS OF OHIO: SOME FIRST-HAND FACTS

By William Lord Wright

Cox, Finley, Durbin and Neff Made Up the Board Between Them—Vestal, Faithful Vassal of Durbin in Hardin County, Captured a Place—So Did Mrs. Miller, a Newspaper Reporter Who Served on the Cox Newspapers—Maddox, the Neff Appointee, Resigned

THIS is the true, the "inside" story of the Ohio Board of Censors, which is not primarily a Board of Censors, and only incidentally has anything to do with censorship of motion pictures.

The Ohio Censor Board is, in reality, the latest of the series of commissions which has been saddled upon the people of Ohio by a powerful political machine for the benefit of "the faithful."



THE CHAMPIONS OF THE OHIO STATE CENSOR BOARD

These various commissions are given high-sounding titles which mislead the uninitiated into thinking they are created "for the good of the people."

But what they mean to their creators, the politicians, is SO MANY MORE PLACES WITH GOOD SALARIES AND BETTER "PICKINGS" TO BE BESTOWED UPON THE FOLLOWERS OF THE BOSSES.

The facts in the Ohio censorship scandal, as they are known to practically everyone in the State of Ohio, are these:

THERE NEVER WAS A BONA-FIDE PUBLIC DEMAND FOR CENSORSHIP OF MOTION PICTURES IN OHIO.

THE men behind the law creating the Ohio State Board of Censors of Motion Picture Films were—and are:

James M. Cox, Governor of Ohio;

William L. Finley, Democratic State Boss;

W. W. ("Bill") Durbin, Finley's right-hand man and political czar of Hardin County;

And M. A. Neff, President of the Motion Picture Exhibitors' League of America.

Cox, Finley, Durbin and Neff made up the personnel of the Censor Board between them.

EACH OF THE THREE MEMBERS OF THE BOARD WAS APPOINTED FOR POLITICAL OR PRIVATE REASONS.

NOT ONE OF THEM WAS NAMED BECAUSE THE CANDIDATE HAD ANY SPECIAL FITNESS FOR THE POSITION OF CENSOR OF MOTION PICTURES.

MRS. MAUDE MURRAY MILLER present controller of the board's destinies, owes her position to Governor Cox.

Harry E. Vestal is indebted for a $1,500 job as censor to "Bill" Durbin, via Finley.

James Maddox was the avowed candidate of Neff. He resigned from the board in disgust with the conditions surrounding it, if reports are true. He is now the manager of a Columbus theatre.

And Maddox was the only man in any degree competent to serve the interests of the exhibitors on the Censor Board.

Both Mrs. Miller and Vestal are holding other positions and doing other work, besides being censors of films.

Sam F. Cary is slated, according to inside "tips" from Columbus, the state capital, to be the successor of Maddox in the censor board. CARY IS A MEMBER "IN GOOD STANDING" OF THE COX DEMOCRATIC MACHINE.

The democratic machine is straining every nerve to throw the protection of the Civil Service around the Neff-Cox censor board, so as to perpetuate the censors in office indefinitely and prevent them from being ousted by a change of politics.

If the "powers that be" decide that Cary is to be a film censor, he will get the job, civil service examinations or no civil service examinations.

William L. Finley, State Democratic Boss, is now facing trial on a Columbus, O., grand jury indictment charging him with violating the civil service laws in soliciting campaign contributions from civil service employees.

That's how much the Ohio democratic machine cares for civil service, except when it serves the machine's purposes.

THE writer of this article is speaking from first-hand knowledge of his subject. He was himself a candidate for a place on the Censor Board. He lost—thanks, principally, to M. A. Neff.

For this reason the writer expects to be charged with

spite, "soreheadedness" and malice in writing this collection of facts. That such a motive actuates him is absolutely untrue.

The writer became a candidate for a place on the board purely because a number of manufacturers, exhibitors, scenario writers and authorities—all vitally interested in censorship—were kind enough to say they wished him to serve on the board as a man who could represent the industry honestly, intelligently and conservatively.

He became a candidate at a financial sacrifice.

And he now takes pleasure in recording his gratification that he lost the appointment. Fate was kind to him, for later developments have proved that no one who had a glimmering of the details of the motion picture business had or ever will have a word to say on the board. Had he been appointed, he would have had the choice of making himself subservient to the dictates of politicians' favorites, or resigning.

And he gave up the fight, when there was still a chance to overcome the powerful Neff influence against him, because he realized how untenable his position would be.

The writer will have occasion, before he is through, to discuss in detail his encounters with Neff, and the schemes Neff worked to keep him off the board.

Reasons that Dictated Appointments

The purpose of this article is to show that merit never entered for a moment into the appointment of any of the members of the Ohio Board of Censors, that fitness for the position was never thought of, that political and private reasons dictated each appointment.

Remember that prior to the last election the Democratic clans of old Ohio have been far away from the pie-counter for lo, these many years. Boards, more Boards, yet more Boards and Commissions, and rumors of Commissions, have been created and discussed.

But there are many hungry political mouths left to feed and these Censorship jobs looked mighty good.

Merit and all such was lost sight of. "We need the jobs for the machine," was the cry of the Bosses.

William L. Finley, the Democratic campaign manager in Ohio, is former state oil inspector, former this and that, and is manager of the Democratic campaign-literature bureau. Incidentally, he is now under an indictment for alleged irregularities.

Mr. Finley is familiarly known to strenuous politics as "Boss" Bill Finley. Boss Finley has a chief lieutenant named Bill Durbin.

W. W. Durbin, until the past few weeks, when he was lambasted by one Carl Smith in a postmastership contest, has been absolute political czar of Hardin County, Ohio. Finley also originally came from Hardin County. Together they swing Central Ohio for tried and true Democracy.

Rewarding a Henchman

Now, Harry Vestal is a friend of "Bill" Durbin. Vestal lives in Ada, Ohio, which is close to the throne. He was to be rewarded some way.

Aha, a job on the Censorship Board!

Durbin goes to Finley, his chief, and virtual State Boss.

Finley goes to Cox. Cox, it is said, passes the word to the Industrial Board, and Vestal who lives in a town of three or four thousand inhabitants lands a state appointment of great importance.

It may be contended that Mr. Vestal, being an exhibitor, could be counted upon to look after the interests of the exhibitors as a member of the board. Unfortunately for this argument, Mr. Vestal is much better known in Ohio as a political lieutenant of Durbin than he is as an exhibitor.

In addition to his political activities, he is the owner of the "Ada Herald," a newspaper devoted to the fortunes of the Democratic party in Ohio.

Real Representation Never Intended

If there had been any intention on the part of the machine heads to give the exhibitors real representation on the Board, would they not have consulted the exhibitors, and endeavored to find out the man whom *they* wished to be their representative?

There are several communities in Ohio, the names of which will occur to anyone, which are more deserving of representation on such a board than the obscure town of Ada. Does it not seem strange that of all the exhibitors in Ohio—assuming, for a moment, that the engineers of this deal had any desire to give the industry a voice in its own defence—no one could be found but Vestal to sit on the board?

It does seem odd, unless the reader remembers that Harry Vestal lives in Hardin County, and is a faithful vassal of Bill Durbin.

As for Mrs. Maude Murray Miller, her appointment as censor was *predicted* in the Columbus, Ohio, newspapers, *long before the bill became a law.*

Mrs. Miller, it may be said, is a newspaper reporter. Besides being a censor, she is a writer on the "Columbus Evening Dispatch." She is also a member of one or more other State boards.

Mrs. Miller was formerly a special writer on the Springfield, Ohio, "Daily News," owned by Governor Cox.

She worked for Governor Cox for years.

"The Dispatch," it is hardly necessary to say, was enthusiastic over the appointment of Mrs. Miller from the first.

So was George Burba, Governor Cox's secretary, when he *heard* of the appointment. Mr. Burba's career has been somewhat similar to Mrs. Miller's. He was editor of the "Springfield Daily News," and from there Governor Cox transferred him to Dayton, and made him editor of the "Dayton Daily News," another of the Cox newspapers.

Fitness for Post a Mystery

Nobody in the State of Ohio has yet been able to discover that Mrs. Miller had any particular fitness for censoring motion pictures at the time she was appointed. No one ever accused her of knowing anything about the manufacturing or technical side of the business.

Apart from her ability to furnish made-to-order publicity for the censor board—and she furnished it not wisely but too well, until her superiors called her off, and put "the lid" on her "interviews" with herself—Mrs. Miller's equipment is a unique assortment of notions, prejudices and convictions.

Sensationalism of all kinds is taboo with her. No matter what part the sensational ingredient may play in a picture, no matter what the general tone or lesson of the picture may be, the offending scene must come out, regardless of the damage the "cut" does to the picture.

To assert that Mrs. Miller was appointed because of her qualifications for the place is ridiculous. If she has any, they were not considered at the time she was appointed, and they have never been apparent since.

Mrs. Miller the Real Censor

Yet Mrs. Miller is, in everything but name, censor of all the features that come into the State of Ohio. The costliest pictures that the manufacturers produce pass under her scrutiny.

With the duties attached to her membership on other boards and those of her newspaper work, one can imagine how much time she has devoted to a consideration of the picture she views.

The men appointed as judges at horse shows and dog shows, of live stock and produce at county fairs, are selected with an eye to their actual ability to pass judgment in such matters. Yet here is an industry in which millions of dollars are invested, which gives thousands a livelihood and hundreds of thousands entertainment and amusement, and their fate is placed in the hands of a woman reporter, with a little political influence as a recommendation for the position!

(Continued next week.)

"Jimmie's Magic Lantern Bill"

By Roe S. Eastman

That's What They Call the Censorship Law in Ohio—But It Is Really M. A. Neff's "Safe and Sane" Censorship Device for Exhibitors; and Why Governor Cox Was so Anxious to See it Made a Law His Own Legislature Never Knew, and No One Has Since Found Out

Cincinnati, April 28.

WHY IS THERE A CENSORSHIP LAW IN THE STATE OF OHIO?

A year has passed since the law became a law. Yet no one has been able to answer the question.

A Democratic Legislature at Columbus last May didn't know why there should be a film censorship, when the bill came before them to be made a law. But they didn't stop to inquire very deeply. They passed it because it was one of Governor Cox's pet measures.

The very idea of Governor Cox working himself up to such an astounding pitch of enthusiasm over such a measure appealed strongly to the Legislature's sense of humor, however. And they showed themselves "wiser" than their votes may have indicated by dubbing the measure "Jimmie's Magic Lantern Bill."

When the bill was passed and the good people of Ohio awoke to the fact that a kind-hearted and thoughtful Governor had arranged to shield them from naughty motion pictures at their own expense, they, too, began to ask, Why?

They hadn't demanded it. They had little fault to find with the pictures that were shown at Ohio's motion-picture theatres.

Moreover, the voters were beginning to grow weary of "Jimmie" Cox's numerous boards and commissions and tax laws and license laws. They believed there was a limit to regulation. And they suspected that "Jimmie" was having a violent rush of law-making to the head, to say the least.

Why, then, this film-censorship law? The people hadn't asked for it. Who had, *and why?*

The Men Responsible

Two men in all Ohio are thoroughly competent to answer that question.

One of them is Governor James M. Cox.

The other is M. A. Neff, President of the Motion Picture Exhibitors' League of America.

And it's a hundred-to-one shot that neither of them will ever tell.

Governor Cox would probably reply that the law was a response to popular clamor for the regulation of motion pictures.

Neff's answer (for publication) would be that the exhibitors of Ohio had asked for it as a relief from the various local censorship boards.

Both of these gentlemen ought to be informed, if they do not know already, that neither of these explanations is in accordance with the facts.

"Popular Clamor" Manufactured

The so-called "popular clamor" was manufactured by the Democratic state organization. What the legislature mistook for "a public demand" was only two or three politicians shouting through a megaphone into their ears.

It was just as real as the shouts of a mob of stage supers.

And as for the exhibitors, their wishes in the matter were never consulted. Their present attitude toward the State Board of Censors is enough to make it plain that Neff does not represent the exhibitor, and did not at any time during his campaigning for State censorship.

The only exhibitors he consulted were the delegates at his "personally conducted" conventions, who were instructed to do what he told them.

Origin of the Cox-Neff Alliance

The origin of the Cox-Neff alliance is somewhat shrouded in mystery. But here are a few facts concerning it that will serve as a word to the wise.

Neff and Cox have long been political bedfellows. Cox, before he became Governor, was Congressman from the Dayton district. Neff is known as a Bryan-Cox Democrat. It was the political craft captained by State Boss W. L. Finley and an able crew of Democratic "machinists" that fired the winning shot across the bows of the Ohio Ship of State at the last election, and took possession in the name of "The Democracy of Ohio." Cox's first act, on taking command, was to nail the banner of "Reform" to the masthead.

Then he and his legislative crew proceeded to navigate the vessel according to their own ideas.

Governor Cox and his legislature at once became very busy in passing laws, many of which have since torn the business interests of the State with dissension and strife.

Chief of these laws are the Anti-Screen law, which has precipitated a walkout of more than 300,000 coal miners; the Workmen's Compensation Law; the Warnes Tax Law, which has for its object the increase in personal tax returns in Cincinnati alone of $100,000,000; the Liquor Licensing Law; last but not least, the Motion Picture Censorship Law.

State Censorship Fathered by Neff

Now, State Censorship has been an obsession with Neff for some time. If the idea was not original with him, he adopted it and fathered it. Just when Cox first "saw the light" is unknown.

But the fact remains that Cox, then Congressman, attended the meeting of the Motion Picture Exhibitors' League, at Toledo, in June, 1912, when Neff was preaching State censorship and trying to convert the exhibitors to the cause.

Was Cox converted then?

Nobody knows, except Neff and Cox.

When the latter became Governor, however, he developed a marvelous enthusiasm for State Censorship of films. Needless to say Neff did not discourage this, although had he taken the trouble to consult the sentiment of the exhibitors of Ohio, he could have found many reasons for opposing such a law.

At the Toledo convention it was pointed out to the exhibitors that the censorship law was a step to prevent the creation of censor boards locally in all the cities of the state under the provisions of the proposed home rule for cities act.

This has formed the basis of Neff's argument as well as that of the Governor.

"Jimmie's Magic Lantern Bill"

Cox became so enthusiastic in favor of the bill that the legislators in Columbus referred to it laughingly as "Jimmie's Magic Lantern Bill."

It created a board of censors of three members, who were to act in the censoring of every film to be shown in the state under the supervision of the Industrial Commission, which was only one of the numerous commissions established under the new constitution.

Whatever we may say of Governor Cox, it would be useless to deny that he is a very clever press-agent. The Governor received his early training in the offices of the Cincinnati "Enquirer" and is at present the owner of an influential paper in Dayton.

The enactment of new laws, the creation of new commissions, the making of new and unusual news stories has been his specialty.

His every act has had a peculiar news value and that news has aided him in building up one of the strongest and most complete political machines the state has ever known.

At the head of the Ohio State Board of Censors, Governor Cox, true to his press-agent instincts, placed Mrs. Maude Murray Miller, a newspaper writer of Columbus, O. Two male exhibitors of the state, one from Columbus and one from Ada, were also named as members of this board.

Governor's Object Never Clear

The Governor's object in pushing this law was never clearly understood by the legislators. There had been no great cry for reform of the "movies" in the state. The exhibitors were enjoying a prosperous business, their patrons seemed satisfied that the film shows were fast becoming a medium for education as well as being a clean and wholesome amusement.

What did the Governor hope to gain by the passage of this law? the legislators asked.

No wonder they looked upon its provisions with puzzled countenances.

No wonder "Jimmie's Magic Lantern Law" was the subject of many a jest in the corridors of the capitol and the lobbies of the hotels!

But "theirs not to reason why—theirs but to do or die," and so the legislature gave the freak law its required majority and passed on to more interesting matter.

The board of censors, once appointed, started immediately to work, but before they had gone very far they were stopped by court injunction as the result of the suit brought against the constitutionality of the act by the Mutual Film Supply Company. The board and the law have been upheld in two decisions and the suit is now before the Supreme Court of the United States on appeal.

Neff's Statement of the Case

"The creation of the State Board of Censors was for the sole purpose of heading off municipalities from creating local boards and putting the exhibitors out of business," said President Neff, of the M. P. E. L. of America. "Previous to the appointment of this board, Cleveland had a local board of censors. The exchanges were assessed so much each week for the expenses of this board and the exhibitors also contributed a stipulated amount.

"It was understood at that time that all the exhibitors and film men in the state were satisfied to have the films censored, until the Mutual came along with its suit.

"It seems that the only objection the Mutual Film Company had against the censoring of their product was the payment of the $1 charge for each film censored. It will possibly be news to know that the State of Ohio spent $1,800 for leaders to put on censored films. This was the first order the board gave.

"The amount of money to be paid in by the film manufacturers and exchanges for the first year would be only $2,000 more than the expense of operating the board, but in the second year the number of films in the state would show a decrease, with the result that either the charge for censoring the films would have to be raised, or a member of the board would have to be discontinued.

"The expenses of the board are: Salary, three members, $4,500; salary, secretary, $1,500; salary, operator, $1,000; incidental and equipment, $1,000; 25 cents for printed leader on each film censored for 13,000 films, $3,250.

"Where is the money to come from for the second year's work, as only 850 films come into the state each month or about 10,000 films annually?"

Neff's Statement Contradicted

In direct contradiction of President Neff's view comes the statement of E. P. Bernardi, manager of the Colonial Theatre, one of Cincinnati's leading houses.

"I think I speak for the majority of honest exhibitors here when I voice my opposition to the state censorship board," said Mr. Bernardi, "on the ground that the censoring of our films is quite unnecessary. We are in this business to make money. If we did not show high-class, moral pictures, we could not exist.

"We feel the pulse of the people, who frequent our theatres every day. We know what they want and we know that we cannot give them pictures that are immoral or out of keeping with the best thought and teaching of the times. I do not think this state board is necessary to prevent the creation of local censorships.

"Cincinnati, at least, has made no effort to tell us what we should and what we should not show. In fact, I would much prefer to have a local board censor the films that come into my theatre than to depend on the vagaries of strangers in Columbus. We could get in personal touch with local censors, and surely the expense could not be greater. I think the law is utterly ridiculous, inasmuch as the films are censored by the National Board in New York before reaching us, and this board is surely as competent as the state board would be.

"The law means nothing but delay and the possible ruin of films to make our business conform with some theoretical ideas of impractical persons."

Others Agree With Bernardi

Other exchange men and exhibitors in the Cincinnati district were equally as strong in their protests against the law on the same grounds. Mrs. Miller, who heads the commission, it was pointed out by one of the exchange men, is strongly opposed to any feature film that has in it the semblance of cruelty to man or beast. During the short time in which she has acted as censor, she is said to have cut out the chief scenes in most of the features which passed before her eyes, because they did not conform to her personal ideas of what pictures should be presented to the public.

"We cannot explain to the public that these scenes have been ruled out by the censors," complained the film man. "And we are up against it. The public wants to see and feel the thrilling parts of each picture and if a horse is lassoed and takes a tumble it should be in the picture, even if the censor is a woman opposed to 'cruelty to animals.'"

Mrs. Miller's expressed idea of the right kind of picture is "Quo Vadis," according to the statement of an exhibitor, who agrees with her that this particular picture is a wonderful production, but says that he cannot help it if the public would rather see a train hold-up, or a battle picture.

Question Now Up to Exhibitor

The legislators who gave Ohio "Jimmie's Magic Lantern Law" have long since ceased to ask why, but they have passed the question on to the thousands of good citizens, who are making their livelihood by operating motion-picture houses of a respectable character.

These men have not been assailed by local authorities; their honesty of purpose has never been questioned, yet their business interests are being placed in jeopardy.

And for what?

There have been hints as to the real reason of the law, but they are only hints and involve an intricate and subtle system of intrigue. Meanwhile many exhibitors, manufacturers and exchange men declare they will oppose the enforcement of the law until a more plausible explanation is given for its passage than any that has been presented hitherto.

PLANS FOR DAYTON CONVENTION

Preparations for the fourth national convention of the Motion Picture Exhibitors' League of America to be held in Dayton, Ohio, on July 6 are now nearly complete. The Hotel Algonquin will be used as convention headquarters, and it is here that visitors and others will obtain their badges.

The meeting itself will be held in Memorial Hall, where there is 30,000 feet of floor space.

The social side of the program is also being taken care of by eight committees of the Dayton League. The National Military Home, the Wright Aviation Field, the National Cash Register Plant and other places of interest will be open for inspection.

First Gun Fired in Repeal Fight

Cleveland Photoplay Exhibitors' Board of Trade Appeals to Ohio Exhibitors to Declare Themselves on the Censorship Question—All Exhibitors Urged to Fill Out Questions on Second Bulletin at Once

Cleveland, O., April 28.

THE Cleveland Photoplay Exhibitors' Board of Trade has made the first move in the campaign for the repeal, by petition of the voters, of the Ohio State Censorship Law.

Two bulletins have been prepared and these will be sent to every exhibitor in the state of Ohio. One is an appeal to the individual exhibitor for his support in the censorship fight. The other is a series of questions which will enable each exhibitor to put on record his views on censorship of all kinds.

The importance of this opportunity should not be overlooked by a single exhibitor in the Buckeye State.

It is the first attempt that has ever been made to test the sentiment of the exhibitors on this question, and it will be a wide-open, honest test.

No exhibitor, in justice to himself, can afford to neglect answering the questions on bulletin No. 2 of the board of trade.

THE MOTION PICTURE NEWS joins with the Cleveland Exhibitors' Board of Trade in urging every Ohio exhibitor to join in the fight for the law's repeal.

Both the motion picture industry and censorship cannot survive.

Either the motion picture industry must crush censorship or censorship will annihilate the industry. There is a place for every exhibitor in this fight and every exhibitor should be in his place.

Read the questions in the box accompanying this article, read and digest the appeal of the board of trade printed below, and then act.

"Cleveland Photoplay Exhibitors' Board of Trade.

"Secretary's Office, 725 Columbia Building, Cleveland, Ohio.

"Official Bulletin No. 1 0

"AN INJURY TO ONE IS THE CONCERN OF ALL

"Dear Fellow Exhibitor:

"This is a personal appeal to you and it deserves your immediate attention. Don't lay it aside, for every exhibitor must be recorded **Yes** or **No.**

"Every film exchange in Ohio is co-operating with us and we want a full and free expression as to where **you** stand on the censorship question. The present obnoxious Ohio censor law was enacted without the slightest demand from the public.

"No opportunity was ever granted to the film industry to oppose its enactment. On all legislative matters a hearing is always granted. It was not so in this case. The Ohio censor law was railroaded through the legislature at the behest of certain individuals and the trade representatives' requests for a hearing were totally ignored.

"The provisions of the law are **mandatory.** There is not a **'permissible'** section in it. Section 3 makes it **mandatory** on the part of the board of censors to censor **'all** motion picture films to be exhibited in the State of Ohio.' To censor means to put through the machine.

"TO pass a reel without putting it through the machine is a dishonest act, by a state official, for services not rendered. An exorbitant tax of $1.00 (one dollar) must be collected on every reel, no matter how many copies of the same reel are released by the same company. That is legalized graft and the exhibitor will have to pay it—**that means you.** We are not fighting this battle for the exchanges. **They can pay the tax and add it to your bill, and you know that is what they will do.** You would do it if you were in the exchange business yourself.

"Can you stand a raise in your film service expense to pay this exorbitant tax? **You** have been using films for five months while the Ohio Censor Board has been held up by the courts. That film is clean. It was passed by the National Board of Censors; a body of nearly one hundred conscientious church workers, who pass the films before released."

"Why should **three** people again go over the work of one hundred for the sake of collecting a fee? **It is legalized graft on the part of the state.** The motion picture patrons of Ohio do not need this law. It will cause delay in shipments if they censor as the law demands. If they don't, it simply means a censor-for-revenue-only law. It will lead to confusion inasmuch as any city, town or village can still claim the right to choose their own local censors.

"Read the law. One thousand family theatres in Ohio have exhibited over twenty thousand reels to seventeen million patrons since the Ohio censors were stopped **and not a single complaint has been entered** with the authorities, though there are plenty of laws governing 'bad pictures,' so-called, upon the statutes **now.**

"**You** have entertained thousands yourself since November at your theatre. **How many complaints have you had?** Don't let the un-American censorship advocates pat you on the back and say it is 'the other fellow.' If the 'other fellow' shows 'bad pictures' **the present laws will take care of him and you will get his business. The family man will 'censor' his box-office quickly.**

"The 'five per cent' of 'feature men' who do not submit their pictures to the National Board for approval are coming in line. Now, please, for your future good and ours, let us know **at once** just where you stand.

"EVERY state has its full complement of hungry grafters watching Ohio and waiting to pounce upon the helpless exhibitor's pocketbook.

"They have forced us to fight and the battle is on. A perusal of any trade journal shows the attacks by politicians and grafters all over this country and it makes the exhibitor feel as **though his investment was no longer a safe one.**

"Let us clear the air by a test in Ohio and let every exhibitor register his opinion. Please read carefully the enclosed **questions** and give us a

OFFICIAL BULLETIN No. 2

MR. EXHIBITOR !

1. How many complaints have you had from patrons regarding so-called "immoral" pictures since last November?
2. In your judgment (from a moral standpoint only) what has been the percentage of improvement in motion pictures during the past two or three years?
3. Have you ever been in favor of legalized censorship?
4. Have you ever voted for it in convention?
5. Do you favor the present Ohio State Censor Law?
6. Have you read the bill?
7. Do you understand it?
8. Do you favor the repeal of the Ohio State Censor Law?
9. Do you receive the weekly bulletins of "cut-outs" ordered by the National Board of Censorship?
10. Do you approve of their work?
11. If the present Ohio Censor Law is not repealed are you willing to pay your share of the increased cost of office work, expressage, clerical hire and tax fee?

Please answer all questions Yes or No. You may add further details on a separate sheet.

To Cleveland Photo-play Exhibitors' Board of Trade:

Gentlemen: As a bona-fide exhibitor doing business in Ohio, I wish to be recorded as above on the questions submitted.

Yours Fraternally,

Name . . .

Theatre . . .

Town . . .

fearless, definite and prompt answer. We may honestly disagree upon the questions submitted, but we should all agree to bow to the will of the majority whatever the outcome—**and we will.** Let your vote count one way or the other. (See Bulletin No. 2 enclosed).

"Fraternally yours, the committee, Sam Bullock, chairman; S. E. Morris, W. J. Slimm, Emory N. Downs, Frank Kenny, Sam Lustig, secretary."

W. W. ("DOC") KIRBY BURIED

W. W. Kirby, known to showmen and motion picture people all over the world as "Doc," was buried at Woodlawn Cemetery, New York, on Sunday, April 26.

Mr. Kirby died in Los Angeles from blood poisoning, resulting from a wound inflicted by a lion. His body was returned to New York at the request of his widow by the Universal Film Mfg. Company, by whom he was employed.

"Doc" Kirby had a host of friends in the show world, in which he had been an important factor for the last fifteen years. He was noted as an orator, lecturer and raconteur, and for a remarkable resourcefulness which had pulled him out of many a precarious situation.

His career was crowded with romance and adventure and he belonged to the old school of showmen by whom he will be sorely missed.

The funeral was attended only by the widow, her sister, Elmer J. McGovern, advertising and publicity manager of the New York Motion Picture Company, and one other prominent film man.

FOX GETS ENTIRE BALBOA OUTPUT

William Fox, president of the Box Office Attractions Company, of 130 West Forty-sixth street, New York, has closed a deal with the Balboa Amusement Producing Company, of Long Beach, Cal., whereby he obtains the entire output of that studio.

This includes twenty features already produced and all that are made in the future. The largest and most important of these is "St. Elmo" in six reels.

THANHOUSER FOLK APPEAR IN CARTOONS

Forsythe, cartoonist for the New York "Evening World," and creator of the "Axel" series, is said to draw much of his inspiration from the Thanhouser studio, in New Rochelle. From time to time such names as Peggy Snow, Jim Cruze, Muriel, Bert and Fan Bourke appear in the comics. Even a camera-man, cartooned, is given the name of the Thanhouser photographer. Can it be only coincidence?

Censors Start in Pennsylvania June 1

Sex Plays and Sacrilege Barred, Says Announcement of Plans—Will War on Lurid Posters, Too

Harrisburg, Pa., April 28.

THE examination of motion pictures by the Pennsylvania State Board of Motion Picture Censors will begin on June 1, according to the recent announcement made by J. Louis Breitinger, chief censor. Mrs. E. C. Niver will assist Mr. Breitinger in the work. Their plans and rules were formally announced at the same time.

Sex plays will be absolutely barred. Everything sacrilegious will be banned. The purposes of the board, as formulated in its announcement, is "to restrict the motion pictures to such as would afford clean entertainment or amusement and to eliminate everything which would tend to debase or inflame the mind to improper adventures or false standards of conduct."

Likewise, "the board will endeavor to banish posters or handbills or other advertising matter concerning motion pictures where the same are sensational and misleading."

Other regulations are:

Barrooms, drinking and drunkenness. These have a legitimate place in the motion picture drama. The objection, however, lies in the proportion they may bear to all other scenes. If the drama requires such scenes and gives them realism and local color, and if used with discretion, they may be permitted.

Prolonged passionate love scenes. If these experiences are treated truthfully, sympathetically and artistically, no objections will be made to their being shown.

Costuming, tights and insufficient clothing. Frank exposure of the person may be less objectionable than exposure which is partly hidden and partly revealed.

Women drinking and smoking. The board disapproves of showing a good woman doing what would be considered a bad thing by the society of which she forms a part.

All films must bear the inscription, "Approved by the Pennsylvania State Board of Censors." Patrons of motion picture houses are invited to complain to the board as to the unfitness of pictures. Such complaints must give the name, address and occupation of the complainant, with the title of the picture and the place where it is shown.

Exchanges Aid Children's Matinees

Omaha Supply Men Donate Reels Free, and Exhibitors Give Half the Proceeds to Playground Fund

Omaha, Neb., April 28.

FILM distributors, co-operating with the social service board, child welfare league and other such organizations, have arranged for special children's afternoons at a number of the picture houses of this city. The programs of pictures are selected by Mrs. Paul Getchman, head of the social service board.

The reels are furnished free by the film companies and the theatre proprietors give one-half of the proceeds of the show toward a fund to build playgrounds about the city.

The plan was put in operation about two weeks ago. T. F. Sturgess, head of the social service board; E. U. Graff, superintendent of the city's public schools and Frank Dennison, head of the Young Men's Christian Association, met with Manager E. R. Pearson, of the General Film Company, and discussed the plan. Mr. Pearson readily agreed. Several days later there was another meeting, when the program was selected.

The censor committee selected such pictures as "Skiing in Switzerland," "The Budding of the Flower," and others of a like nature, with several choice comedies. The bookers at the General Film Company helped in arranging the program.

The first Saturday afternoon the show was put on at one of the houses supplied by the General Film Company. The plan had been specially mentioned in the daily newspapers and met with instant success. Children, many with their mothers and some with their nurses and fathers, flocked to the theatre and the first day's income promised well for the playgrounds.

The second Saturday, besides the General Film Company's film, the Mutual had one show in one of the houses it supplies, and the other film companies are arranging to follow the example.

The feature in the advertising is that the programs are the very best that can be offered a child; that they are educational, interesting and humorous, all arranged on a scientific basis. ARTHUR FRENZEL.

THE DAILY PROGRAM'S DRAWBACKS

"It Has Many," Says J. D. Williams, Whose Name Needs No Introduction to American Exhibitors, "But the Chiefest of Them Is that It Handicaps the Showman in Advertising His Wares"

"YOU ask me how the exhibitor can advertise to the best advantage?

"Well, newspaper advertising has always been my strong point. The newspaper is as valuable an advertising medium as the exhibitor can have.

"But it isn't worth the while of the average American exhibitor to advertise in the newspapers as long as he changes his program every day."

Mr. Williams's remarks didn't come in just that order, and he paused between them to illustrate his points with incidents from his own experience. But considering the revolutionary character of his criticism of the daily change of program—which is the hall-mark of the American motion picture theatre—his last observation cannot be given too much prominence.

Not many exhibitors in the United States need to be introduced to J. D. Williams, formerly of Sydney, Australia. His personal acquaintance and friends among the exhibitors are scattered across the country, from the Atlantic to the Pacific Coast. Those who don't know him personally know him by reputation.

At present Mr. Williams is New York manager for W. W. Hodkinson, at 110 West Fortieth street, New York City, and is handling the Bosworth productions of Jack London's works.

And Mr. Williams's reputation is that of a man who has done big, spectacular things in filmdom and has made fortunes by doing them. He deals in big ideas; his mind is geared to them. It is one of Mr. Williams's mottoes that if an idea is worth carrying out at all, it is worth carrying out to the limit of your purse and your energy.

Another of his axioms is that nothing succeeds like advertisement, if intelligently and wisely used.

Still a third is that the daily change of program is a snare and a delusion—it cultivates an unhealthy state of mind in the patrons of a theatre, because it invites them to glut themselves with something new every day. It is, says Mr. Williams, wasteful prodigality on the part of the exhibitor, for when he gets a particularly good picture, it vanishes from his house after a single day, before he has half exhausted its profit-making possibilities.

Which brings us back to the beginning of our story.

"RUNNING a new program of pictures every day is, to my mind, the most serious mistake that



J. D. WILLIAMS

the American exhibitor makes," repeated Mr. Williams. "It's bad enough with the regular program pictures, but it seems positively foolhardy to put on a three, four, five or six reel feature for a single day, and then cast it aside to make room for another feature. And yet that is what most of the exhibitors all over the country are now doing with features.

"It's such a state of affairs that practically closes to the exhibitor who permits it what is probably the most valuable advertising avenue he has—the newspaper. Besides which, it neutralizes the benefits of the word-of-mouth advertising that any good feature will get from those who have already seen it.

"Of what use, for instance, is it to an exhibitor to advertise in the columns of a morning newspaper that 'The Longshoreman's Revenge' will be shown at the Blank Theatre to-day? It would be all right if everyone who read the advertisement and wanted to see the picture acted upon it as soon as he had read it.

"But nobody does that. Perhaps Mr. and Mrs. Jones can't go to the theatre to-night; they have a dinner engagement. So they plan to take in the picture to-morrow night. Around to the theatre they go the next night.

"Why, 'The Longshoreman's Revenge' isn't here!" exclaims Mrs. Jones.

"What's become of the picture that was advertised in yesterday's paper?" they inquire at the box-office.

"That was here yesterday," is the reply.

"What? Don't you keep a picture like that here more than one day?"

"No, ma'am."

"AND what the exhibitor ought to do after a conversation like that is to sign a pledge, swearing off the daily change of program forever. Every advertisement on a one-day picture means that fifty per cent or more of prospective patrons whom his advertisement has reached are disappointed because they miss the picture.

"The theatre-going public, you see, are accustomed to the methods of the legitimate theatre. They know, when they read the advertisement of a particular show at a two-dollar house, that they can see that show at any time, we'll say, within two weeks. They know it will be there when they get ready to go. And very few of them are ready to jump at an advertisement, like a cat at a mouse, the moment they spy it.

"The only other alternative that the exhibitor has, therefore, is to carry a general, standing ad of his theatre in the columns of a newspaper.

"That's all very well, but such an advertisement isn't one, two, three for value to the exhibitor compared with the advertisement of a particular feature of some particular merit. It's the specific article that counts, not the advertisement of the house. And it is the possibility in the advertising of the particular picture that the exhibitor loses by his daily change of program.

Ad Aphorisms

By J. D. Williams

Nothing succeeds like advertisement.

* * *

The daily change of program is the most serious mistake the American exhibitor makes, because it limits his advertising possibilities.

* * *

The newspaper is as valuable an advertising medium as the exhibitor can have.

* * *

It isn't worth the while of the exhibitor to advertise in the newspapers as long as he changes his program every day.

"Let me give you a practical illustration of the result of the daily change in program, compared with the weekly or bi-weekly change, as practised in Australia and in most of the European countries.

"I MADE an experiment with the daily change in Sydney for my own benefit. I was anxious to test the two plans and find out for myself which was the right one.

"I selected two of our theatres in Sydney. In one of them I changed the pictures every day. In the other the usual rule was followed of changing them twice a week. The theatres were almost side by side. Both had exactly the same conditions to meet. I exercised scrupulous care to pick as good a program for one house as for the other.

"When the experiment was over I found that the twice-a-week house had played to two-thirds greater business, consistently, than the theatre where a different program was offered every day.

"I regard that test as conclusive evidence that the exhibitor who changes his program every day weakens himself, diminishes the strength of every picture on his program and the strength of the program as a whole, and fails to give his audience, or, more properly, his patrons, the satisfaction they would get from the longer run.

"Let me tell you why I consider newspaper advertising valuable to the exhibitor," resumed Mr. Williams after a brief pause.

"There is, of course, the obvious advantage that he is appealing to every reader of the newspaper in which he advertises. But there is the even greater advantage that he raises his business to the level and dignity of the so-called legitimate theatre, the opera, the concert, by advertising on the same scale, in the same medium, as these forms of amusements, which command the attention, admiration and respect of the general public.

"MOREOVER, the exhibitor ensures courteous and considerate treatment from the newspapers when he advertises in their columns. He will be certain of personal attention from the newspaper's reviewers; of legitimate publicity; and when a question arises that affects the exhibitor or the industry he will find the newspapers disposed to give his side a fair and just hearing, and to argue in his favor when he is in the right.

"I do not mean, of course, that he would be treated unjustly or persecuted if he did not advertise. But advertising is regarded to-day as so certain a criterion of the importance of a business, that the man who does not advertise is apt to be overlooked or neglected as being of no consequence, as having no interests that are worth serious consideration from anyone.

"I have practised what I'm preaching," concluded Mr. Williams. Practised it, not in inches, but in pages. Many a week the advertising bill for our theatres in Sydney was $2,000 and more.

"And every cent of it was money well spent. The investment was worth while."

Detroit Operators' Head Resigns

Branch is Succeeded by McDonald as President of Local No. 199—Membership of 80 Recorded—Independents Negotiate

Detroit, Mich., April 26.

RAY BRANCH has recently resigned his position as president of Operators' Local No. 199, of Detroit, having given up his position as operator at the Northwestern Theatre to give all of his time to inspection work at the Universal exchange, which is in his charge. He is succeeded as president of the local by John McDonald, operator at the Liberty Theatre.

Other officers of the local, elected each six months, are: R. V. Moulton, vice-president and financial and corresponding secretary; Ira Wadell, recording secretary; Max Ruben, business agent; James P. Murtagh, treasurer.

The union has had a struggle to gain even toleration, but under a safe and careful leadership is now being looked upon with more favor. It has a membership of 80 and has the opposition of an independent operators' union which numbers about forty members.

Many of these would join the big local if the Independents could be taken in in a body, but this the local will not do, as some of the Independents are not up to the qualifications required of the union and some of them are receiving below the minimum of the union scale, which is $13.50. The initiation fee, $25, keeps some of them out. The union will receive and act on the independents individually.

Mr. Branch was with the Northwestern Theatre six years and saw it grow from a money-losing proposition to one of the most profitable residence district theatres in the city, under the management of its owner, Charles Seestadt.

IMPORTANT RAMO CHANGES

Changes for the betterment and enlargement of its interests have occurred in the Ramo Films, Inc. Homer H. Snow has taken the direct management of the company. C. Lang Cobb, Jr., manager of sales and publicity, becomes chief adviser and member of the board of directors. The company has been recapitalized at $200,000, the stock has been allotted and the money paid in.

Mr. Cobb recently concluded the best way for the manufacturer to protect his best interests was to become his own distributor. Consequently, on a recent trip covering 6,500 miles in fourteen days and visiting thirteen cities, Mr. Cobb arranged for the installation of Ramo Feature booking offices at Denver, Kansas City, Des Moines, Minneapolis, Montreal, Indianapolis and Atlanta. On April 27 he opened the first office at Des Moines, Iowa, and placed in charge P. J. Hall, who opened and managed the Kansas City offices of the Mutual Film Corporation, and is widely known among the exhibitors and trade through his connections with that company and the W. H. Swanson Film Exchange of Denver and Kansas City.



C. LANG COBB

Mr. Cobb left for Montreal, April 27, where he opened an office at 41 Catherine street, East. The Denver offices will be in charge of J. C. Butts, late manager for Golgate Feature Service, with offices in the Nassau Building. Mr. Butts will commence his bookings on May 4. On the same day, Messrs. Bacon and Nolan, of the World's Leader Features Company, of 921 Walnut street, Kansas City, Mo., will hang out their busy day flag and start booking Ramo Features.

Ramo Films, Inc., have their own studio at 102 West 101st street, New York City.

"Let Producers Fight Censorship"

By J. W. Looney

Pittsburgh Exhibitors "Put It Up" to Manufacturers—If Film Makers Will Lead the Battle Against Censors, Exhibitors Will Co-operate

Pittsburgh, Pa., April 28.

THE life of the Pittsburgh exhibitor is no bed of roses, as F. J. Herrington, President Rittenhouse of the Motion Picture Protective Association, and a hundred others will testify.

Between the city police and Mayor Armstrong, the clergy of Pittsburgh, and the Department of Labor and Industry at Harrisburg, the exhibitors have been tossed from one wave of agitation to another, until most of them feel as if they had just finished a stormy sea voyage.

Not that any of them are ready to give up the fight. Far from it! The battle with the Department of Labor and Industry over the new building rules that have been issued has only just begun.

And this is the main battle ahead for the Pittsburghers at present. It is practically the unanimous opinion of the exhibitors of this city that if the new building code is enforced it will drive from one-third to one-half of the exhibitors out of business.

Until this question is settled they feel that all other matters must take second place.

Censorship Up to Producers

Censorship, needless to say, is an issue in Pittsburgh, as it is or will very soon be throughout Pennsylvania, when the new State Board of Censors begin their activities. But to the Pittsburgh exhibitor it is not the "burning question."

Moreover, the Pittsburghers feel, and with justice, that the censorship fight should be waged by the manufacturers. They are willing to co-operate with the producers, but they refuse to bear the burden and heat of a battle which is primarily a manufacturers' battle, unless they see a much clearer disposition on the part of the manufacturers to make a fight than they have yet shown.

Let it be understood that the Pittsburghers are far from indifferent on the subject of censorship.

Exhibitors Denounce Censorship

At one of the late meetings of the exhibitors when the question of censorship was raised F. J. Herrington, one of the live-wire exhibitors, had some pertinent things to say about censorship, [illegible] which tickets will [illegible]

He declared that if the exhibitors were to submit tamely to the censorship of films it would be the beginning of the Russianization of America for, he contended, the censorship of the film would open the way for the censorship of the press and finally of the private actions of the citizens.

President Rittenhouse, of the Motion Picture Protective Association, endorsed Herrington's statements and spoke along the same lines.

Discussions Frequent

Censorship discussions are held frequently by the exhibitors and exchange men of Pittsburgh and vicinity. The censorship board, appointed last January by Governor John K. Tener, of Pennsylvania, consists of J. Breitinger, of Philadelphia, chief motion picture censor, and Mrs. E. C. Noyles, of Charleroi, Pa., Governor Tener's home, as his assistant. Under this act the chief censor is paid $1,500 and his assistant $1,200 a year, and they have authority to pass on films, views and pictures. The manufacturers pay a fee to the state for each film passed on. For the exhibition of pictures not approved the exhibitor is subject to a fine.

In addition to this state censorship, Mayor Joseph G. Armstrong, of Pittsburgh, has begun a complete city censorship. Acting on suggestion of the mayor the public safety department commenced a crusade against the exhibition of "objectionable" motion pictures. Police Superintendent W. N. Mathews issued instructions to all secret service officers to be on the lookout for all "objectionable" motion pictures, and to report immediately to him. It is not the purpose of the department to permit the patrolmen and detectives to spend their time in motion picture shows looking for possible infringements of the rules, but they will have to form their opinions as to whether or not a picture film is objectionable by the indications outside of the theatre—its title, the pictures used in billing the film and similar "surface" indications.

Ask League to Co-operate

The Motion Picture Exhibitors' League has been asked to co-operate with the department to improve the moral tone of the pictures shown. This the league expressed itself ready to do at any time, only asking that it be informed of any cases where improper pictures were shown.

The exhibitors still are awaiting this information.

Here an organization of ministers and laymen, known as the Pittsburgh Christian Social Service Union, stepped in with an additional and enlarged plan. It was proposed that a board of censorship for Pittsburgh be appointed. This board would pass on all pictures before they are exhibited in the city.

All pictures not censored, or disapproved after censoring, would be barred from exhibition in any theatre in the city under penalty of a fine.

Mayor Flouts Ministers

The city administration apparently did not take kindly to suggestion as nothing has been done to realize the plan of the ministers. Orders were issued, however, to the police and detective divisions to be on the lookout for suggestive or obscene posters advertising films. This order was a part of a general order instructing the police to clean up criminal poolrooms, stop the sale of obscene literature and indecent post-cards. It was the last straw.

The cap-sheaf of censorship run wild came, however, when an order was tentatively issued compelling motion picture theatre owners to seat women and girls on one side of their houses and men and boys on the other. Men and women entering together might be seated together—ran the order. This order originated as a suggestion to Mayor Armstrong by H. A. Connaughy, immigration secretary of the Y. M. C. A.

Mayor Armstrong sent Mr. McConnaughy's recommendation to Director of Public Safety Charles A. Hubbard with instructions to see that it was followed out. Then came the order to the motion picture men.

This proved too much for the exhibitors. The breaking point had been reached. A committee of exhibitors and exchange men again called on Mayor Armstrong and a conference was arranged. The city officials were told plainly that the motion picture men were in a legitimate business and expected to be treated as other business men.

Exhibitors Demand Fair Play

The city officials were told that there was no objection to sensible censorship and regulation for safety and comfort of patrons, but that the motion picture men did not intend to be made the playthings or subjects for experimentation for the reformer and crank in Pittsburgh. The new plans were not pushed very hard after that.

Only one film has been barred from the city, "The House of Bondage," a state-right film. This was prohibited by the civilian aide to the safety bureau, Arch Mackrell.

A BUILDING LAW TANGLE

By C. B. TAYLOR

Mitchell H. Mark Asks Suspension of Eight-foot Alley Rule, as in the Case of Remodelled Olympic—Aldermen Are Puzzled—Theatre-owner Declares House Will Be Safer if Ordinance Is Violated

Buffalo, N. Y., April 28.

SINCE the board of aldermen amended the ordinance by wiping out section 192 of chapter 12 so far as the remodeled Lafayette Theatre, now the Olympic, is concerned, and permitting that theatre to do business in direct violation of laws designed to safeguard the lives of theatre audiences, other theatre promoters and companies are now coming to the front with theatre plans that also violate the building ordinances.

The new companies say: "If the Olympic Theatre Company can proceed along lines that menace the lives of their audiences, why cannot other companies do the same thing?" How can the Common Council exempt the Olympic Theatre from the entire ordinance and compel others to spend money complying with them?

These are a few of the questions that the more serious-minded aldermen are asking since Col. Ward notified the board that the Mitchell H. Mark Palace Theatre Company had filed plans for a new theatre at 327 Main street that did not comply with the ordinances, the eight-foot open-air courts on each side of the theatre being omitted.

The aldermen decided to refer the matter to the ordinance committee. Some of them declare they can foresee the time when the city would be dotted all over with theatre fire-traps if the halt was not called at once. Many applications for permission to construct motion picture theatres reach the Common Council every week. If the eight-foot courts can be eliminated, just so much less land will be needed by these theatres.

Mitchell H. Mark appeared before the Aldermanic Ordinance Committee and urged that he be not required to live up to the letter of the building ordinances adopted for the protection of theatre audiences. Mr. Mark claimed at the meeting that, according to the plans filed for his theatre, the audience would be better protected than it would be if the eight-foot open-air courts were included. A representative of Esenwein & Johnson, the architects who drew the plans, made the same claims.

"There has been a lot of criticism already," said one of the aldermen, "because an effort has been made to suspend the ordinances so the Olympic could continue with its construction."

MR. MARK said his company had given far more to the city in the way of making the theatre safe than was asked in return. It was shown by the plans that if the present laws were lived up to, a part of the eight-foot court required on each side of the theatre would result only in a dead pocket.

Mr. Mark explained he believed the theatre's plans would obviate this dead pocket and make the theatre safer.

"This does not come within the same class as the Olympic Theatre," said Councillor Weimar, who is an architect and examined the plans for the new theatre. "It merely provides for a suspension of the ordinances on a technical point, which will make the theatre safer than it would be if built according to the present laws.

"There will be the eight-foot courts on each side of the new Palace Theatre, and it will simply eliminate a pocket at the end of the court; whereas if the ordinances were followed people would get into this pocket and find themselves up against a dead wall."

The committee announced it would probably report out the Palace suspension so it could be acted on at the last meeting of the board.

THE new Palace Theatre, with a seating capacity of 1,500 on one floor and costing $100,000, will open September 1. This theatre is being built by Mr. Mark, who also controls the Strand Theatre in New York City at Forty-seventh and Broadway. Two of the features of the house will be a $15,000 organ and a 15-piece orchestra.

The policy of the house will be the showing exclusively of Broadway and other big features, with admission prices of 15, 25 and 50 cents. The theatre will be under the personal supervision of Mr. Harold Edel, manager of the Buffalo Strand Theatre. Speaking of the policy of the new theatre, Mr. Mark said:

"It is my intention to take all of the big productions out of the Strand Theatre in New York and bring them to Buffalo to be shown at the Palace. The opening attraction will probably be Dustin Farnum in 'The Spoilers,' the Selig nine-reel feature which opened at the Strand, New York. This will be followed by Jack London's 'The Sea Wolf' and 'John Barleycorn.'

"I believe that at the present time there is a demand in Buffalo for bigger and better features, especially the current dramatic successes. I believe that the public will be willing to pay the increased price asked for these big productions and I shall endeavor to bring only the best to Buffalo."

Kansas City Theatres Merge

Standard Chain and Richards & Flynn Houses Come Under One Management by Recent Deal—Eight Theatres Affected

Kansas City, Mo., April 26.

THE virtual consolidation of eight of the largest picture houses in Kansas City, Mo., was announced in that city last week. A new corporation, known as the Triangle Amusement Company, was formed to take over the Broadmour Theatre, Thirty-fourth street and Broadway, one of the better-known houses in the residence district. It has as its officials the heads of both the Standard Amusement Company and Richards & Flynn of that city.

The Standard company owned the Alamo Theatre, Thirty-fourth and Main streets; the Palace Theatre, 928 Main street; the Tenth Street Theatre, 15 West Tenth street, and the Twelfth Street Theatre, 211 East Twelfth street. Richards & Flynn owned the Wonderland Theatre, 1 East Twelfth street; the Richlynn Theatre, 215 West Twelfth street, and the Subway Theatre, 809 Walnut street.

The new company organized to operate the Broadmour named the following officers: E. E. Richards (Richards & Flynn), president and treasurer; B. H. Lappe (President, Standard Amusement Company), vice-president, and Winthrop Allen (Secretary, Standard Amusement Company) secretary. The house will be managed by Nugent J. Flynn (Richards & Flynn).

No announcement was made of the consideration. It was purchased from [illegible] and start booking [illegible] pany. The new owners will not change the policy of the house, but will redecorate and partially rebuild the interior.

G. E. QUISENBERRY.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

TURNING A "HOODOO" INTO A WINNER

THE Walnut Theatre, Louisville, Ky., is meeting with considerable success in its experiment with motion pictures at twenty-five cents. The Broadway Amusement Company, which is operating this house, is not only trying what is an innovation for Louisville, but ventured into a "hoodoo" theatre, the Walnut having gotten that sort of a reputation after the legitimate, stock companies and vaudeville syndicates had failed there.

The best class of feature films is being presented, and a large Wurlitzer orchestra is one of the features of the theatre. Jack London's "Sea Wolf" attracted large crowds during the past week.

One of the coming films is "Lucille Love," a Universal feature. This is obtaining a large amount of free advertising through co-operation with a local newspaper, which is running the story in serial form. Recently this newspaper distributed throughout Louisville and the vicinity 100,000 posters advertising the serial and incidentally the film. The Lucille Love series will require fifteen weeks to complete.

A SUNDAY SCHOOL MATINEE

THE Broadway Theatre, Detroit, Mich., is again open as a picture house under the management of B. C. Whitney.

Mr. Whitney is the owner of the Detroit Opera House, which plays Klaw & Erlanger and other first-class attractions, and the Broadway is Mr. Whitney's first venture into the motion picture business, though he has been in the theatrical business for years. The Broadway reopened with "Traffic in Souls" which ran two weeks, and has on this week and next "Life in the Philippines."

On May 3, the Universal release, "Samson" will be offered. Street-car fronts and newspapers are the chief means of advertising.

A special matinee for Sunday school children, for which tickets will be distributed through the Sunday school superintendents, will be one of the means of popularizing "Samson."

Two performances daily are given.

CANVASSING THE PUBLIC

THE Liberty Theatre, one of the string of eight operated by the Casino Company of Detroit, keeps in the lobby in a conspicuous place a supply of cards addressed to the theatre and having printed on the reverse side the request for specific information as to patrons' likes and dislikes as shown in the accompanying cut.

Kindly place a cross (X) after the kind of Motion Picture Subjects you prefer. Drop into suggestion box at rear of theatre, or mail. Postal Notices of the Photoplays which interest you will be sent from time to time.

Name _____

Address _____

Society Dramas	
Western "	
Comedy	
Tragedy	
Shakespearean	
Famous Players	
Current Events	
Scenic	
Industrial	
Our Regular Bill	

PLEASE NOTE ANY CRITICISM ON BACK OF THIS CARD

The idea has caught on and many valuable suggestions are received. The scheme also gives an opportunity for circularizing just the people whom it is desired to reach with a certain play.

ADVICE ON ADVERTISING

"FEATURE FACTS," the monthly house organ of the Casino Feature Film Company, 2211 Dime Bank Building, Detroit, Mich., contains this bit of excellent advice on advertising from the same source:

"Getting a 'big flash' in front of your theatre does not necessarily mean covering your entire front with a lot of advertising matter. You can obtain a better and bigger 'flash' by the judicious display of a few posters than by covering your entrance so that it looks like an advertisement fence.

"Neatness is the keynote of successful advertising."

GETTING THE WOMEN'S O. K.

BY a clever bit of diplomacy Manager Schappell, of the Colonial Theatre in Madison, squelched all opposition to the presentation of "The Traffic in Souls" in Madison and packed his house.

Previous to the public presentation of this photoplay, Manager Schappell invited all of the women's clubs and various other organizations to pass upon the picture at a private exhibition and agreed to abide by their decision as to whether or not the production was fit to be run in Madison.

The women were unanimous in passing the picture and the result was that they gave it such thorough advertising amongst their friends that the house was packed all during the run.

DOES THIS WORK? TRY IT!

THE Monarch Theatre, managed by Sam Bloom, one of the popular managers of Winnipeg, Canada, has inaugurated an original (to Winnipeg at least) idea.

This consists of giving all purchasers of admission tickets a card for each sale bearing a large capital letter. The card states that the first person sending in cards with letters which exactly spell "Monarch Theatre" gets $50.

One fifty-dollar bill has already been given out and the idea has caught on and patrons are taking a very keen interest in the contest, for that is what it really seems like.

Certain it is that a lot of extra business is being done and the excellent shows are making friends for the house, which runs Universal.

HEARD IN THE LOBBIES

F. W. PAPKE, of Campbell, Minn. has just opened a motion picture theatre in that city. He was in Minneapolis recently visiting film agencies and completing arrangemnts for the equipment of his new theatre.

The stage at the Winona, Minn., opera house is being graced by "reel" actors during the spells that the so-called "legit" shows are not booked at the house. O. F. Burlingame, the manager, is filling up all open time with motion picture shows.

Dreamland theatre building at Klein, Mont., burned to the ground recently with a loss of $25,000 fully covered by insurance. The building was owned by the Bull Mountain Trading Company.

Frank Bonk, of the Empire Theatre, Two Rivers, Wis., has bought the Iris Theatre in Milwaukee.

DETROIT EXHIBITORS ARRANGE FOR CONVENTION

Detroit, Mich., April 27.

At a special meeting of the Detroit Motion Picture Exhibitors' League the following committees were appointed for the convention and exhibition of the Michigan Motion Picture Exhibitors' League at the Hotel Tuller, Detroit, in June:

Arrangements—Peter J. Jeup, chairman; C. M. Orth, Fred Rumler, H. F. Fowser, George Thatcher.

Entertainment—J. C. Ritter, chairman; M. S. Bailey, Ben Ehinger, H. M. Anderson, Sam Ackerman, Ben Cohen, Harry Star, Chas. Seestedt, J. Welch, Ed. Hilke, D. H. Campbell, F. E. North, W. Lester Levy, Mike Schoenher, Tom Lynch, Morris Lynch, Frank Luzon, J. H. Optner, George Trendel, Walter Hunzinger, John Brennan, Tom Lancaster, R. E. Mack, George Watkins, W. L. Bush, John Becker, L. Rothweile, Wm. Burkhardt, J. W. Stocker, Chas. Hagerdorn, Fred DeLodder, D. E. Davis, W. D. Ward, George Weeks, Frank Flemming, J. H. McKenna, Henry Schneider, J. B. Mitchell, R. Faitel, Fred Fisher, B. L. Bishop, A. J. Connelly, M. A. Slepski, George Riddel, A. W. Blankmeyer.

Hotel—J. C. Green, chairman; Jake Scheele, G. E. Barryman.

Press—Ruby S. Fischer, chairman; H. O. Pierce, Jake E. Stocker.

Booth—Otto Seestedt, chairman; Frank Baumgartner, George McArthur.

BOOST LOCAL CONVENTION

Michigan Branch No. 4 of the Motion Picture Exhibitors' League of America have adopted a two-inch circular blue sticker advertising their coming convention in Detroit June 9, 10, 11, 1914. These stickers are placed on all correspondence.

Kentuckians Elect Delegates

Exhibitors and Exchange Men Fraternize at Lexington Meeting—Banquet at Phoenix Hotel Winds Up Session

Lexington, Ky., April 28.

ELECTION of delegates to the Dayton convention and the election of officers for the coming year was the principal business transacted at the third annual convention of the Kentucky Motion Picture Exhibitors' League, held in Lexington at the Phoenix Hotel, last Tuesday and Wednesday, April 21 and 22. The next convention will be held in April, 1915, in this city.

Officers were chosen as follows:

National Vice-President: J. H. Stamper, Jr., of Lexington.

State President: L. M. J. Dittmar, of Louisville, re-elected.

First Vice-President: George Bleich, Owensboro.

Second Vice-President—John Burkhart, Covington.

Secretary: Fred J. Dolle, Louisville, re-elected.

Treasurer: H. C. Strube, Louisville.

Trustees: L. H. Ramsey, Lexington; A. B. Arnett, Midway.

Delegates to the national convention are: Clarence Bloomfield, Winchester; Sherman Arn, Maysville; L. H. Ramsey, Lexington; L. J. Dittmar, Louisville; A. B. Arnett, Midway; Fred J. Dolle, Louisville. The alternates were J. L. Shrode, Hopkinsville; H. H. Phillips, Winchester; H. B. Strube, Louisville; R. M. Brown, Shelbyville; H. B. Bartram, Lexington; Spahr Swift, Winchester.

Exhibits of the film manufacturers, exchanges and supplies were placed in the ballroom of the Phoenix Hotel for inspection and were shown by the Nicholas Power Company, having picture machines, New York; L. H. Neal & Sons, city, General Electric Company, New York; Warner's Features, Incorporated; World's Special Films Company; Empress Feature Film Company, Universal Manufacturing Company, and Kentucky Photoplay Feature Club.

The delegates were given a banquet in the main dining-room of the Phoenix Hotel at which representatives of the different film companies were entertained. About forty-five were present and during the dinner and evening the full orchestra from the Orpheum Theatre played. When coffee was served motion pictures were thrown on a screen arranged at one end of the dining-room. Two pictures, "The Outlaw's Reform" and "The Brute" were shown.

M. A. Neff, president of the league, was working up enthusiasm for the national meeting to be held in Dayton in July. J. L. Dittmar, president of the Kentucky branch and Fred Dolle, secretary, H. E. Coffey, Universal Film Company; S. B. Kramer, manager Warner Features, Indianapolis; A. M. Muller, Warner's Features, Cincinnati; Fred Sheldon, special representative, Kinemacolor; R. S. Shrader, manager Universal Exchange, Louisville; Ralph A. Studyvin, Universal Features, Indianapolis; E. N. Bingham, president Empire Feature Film Company, Indianapolis; Floyd Lewis, World Special Film Company, Cincinnati; Herbert Griffin, representing Nicholas Power Co., demonstrating Power 6, a motion picture machine; J. N. Gelman, Eclectic Feature Film Company; H. P. Bartram, Lexington; Fred J. Dolle, Louisville; L. J. Dittmar, Louisville; Donald B. Neal, Lexington; Rowland Clark, Lebanon; A. B. Arnett, Midway; Clarence Bloomfield, Winchester; Sherman Arn, Maysville; Sphar Swift, Winchester; Orene Parker, Covington; John Burkhardt, Newport; M. G. Weisiger, Danville; L. H. Ramsey, wife and daughter, James Ramsey, Ed. Ramsey, J. H. Stamper, Jr., L. B. Strube, Miss Linville, J. L. Strode, J. R. Grimes of Lexington.

JAMES M. ROSS.

EXHIBITORS PLAN FEATURE CONTROL

Several motion picture theatre proprietors have incorporated the Kentucky Photoplay Feature Club, with a capitalization of $10,000.

The incorporators are: L. J Dittmar and Judge Allan Kenney, Louisville; L. H. Ramsey, Lexington; Sherman Arn, Maysville; George A. Bleich, Owensboro; Rodney C. Davis, Paducah, and Charles O. Brown, Middlesboro.

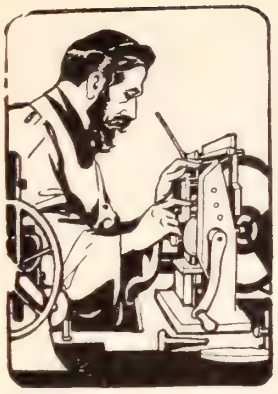
The first three incorporators were chosen president, vice-president and secretary-treasurer, respectively.

The purpose of the organization is to control the feature film service of Kentucky, Alabama, Georgia, and Tennessee, and leading theatres in both states will be supplied.

Already six theatres in Louisville, the Majestic, Orpheum, Columbia, Casino, Princess and the Alhambra, have joined.

CASINO HOUSE ORGAN

The Casino Feature Film Company, of Detroit, Mich., are the authors of a neat little monthly house-organ which they have named "Feature Facts." The booklet is in four pages and contains much news of interest



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*

Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest PATENT AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,093,646. Kinetoscope. John Oertly (New Jersey Patent Company).

1,093,933. Film-Winding Device. Charles Francis Jenkins.

1,093,943. Apparatus for Producing Scenic Effects. Langdon McCormick Co., Inc.

1,093,948. Photographic Process of Making Prints in Natural Colors. Rudolph Ruth.

1,094,147. Shutter for Moving Picture Machines. Frederick W. Hochstetter.

1,094,148. Shutter for Moving Picture Machine. Frederick W. Hochstetter.

French Patents

467,089. Mirror Drum for Cinematographic Apparatus. Carl Zeiss.

467,153. Cinematography and Photography. G. W. Ford.

466,996. Direct Positives. A. Balconi.

467,128. Color Photography. A. & L. Lumière.

467,399. Improvements in cinematographs. W. H. Hickey and the "Kinemacolor Co. of America."

467,401. Cinematograph. W. F. Fox. W. H. Hickey and the "Kinemacolor Co. of America."

467,408. Projector for advertisements. J. Simonfi.

467,447. Electrical cut-off. G. Frizzi, etc.

467,400. Photography. W. F. Fox. W. H. Hickey and the "Kinemacolor Co. of America."

French Trade-Marks

154,095. "C-F," Cinematographic Films, Apparatus, etc. Dominique Deschamps.

154,096. "Le Lynx," Cinematographic Films, Apparatus, etc. Dominique Deschamps.

154,098. "Film Continental," Cinematographic Films, Apparatus, etc. Dominique Deschamps.

154,099. "Continental" Cinematographic Films, Apparatus, etc. Dominique Deschamps.

23,170. "Jojer" combined with a fancy drawing, Cinematograph films. Universal Film Mfg. Co.

German Patents

271,040. Cinematography. B. Wolf.

271,182. Films. Charles Dupuis.

271,183. Cinematography. William M. Grosvenor.

271,041. Films, Chemische Fabrik (vorm. E. Schering).

British Patents

24,332. Stereoscopic Kinematography. H. J. P. Wood.

29,494. Optical-Projection Apparatus. T. D. Kelly.

29,495. Optical Projection Apparatus. T. D. Kelly.

29,512. Photography. J. E. Thornton.

29,513. Photography. J. E. Thornton.

29,514. Photography. J. E. Thornton.

29,515. Photography. J. E. Thornton.

29,577. Reflectors. Siemens Schuckert-Werke.

29,596. Optical Projection Apparatus. T. D. Kelly.

29,599. Stereoscopic Cameras Joseph & Co.

29,616. Photography. F. W. Kent.

29,746. Kinematographs, Phonographs. E. Costantini.

29,919. Photography. R. E. Crother.

30,066. Kinematographs. E. C. R. Marks.

30,108. Color Kinematography. P. Ulysse.

Patent Notes

Several curious patents have recently been issued by the United States Patent Office. Among them are the following:

1,093,948, which is a divisional patent, was filed in 1909, and all five claims allowed are interesting. Only the first two claims are necessary to cite here. They are:

1. The process of making prints in natural colors which comprises making a positive through a Joly-McDonough screen, exposing through said positive a superposed film, which is developed by the bichromate process and which has a Joly-McDonough screen formed upon or within it, developing said film, and transferring said superposed film and positive to paper.

2. The process of making prints in natural colors, which comprises making a positive through a Joly-McDonough screen, exposing through said positive a superposed film which is developable by the bichromate process and which has a Joly-McDonough screen formed upon or within it, developing said film, and transferring said superposed film and positive, film side up, to paper.

The two following patents for shutters are more interesting than they at first seem to be, if they are considered according to their titles only.

1,094,147 (claim 1). In a shutter of the character described the combination with a casing having an exposure window through which light is focussed, of a substantially rectangular holder having a number of spaced openings therethrough, said holder being supported in the casing so as to be reciprocated, whereby each opening will consecutively register with the exposure window for passage of light therethrough, and said holder being adapted to carry a number of transparent plates, a drive-shaft, and means connected to the drive-shaft and to the holder for im-

parting a reciprocatory movement to the holder and also for intermittently checking the movement of the holder when the drive-shaft is rotated.

The first claim of Patent No. 1,094,148 reads as follows:

In a shutter of the character described, the combination with a casing having an exposure window, of a plurality of brackets, each carrying a transparent plate, said brackets being pivoted in the casing so as to be swung for intermittently registering the transparent plates with the exposure window, a drive-shaft, and means operatively connected to the drive-shaft and engaging the brackets for intermittently swinging the brackets in succession to register the transparent plates corespondingly with the exposure window when the drive-shaft is rotated.

BUFFALO EXHIBITORS HOLD SMOKER

The Buffalo Exhibitors, Local of the Motion Picture Exhibitors' Association, of New York state, held a smoker and luncheon at the Hotel Statler, Buffalo, on Tuesday evening, April 21, given in honor of W. A. Douque, the state secretary, who has been in the western part of the state for the past week in the interests of the state association, also the convention to be held at Grand Central Palace, New York City, June 8 to 13.

The state secretary spoke at length on what the state association is doing and gave an outline of the exposition, and the Buffalo exhibitors heartily endorsed the state association in every instance. A number of applications for membership were received.

A majority of those present requested Mr. Douque to make reservations for them for the week of the exposition and convention in New York, meaning that Buffalo will send nearly double the delegates that were in attendance last year.

The committee on arrangements consisted of Mr. J. A. Pferd, Mr. P. Hoffmeister and Mr. Gettle.

GOLDBLATT REPRESENTS OPERATORS

At the amalgamation conference between representatives of Local No. 306, I. A. T. S. E., and Local No. 1 of the Moving Picture Machine Operators' Union, Robert Goldblatt, president of the local, represented the operators. Through an error, it was announced that the operators' interests were looked after by Joe Basson, Dave Chaney, Simon Terr and Ralph Knasker. These men are members of Local No. 306, I. A. T. S. E.

Mr. Goldblatt was the only operators' representative present. Harold Williams, it should also be said, is a member of Local 35, I. A. T. S. E.

Campaigning in the Theatres

Motion Picture Houses Are the Scene of Exciting Political Rallies in Kansas City's Last Mayoralty Campaign

Kansas City, Mo., April 27.

KANSAS CITY, Mo., has just completed a motion picture political campaign, one of the first in this country. All of the candidates for election made most of their speeches in motion picture houses, and free shows were given.

The idea should be credited to Mayor Jost, whose campaign for reelection began early last fall. He rented one show-house and billed his address as a town meeting, thus harking back to the old days of the Puritan settlers when all the inhabitants gathered together in one central place to discuss local and public affairs. The mayor sent out letters to all the voters living near the show-house saying that he would appear before them to discuss the needs of that community. His address was to be preceded by several reels of both comedy and tragedy—all free.

The idea was a big success and the combination of a free show and a look at the mayor drew great crowds. It was a new thing in politics for Kansas City. The old political meetings were held in stuffy, poorly ventilated and heated halls. Politicians and men crowding about soon filled it with tobacco smoke, and for that reason many persons would not suffer the discomforts and did not attend, especially women.

But the picture-show meeting was clean. Women and men of the best class attended. And there was never a political campaign in Kansas City in which the women took such a decided stand.

THE mayor got a running start on the picture-show idea. He held about fifty such before the opposition candidates began. There were four tickets against him. Three of them began hiring picture shows, paying from $10 to $60 a night for the free show offered.

The meetings were billed through the newspapers and through outdoor advertising by the candidates. In this manner each house obtained free publicity which it could not have obtained otherwise. And always the orator was assured of a big house.

When the campaign closed it was found that the mayor and his spellbinders had spoken at about ninety picture theatres, the non-partisan citizens' ticket had spoken at forty-six and the Republican and Progressive candidates at several others.

"I know of no way in which we could have reached so many persons in such a short campaign," F. A. McGervey, secretary of the speakers' bureau of the citizens' movement, said. "Each show averaged at least three hundred voters and one ran as high as two thousand."

G. E. QUISENBERRY.

Exhibitors Win Censorship Victory

Detroit Board of Estimate Rejects Plan to Censor Films at Police Station—Women Appeal to Board in Vain

Detroit, Mich., April 27.

MOTION Picture Exhibitors of Detroit won a quiet victory when a committee of the Detroit Board of Estimate eliminated from the city budget an item of $43,400 for the establishment of a censorship bureau in the central police station. This was to fit up a room, provide an assistant to Police Censor Lester Potter and a machine and have all films carted to the police station, exhibited and passed upon there.

Mrs. R. H. Ashbaugh, a prominent club woman, appeared before the board committee and urged the appropriation and declared that the club women of Detroit are working hard to have a woman appointed on the police force to censor films. The committee board refused to reconsider its action.

The police commissioner has expressed himself as satisfied that the work of Police Censor Lester Potter was conscientious and efficient.

Orrin Giddings Cocks, secretary of the National Board of Censorship, of New York, addressed the Detroit Motion Picture Exhibitors' League Tuesday, April 21. He was introduced by A. J. Gillingham, head of the Detroit exchange of the General Film Company. He urged the Detroit houses to shun the fly-by night films which have escaped the censorship of the national board. He declared that 97 per cent of the films exhibited in this country had been passed by the board and that it was the other 3 per cent that brought odium upon the motion picture business.

Speaking briefly of the proposed plan of having all films taken to a room at police headquarters for inspection, Mr. Gillingham reminded the exhibitors that disorderly houses and pawnbrokers were at present the only institutions being made to report to the police and that it was proposed to class the motion picture exhibitors with these.

With Exhibitors In and Near Buffalo

By C. B. Taylor

New Exchange Opens—Features Going Strongly in Lake Erie City—"Pauline" and "Lucille Love" Capture the Town—What Managers Are Doing

THE opening of the new Elmwood Theatre at the corner of West Utica and Elmwood, on Monday evening, April 27, was an event in the local motion picture world. The theatre is one of the largest and costliest playhouses in the United States, devoted exclusively to photoplays, with capacity of 1,600, and every device for the comfort and convenience of its patrons has been installed.

The ventilating is of sufficient capacity to renew the air every few minutes; an air-filtering device making the air absolutely pure being in use. The balcony is reached by a few steps of easy grade, making that section as desirable as any part of the theatre. The lobby is of Rossetti marble and the interior is finely decorated.

A capacity audience was in attendance on Monday evening and were enthusiastic over the beauty of the surroundings, the music and the excellent photography projected upon the screen.

Church Organist Plays

The orchestra consists of eight men, under the direction of Irving A. Tallis. A four-manual Skinner organ supplements the orchestra program. Prof. Bertram A. Forbes, who was organist at the Central Park Presbyterian Church, has assumed the position of organist.

The boxes are set directly opposite the stage, following the London arrangement and are furnished with large easy chairs. The new Elmwood Theatre will use the General Film Company service.

The rumor that the Star, Teck and Majestic are planning to run motion pictures this summer, has created some comment among local exhibitors. When asked what the local men would do to combat this situation of added competition, Manager Edel, of the Strand, said:

"There is nothing to do to offset the situation. There is too much booking in the open market. Local houses cannot handle all the material which feature men are offering, and they must place these films somewhere. They find a solution in the local legitimate houses."

Mr. Sherry has been in Toronto to arrange for the opening of the new Hippodrome Theatre, owned by the Shea Amusement Company. It is rumored that he will later manage the new Hippodrome Theatre in Buffalo, which will soon be opened by the Shea Company.

The new offices of the Victor Film Company, at 35 Church street, Buffalo, are now completed and present an up-to-date appearance. Manager Hopkins recently gave a private exhibition of "Samson" at the Family Theatre, which was attended by a large audience of local exhibitors.

It is rumored that the Green Features, Inc., will establish an office in Buffalo. Mr. Cohen, of that company was in Buffalo last week and gave a private view of "A Modern Mephisto" and "Vampires of the Night" at the Strand Theatre. The first will be shown in Buffalo at the Allendale Theatre.

H. M. Warner, of Warner's Features, Inc., New York City, was in town recently looking over the local field and consulting with Manager Chadkin of the local branch at 23 West Swan street. Manager Chadkin reports a great demand for "Zingo," the big four-part feature of this company.

Post-Lenten Business Booms

Mr. F. H. Peterson, of the Wintergarden Theatre, in Jamestown, N. Y., was in Buffalo recently and reported a very noticeable awakening of business following Lent. The Wintergarden is one of Western New York's most modern theatres and enjoys great popularity with motion picture enthusiasts of Jamestown.

William H. Kneib, of Erie, Pa., owner of the Wilkay Theatre in the above city, was recently in Buffalo making a survey of the film market that is concentrated in Buffalo.

Manager E. Meadows, of the local special feature department of the General Film Company, has been working up considerable interest among the local suffrage organizations in connection with his coming release, a five-reel Pathé film, entitled "A Militant Suffragette." Manager Meadows has invited the entire membership of the Buffalo organization to be present at a private showing of the film at the Strand Theatre.

Rochester Exhibitors Visit Buffalo

During the past week Manager Edel, of the Strand Theatre, has been showing "The Three Musketeers" to capacity audiences. On Monday, May 4, and continuing to the 7th Burr McIntosh comes to the Strand in "In Mizzoura."

T. S. Powers, manager of the Gordon Theatre, Rochester, one of the most beautiful photoplay houses in Western New York, and who is a real wideawake exhibitor, took advantage of the Rochester Sunday closing law last week to visit Buffalo and look over the local field.

He was accompanied by W. A. Callahan, secretary of the Rochester Exhibitors' League and who is interested in the new Hippodrome Theatre in Rochester. Mr. Callahan stayed in Buffalo over Monday and gave some interesting details of his new house, which will open next Labor Day.

The new Hippodrome will be one of the most modern houses in the country, and will set a new pace for pictures in this part of the State.

George W. Erdman will assume the management. On the opening bill will be "Goodness Gracious!" direct from the Vitagraph Theatre, New York City.

Mr. William Rosenthal is making a tour of the State representing the exclusive feature service of the General Film Company.

"Perils of Pauline" Shown

Manager Henry Marcus, of the New Lyric Theatre, is showing "The Perils of Pauline" in connection with the Buffalo "Sunday News," which is running the series of stories each week, devoting an entire page in their special motion picture section. Manager Marcus reports a gratifying business at his popular theatre.

William Leyser, manager of the beautiful Marlowe Theatre, corner Virginia and West avenues, has "Paid in Full" on the program for his patrons this week. Manager Leyser also starts the first series of "Lucille Love, the Girl of Mystery," this week. The Marlowe Theatre is one of the most modern photoplay houses in Buffalo, and is owned by John Oishei, manager of the Teck Theatre.

The Buffalo "Sunday Times" is running "The Girl of Mystery" series every Sunday, devoting two pages to the feature. The Family Theatre is showing the pictures simultaneously with the publication of the stories.

Harry Graves has been appointed assistant manager of the Strand Theatre succeeding William G. Kaliska. Mr. Graves is a new man in the motion picture business.

Some important changes have been made in Buffalo exchange circles. Dan Savage, for the last few years manager of the local branch of the Mutual Film Corporation, has resigned. He will be succeeded by M. M. Miller, of Cincinnati, where he was engaged in special work for the Mutual company. Mr. Miller is now on the job while it is announced that Mr. Savage will engage in the motion picture supply business in Buffalo.

Another change that is creating a great deal of comment is the resignation of Joe Schugert, manager of the regular service of the local branch of the General Film Company. Mr. Schugert has resigned because of the pressure of outside interests which will take up all his time in the future. A handsome loving cup was presented to Mr. Schugert by the employees.

Manager E. Meadows, of the special feature department of the General Film Company, gave a private exhibition of "A Million Bid" at the Strand Theatre on Wednesday evening at which a large audience of local exhibitors and exchange men were present. The film was well received and will be shown at the Strand for four days, May 4-7.

LEAGUE CONVENTION DATES

The following is the corrected list of convention dates of the Motion Picture Exhibitors' League of America for the United States. These dates will positively remain as stated.

Springfield, Ill., St. Nicholas Hotel, April 28-29; Rochester, N. Y., Seneca Hotel, May 5; New York City, meeting of New York City Local, May 7; Philadelphia, Pa., Continental Hotel, May 8; state officers will meet in excutive session and afterwards attend a local meeting; Baltimore, Md., grand ball, May 9; Charlotte, N. C., Stonewall Hotel, May 18, 19, 20; Tri-state convention, North and South Carolina, will meet to organize; Birmingham, Ala., Hillman Hotel, May 21-22; Alabama, Mississippi, Georgia and Tennesseé to meet in Alabama. All of these states will elect new officers and delegates to attend the Dayton convention; Des Moines, Iowa, Kirkwood Hotel, May 28-29; Grand Island, Neb., June 2-3; Detroit, Mich., Hotel Tuller, June 9, 10, 11; Indiana, June 9; West Virginia, June 16-17.

POLICE DRILL FOR CAMERA

Motion picture cameras of many companies took thousands of feet recently in Jacksonville, Fla., of the police department and officials of the city. These pictures will be exhibited for the benefit of the Confederate Veteran reunion fund. Practically the entire police force were the targets for the camera, the Mayor also posing.

Sawyer, Inc., Announces Plans

New Firm Will Book Feature Films as Vaudeville Agency Books Acts —Will Buy, Sell and Produce Features, Too

A NEW concern has been formed by Mr. A. H. Sawyer, under the firm name of Sawyer Incorporated, for the purpose of booking, buying, selling and producing feature films, with offices on the eighth floor of the new building at 1600 Broadway, New York City.

Mr. Sawyer is, and has been for ten years past, a prominent motion picture man. Before the opening of his screen career he was a well-known actor. Later he controlled a large number of theatres and it was he who put Kinemacolor in America, being the manager of that concern for a long time. Under his experienced and guiding hand, Sawyer Incorporated canot help but be a big success.



A. H. SAWYER

The offices and projecting room of the new concern are to be elaborate and luxurious as money and brains can make them, and will be ready for occupancy and open to visitors early this month. A new idea will be brought out in the projecting-room which will be run on the style of a club. Refreshments of all kinds will be served the guests, an innovation which doubtless will double the pleasure of those witnessing Sawyer features.

In other ways the projecting-room is to be most elaborate and luxurious. The lights are to be concealed in the ceiling and the room is to be beautifully decorated, while of course, easy chairs and desks will be at the service of all.

The new firm will book feature films as a vaudeville agency books its acts and actors. Feature films will be bought and sold outright as well, and besides this Sawyer Incorporated will produce their own features. Their first piece will be the initial offering of the Hefco Films, "The Lightning Conductor," in seven reels, with Dustin Farnum and an all-star cast.

This will be followed by "The Bells," "The Queen of the Smugglers," "The Bush Ranger's Bride," and others, the last being one of the dramas of Australian life, corresponding to our "Westerns." Sawyer Incorporated will release a number of these pictures.

Although the offices are not complete as yet, the firm is doing a considerable business already, and the management will be glad to welcome those who wish to visit them.

STARS WILL GATHER AT CHICAGO BALL

A number of screen stars will attend the ball of the International Motion Picture Exhibitors' League to be held in Chicago on May 14. The Coliseum and its annex have been hired for the event, which is extensively advertised and should be attended by thousands.

Among the screen favorites who will be present are: Kathlyn Williams, Thomas Santschi, John Bunny, Maurice Costello, Kate Price, Anita Stewart, Julia Swayne Gordon, Marc McDermott, Francis X. Bushman, Mary Fuller, Gladys Hulette, Norma Phillips, Marion Leonard, Helen Gardner, Gene Gauntier, King Baggot, Florence Lawrence, Leah Baird, Malcomb Williams, Mary Pickford, J. Warren Kerrigan, Crane Wilbur, Thanhouser Kid and Kidlet, Broncho Billy.

EXHIBITOR MAY SUE FOR PERMIT

Louisville, Ky., April 28.

Residents of the Highlands section of this city are objecting to the erection of a new motion picture theatre building, and when Harry R. Whiteside applied for a permit to erect the proposed airdrome the city building inspector refused to issue one.

Counsel has been employed and suit may be instituted to force the building inspector to issue the permit.

WILL FIX ZONES FOR PICTURE HOUSES

Minneapolis Alderman Proposes Law to Limit Theatres to Business Streets of the City, Barring Them From Residential Districts—Refuse License to Theatres Located Near Public Schools

Minneapolis, Minn., April 27.

AN ordinance establishing zones in which motion picture theatres can be operated in this city will be taken up by the city council in May as a result of the opposition expressed at the council's license committee to-day when the application for fifty motion picture theatre licenses came up.

Protests in the form of petitions and in expressions by school officials and representatives of women's organizations so taxed the committee that Alderman James E. Mehan announced that he had been considering an ordinance for the establishment of zones within which motion picture theatres would be allowed to operate, and that he expected the ordinance would be ready for consideration within a week or two.

Opposition to the motion picture theatres came after Nathan Kahm had made application for a new license in order that he could rebuild the Diamond Theatre, 802 Sixth avenue N., which was destroyed by fire a few weeks ago. The theatre is directly opposite the main entrance to the Sumner School, and school superintendents were on hand to voice their sentiments against its rebuilding.

Mr. Kahm stated to the committee that the theatre was not open afternoons, with the exception of Sundays, so consequently it did not interfere with the school, but City License Inspector Gray contradicted this statement.

MRS. T. F. KINNEY, of the Women's Welfare League, then suggested an ordinance fixing the distance from schools within which picture shows will be prohibited, like the saloon regulation.

"What distance would you recommend?" Alderman M. P. McInerny inquired.

"There are some motion picture theatres in the city that should not be permitted within two miles of a school," said Mrs. Kinney.

"Would you like to see an ordinance passed prohibiting motion picture theatres within two miles of any school?"

"Under present conditions, yes. At any rate, I think that three blocks would be a good distance."

T. W. Gilbert, principal of the Sumner School, also protested against the granting of a motion picture license to Mrs. R. Freedman, 718 Sixth avenue N., about a half a block from the school. He asserted that while it was not one of the worst motion picture theatres, it is "cheap, dangerous and a hangout like the Kahm place was before it burned."

"HOW much worse is a theatre 400 feet from a school than one a block away?" Alderman McInerny asked. "I am willing to recognize that new theatres should not be allowed next to schools but where money has been invested and the place has been running for several years, as in this case, I cannot see any good argument. Here it would be unfair to a woman who conducts the theatre."

"A talking machine at either place would annoy the school," declared Mr. Gilbert.

Alderman E. J. Sweeney said he had heard no complaints against the old Diamond Theatre, but he believed the motion picture shows should be put farther away from schools.

The Kahm application was denied on motion of Alderman Frank Heywood, seconded by Alderman McInerny. The action granting the application for Mrs. Freedman's theatre half a block away was allowed to stand.

THE second motion picture license was refused on the application of J. L. Ranger, 3809 Nicollet avenue. Alderman A. H. Parks said that while there are one or two stores in the immediate vicinity, the theatre is proposed in a beautiful residence district where the property owners are almost unanimously opposed to the project. He declared further that he would oppose any more motion picture theatres in the thirteenth ward.

In reply to this Mr. Ranger submitted to the committee a petition signed by residents of the ward urging favorable action and he said that if the place proved objectionable the license could be revoked. The committee, however, refused to grant it.

"Motion picture theatre men of Minneapolis should co-operate together and legitimize the business," said Alderman Mehan in discussing the reasons for his proposed ordinance. "I think all motion picture men of the right mind will agree that such a theatre should not be operated directly across from the entrance of a public school. As it is now, the school pupil is having a hard enough time to keep his mind centered on his work, and when there is a picture-house nearby it is liable to cause a disruption in the child's mind."

"BUT the film people should band together to protect their interests. Do you know that the committee's attention was called to one of the local neighborhood houses after mothers complained of the conduct of young boys and girls about the theatre? We investigated, swore out a warrant for the arrest of one of the men, and he skipped the city.

"That is just one of the demoralizing conditions that exist around a theatre where the manager has no business integrity nor ambition to make his theatre a progressive one.

"Of course, the majority of the motion picture theatres in this city are conducted in a straight, clean, businesslike manner, but there are a few that are bad and it is for that reason that I say the theatre men should band together to legitimize their business.

"IN my zone bill, which I will have ready in a few weeks, I intend to allow motion picture theatres only on business streets.

"I plan to make it this way in order to keep the theatres from encroaching on residential streets as they have tried to do.

"The ordinance will not be a narrow one, and will allow the theatres in the community centers as before, but they must not strike off from the main business streets of the neighborhood," said Alderman Mehan.

JEFF JONES.

NOTICE TO THE TRADE

Owing to the number of people going around and posing as being connected with the Motion Picture Exhibitors' Association of Greater New York and soliciting advertisements for all kinds of programs, the above organization has decided to abate this nuisance to manufacturers and ask their co-operation in denying all such applicants space advertisements for programs which are of no material use to them.

This will apply to the International Exposition of the Motion Picture Trades to be held in the Grand Central Palace, June 8 to 13. There will be no advertising programs of any kind published for this event. A guide, showing spaces occupied by the exhibitors, will be issued free by the Exposition Committee.

The Motion Picture Exhibitors' Association, of Greater New York further give notice that in future no advertising programs will be issued of any affair given under their auspices.

MAKING FEATURES PAY AT A QUARTER

BY G. E. QUISENBERRY

Roy Crawford, ex-Showman, Now Full-Fledged Exhibitor, Is Doing It—Blllboard and Newspaper Advertising Are His Strong Points; 24-Sheets Are Good Enough for Him.

SEVERAL weeks ago Roy Crawford, Western theatrical manager, was in New York City. During his stay there he called upon J. J. Shubert, head of the theatrical syndicate of that name.

"The day of the motion picture is here," Shubert told the Western man. "During the next year or two many showmen, now operating 'legitimate' theatres, will go into the movie business."

Mr. Crawford returned to his home in Kansas City and in two weeks his house in that city, the Willis Wood—in which have played Wilton Lackaye, Kitty Gordon, Emma Trentini, Robert Edeson, Max Figman, Charlotte Walker, Ethel Barrymore, De-Wolf Hopper, Joseph Jefferson, Maude Adams, Richard Mansfield, Clara Morris. and others—had opened to the new form of drama.

And three more of Mr. Crawford's fifteen theatres throughout the Middle West will follow in rapid succession.

THE Crawford motion picture houses play a single feature at a show. Whether it run five or ten reels, nothing else is shown and Roy Crawford believes they will be a financial success.

On the first and second floors of his Kansas City house he can accommodate twelve hundred persons. Four shows a day, twenty-five cents for the first floor, ten cents for the balcony—the gallery not opened—he does not worry about the financial end.

The Willis Wood as a motion picture house is being operated exactly as was the Willis Wood when flesh-and-blood actors trod its stage. Printed programs are handed to the incoming patron who possibly has been attracted to the playhouse by some of the Crawford outdoor advertising. A uniformed usher leads the newcomer to his seat and if an intermission is under way, the patron may listen for a few minutes to the orchestra.

"MY theatre force is exactly the same as it was before the silent drama was installed, except for the stage hands," Mr. Crawford said recently.

"My advertising is the same and in every way my aim is to run the Willis Wood with motion pictures exactly as it was when musical comedy or drama was being played. The motion picture has developed until it has reached the point that such a show is entirely profitable."

In Topeka, Kan., of the two Crawford houses, the Majestic has already been converted into this type of house and the Novelty, vaudeville, will turn to it next fall.

In El Paso, Tex., the Crawford already is running feature films along similar lines and a deal is pending whereby the Brandeiss in Omaha will be leased by Crawford and his father for similar amusement.

MR. CRAWFORD'S billboard advertising is probably unique in motion picture circles.

Each week he puts out 24-sheets at thirty stands, 8-sheets at one hundred stands, and 1-sheets at five hundred others.

Newspaper advertising runs twenty-eight lines on Sunday and eight weekly with an occasional special announcement of forty to fifty lines. He is using at the present time no other advertising except the conventional lobby display.

"A few years ago vaudeville came in as a child of the ten-cent show and has been increased to 10, 20, 30 prices," he explains.

"The movie came in at 5 cents, went to 10 and will go to 25 and up.

"The growth and increase in the motion picture show business is now exactly as was early vaudeville.

"Producers are putting out high-class films to-day. Fine, big theatres are needed in which to show them and it is only through the big theatres that such elaborate productions may be put on profitably. And they will pay big in the big houses.

"Next fall the theatre season will find many surprises for itself.

"Many a traveling theatre company will give way to the box of reels sent by express.

"Many houses now playing to voice and song and flesh and blood will play the white screen and the magic movement."

"Reel Fellows" Plan Headquarters

PERMANENT headquarters was the big topic under discussion at the last meeting of the Reel Fellows Club, of Chicago, at the new Fort Dearborn Hotel. This meeting was attended by practically all the old members and a number of new members. The suggestion of permanent headquarters made by the board of governors was enthusiastically received. The matter was put up to a committee consisting of Harold Vosburgh, Allen Haase, Wallace Beery, Walter Early and Tom Quill. Among the affairs suggested was that of a combination theatrical and ball.

Many new members were taken in at the last meeting among whom were numbered William Shaw Bastar, ABO Feature Film Co.; A. L. Haase, Electricity Magazine Corporation; Edwin H. Hibben, Saturday Evening Telegraph; Wallace F. Beery, Essanay; Eddie Redway, Essanay; S. E. Kinkead, Geo. Kleine; Cullen Holmes Terrel, George Kleine offices; Homer C. Conde; Morton L. Vance, Vance Mfg. Co.; Albert V. Steis, Essanay; Fred H. Wagner, Essanay; Wm. M. Young, Essanay; Edward S. Gaylor, Jr., the Morgan Lithographing Co.; George Berg, Kleine Optical Co.; G. E. Still, Photoplay Magazine; Charles A. Ziebarth, Bell & Howell; Frank S. Phelps, George Kleine offices; Joseph A. Roack, Essanay; Richard C. Traverse, Essanay Film Mfg. Co.; Harvey E. Gausman, Essanay; Rapley Holmes, Essanay; E. L. Hickey, Barnes, Crosby & Co.; Merle E. Smith, George Kleine offices, and Harry McRae Webster, Essanay.

It is seriously being considered by both the board of governors and the members of the Reel Fellows Club to increase the initiation fee as soon as one hundred members are secured.

PICTURES IN PUBLIC SCHOOL

Motion pictures in public schools in New York have at last become a reality. After much opposition, No. 155, in Brooklyn, has built a booth and has started exhibiting. The auditorium is not sufficiently large to hold all the students, who are taken down in three shifts, divided according to grade.

At the present time the pictures shown are "Little Red Riding Hood" for the younger children, "Paul Revere's Ride" for the intermediate grades, and "Julius Cæsar" for the oldest pupils and alumni.



The Playhouse, a Motion Picture Theatre

THE MOTION PICTURE NEWS presents here reproductions of photographs and drawings illustrating a theatre built by the editor of this department. It enables the writer particularly to emphasize an important point in a recent article upon the "Selection of Sites" and further to describe a peculiar fireproof construction. It is built upon a lot 50 feet by 100 feet—a size very often met with by city builders of small theatres.

The illustration of the longitudinal section (Fig. 1) shows the height of the grade at the rear wall line. The excavation at the rear was to a depth of 22 feet, and over the entire area of the lot there was an average of about 12 feet. The earthwork consisted of hardpan, all of which had to be removed from the premises

As shown on the plan (Fig. 2) there had to be built a substantial retaining wall about the stage, which was built of reinforced concrete. The excessive height of the earthwork of the site raised the cost of the building $2,000, this cost, of course, being a total loss, for the owner receives no return upon this part of his outlay.

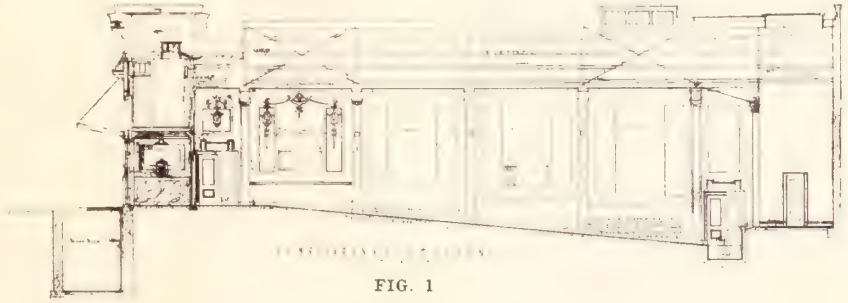


FIG. 1

The owner purchased the site with the specific object of placing a theatre upon it, but did not take into consideration this important matter. Nevertheless, with all that, luck was with him, for his neighbors on either side erected buildings on their land, thus saving him from the necessity of constructing retaining walls to support both sides, at a cost of almost $2,000 additional, as well as from narrowing the space of the land for occupancy by almost three feet.

THE problem presented to the architect in this case was to obtain a maximum seating on a lot, as before said, of 50 feet frontage by 100 feet width, to provide a small stage for light vaudeville, and 4-foot alleys for both sides as required by the local building ordinance for an interior lot, and to provide also an absolutely fireproof building. The additional factor of minimum cost was, as usual, also present.

To obtain the greatest number of seats, the thinnest wall construction had to be adopted. Had the walls been built of brick of the thickness required by the building ordinance, they would have had to be, with furring and interior plastering, at least 18 inches thick, or for the two walls 36 inches, whereas the writer designed the structure with but 6-inch walls, or a saving of 24 inches.

This was done by designing the building with steel trusses set on steel columns, with walls of the Berger Manufacturing Company's metal lumber. This was metal-lathed on both sides and plastered on the inside with the usual patent mortar and white coat, with ornamental plastering and cement, plastered on the outside.



FIG. 2

Steel purlins were riveted on between the trusses, over which was placed Berger Ferro-Lithic Rib-Trus steel, self-centering lath, which received 2 inches of concrete on the top and a cement plaster at the bottom, thus providing a 3-inch reinforced concrete roof without the expense of wood centering.

On a line with the bottom chord of the roof trusses, there was placed a metal-lathed and plastered seiling. All interior partitions were likewise built of metal furring, metal lath and plaster.

THE front or street section of the building was built of brickwork. With the above described construction the writer was enabled to obtain the accommodation shown in the ac-



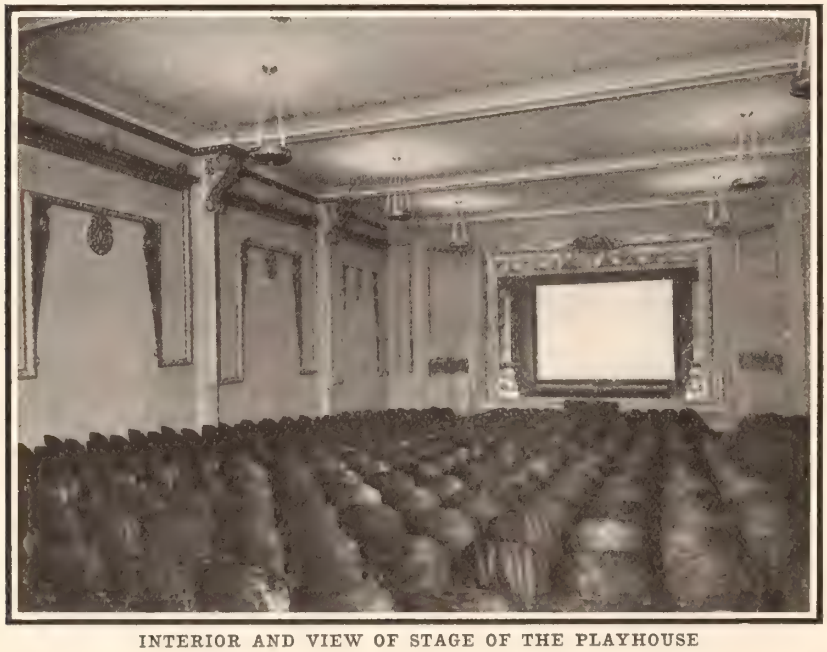
FRONT OF THE PLAYHOUSE

companying plan and a seating for 550 patrons.

The photograph of the interior shows wall pilasters and ceiling beams, resulting respectively from the column and truss construction. The decorations, simple as they are, follow Greek lines and the strong colors of Pompeii. Attention is here called to the indirect system of lighting adopted, permitting a comparatively light house.

The screen was furnished by the lessees, and it is to be regretted that they only use a white canvas. As the section shows, there is a very prominent slope to the auditorium floor, and a clear view of the stage and the screen may be had by all patrons.

THE photograph of the exterior shows an extremely simple design. The building is located directly opposite a denominational orphan asylum, and on the same street, within two blocks, there are three churches of other denominations. For this reason it was thought best to have the exterior as modest as possible.



INTERIOR AND VIEW OF STAGE OF THE PLAYHOUSE

The masonry is of tapestry brick and terra cotta, and the cornice is entirely of sheet metal.

This theatre, which is located in one of the larger cities of northern New Jersey, was built in the midst of a field already over-supplied by a number of 300-seat capacity houses. By its capacity, its coziness, and its system of heating and ventilation it has met with immediate and continued success, to the detriment of all others, who now only get its overflow.

NATHAN MYERS.

PITTSBURGH THEATRE WILL COST $50,000

A $50,000 motion picture theatre will be opened to Pittsburgh motion picture lovers early in September of this year on Penn avenue, just west of Highland. Rowland and Clark, among the first to operate motion picture houses in the Smoky City, will operate the new theatre, which will have a seating capacity of 1,000.

The new theatre, which is to be called the Regent, it is said, will be one-story in height, with a foyer opening on Penn avenue, faced with marble, and giving off into retiring rooms for men and women. A large fountain, the water spouting from a jet upheld by a Cupid, will spout at the interior end of the passage.

The screen will have a regular stage setting and promises to be one of the largest in Pittsburgh, measuring 22 feet in width by 18 in height.

On the left of the screen will be a pipe organ. The lighting system will be semi-direct, with parallel rows of red and white lights, either of which can be used separately. The most improved ventilating system will be installed.

2,000-SEAT HOUSE FOR PORTLAND, ORE.

THE era of big motion picture theatres is beginning to dawn on the Pacific Coast, especially in Portland, Ore., where Melvin G. Winstock is engaged in constructing a theatre that will seat 2,000 persons, and will cost $100,000 before it is ready for the public.

The new house will be known as the National and it is the intention of the manager to open it as early in the summer as possible. The theatre will be remarkable for its departure in many ways from the present type of motion picture house.

In the first place, every seat in the house will be reserved for every performance. Two elevators will carry patrons to the balcony and the gallery. These cars will run to the roof as well, where in summer a roof-garden and open-air theatre will be operated.

Last but not least, the basement of the building will be devoted to a children's playground, and toys and games will be provided by the management. Parents will be encouraged to bring their little ones and leave them in the play-room, while they are viewing the pictures upstairs. Two shows will be given every afternoon and two at night.

The
Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES
Published Every Week by
EXHIBITORS' TIMES, Inc.
220 West 42nd Street, New York City
Telephone Bryant 7650
Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

WM. A. JOHNSTON.....Editor
MERRITT CRAWFORD.....Managing Editor
LESLEY MASON.....News Editor
E. J. HUDSON.....Circulation Manager
E. KENDALL GILLETT.....Advertising and Business Manager

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $3.00, Foreign $4.00 per year.

ADVERTISING RATES on application.

Copy for next issue must reach us by Wednesday 11 a. m.
For Feature Booking Directory see Page 57
For Buyers Guide See Page 65

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX May 9, 1914 No. 18

WHY?

THE first of William Lord Wright's revelations in connection with the Ohio Censorship Board is printed on another page of this issue of THE MOTION PICTURE NEWS. Mr. Wright's integrity is as unassailable as his familiarity with the situation he discusses. His words speak for themselves. Let those involved answer them satisfactorily, if they can.

But there is one question that needs to be answered at once.

Why is M. A. Neff so fervent and enthusiastic a champion of State censorship of motion pictures?

THE MOTION PICTURE NEWS is not asking this question.

It is the thousands of exhibitors in every locality of the country who are asking it. They will continue to ask it until the true answer is forthcoming.

* * *

THIS is in no sense a personal attack upon M. A. Neff. THE MOTION PICTURE NEWS has no battle to fight with Neff, *nor is it stooping to fight the battles of any other individual or organization.*

THE MOTION PICTURE NEWS takes issue, solely and simply, with Neff's State Censorship policy, because it believes that state censorship, no matter who advocates it, is disastrous to the exhibitor and the manufacturer.

And THE MOTION PICTURE NEWS will continue to fight state censorship, and all censorship, with every legitimate means in its power, no matter who champions it.

But let Neff and every member of the Motion Picture Exhibitors' League, and every member of every other exhibitors' organization, remember this: THE MOTION PICTURE NEWS *is not the organ of any organization. It is the organ of the exhibitor, and the organ of ALL the exhibitors.*

And it is as the exhibitors' organ that THE MOTION PICTURE NEWS has entered the lists against state censorship.

* * *

FOR whom is Neff speaking when he preaches state censorship as a remedy for the censorship evil?

Not for the exhibitors of Ohio, nor for the exhibitors of the country. The rank and file of the Motion Picture Exhibitors' League of America, of which he is President, are opposed to it.

Not for the public of Ohio. The general cry for censorship was so faint that the legislature was puzzled to know why it was asked to create such a law.

As a matter of fact, is it not true that Neff was speaking for M. A. Neff, and for no one else, when he advocated state censorship?

Is Neff a mistaken enthusiast—to use a term once applied to his political mentor, "The Great Commoner"?

Or are his motives more personal and less praiseworthy?

* * *

IF Neff sincerely believes that he is voicing the wish of the exhibitors he professes to represent, THE MOTION PICTURE NEWS believes he is on the threshold of a great awakening.

Flushed with his success in Ohio, Neff is now preparing to put the exhibitors of Illinois under the political yoke of state censorship. His agitators have been at work for months. The time has been considered ripe to bring up the subject at the state convention, which was held last Tuesday and Wednesday at Springfield.

The same specious arguments have been forced down the throats of the Illinois exhibitors. State censorship is your only hope of escape from such a mockery as the Funkhouser censorship in Chicago. Some of the exhibitors have accepted this reasoning at its face value.

But before the Illinois exhibitors commit themselves to state censorship, before they permit Neff to have his way among them, let them consider the sorry spectacle presented by the Neff-Cox Censor Board of Ohio.

* * *

THAT board is already a political sty. It was created as such, and such was its manifest destiny. The Illinois exhibitors can scarcely hope for a better outcome. They could not imagine a worse.

State censorship is damned in the eyes of all Americans, as every form of censorship is and, let us hope, ever will be. But let the exhibitor remember, too, that state censorship is nothing more nor less than thinly disguised graft. **STATE CENSORSHIP OF FILMS MEANS CENSORSHIP BY POLITICIANS; AND CENSORSHIP BY POLITICIANS MEANS LEGALIZED ROBBERY.**

The Ohio exhibitors know it. The Illinois exhibitors ought to know it. And the lesson should be learned, here and now, once and for all, by exhibitors in every state of the Union.

UNITE! CO-OPERATE! FIGHT!

For the Love of Mike Be Reasonable———

You surely must realize by this time what THE PERILS OF PAULINE mean to you and your theatre. You can see what the great publicity is doing. You *know* that a series was never advertised before like this one is. You *know* that it is publicity that pulls people to your theatre. There are a million and one reasons why *you* should book THE PERILS OF PAULINE. Any one reason should be enough to cure the worst case of "cold feet." Figure it out for yourself and get busy.

Twenty-Five Thousand Dollars in Prizes



Twenty Million Readers Every Week

The Poison Plot

Your Common Sense—Your Business Sense

tell you that THE PERILS OF PAULINE must be the biggest thing ever when the Hearst papers spend *more than three hundred thousand dollars* in advertising. When Pathe put in *six leading stars* to play the parts. What we say is absolutely proved by the attendance at the theatres showing THE PERILS OF PAULINE. Only one thing is left to you—BOOK AND OPEN YOUR DOORS.

Go to It—Get Your Share of the Easy Money

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

What More Could You Expect——

In **THE PERILS OF PAULINE** you have stars—*leading stars only*—playing the parts. It is impossible to gather together for one production greater players, better known players, than Crane Wilbur, Pearl White, Paul Panzer, Francis Carlyle, Eleanor Woodruff and Donald Mackenzie, and when you add to this the Pathé organization directed by L. J. Gasnier we are offering you something that puts the kibosh on everything ever attempted before. *And you know it.*

Great Pathé Star Players



Appalling Irresistible Thrilling Wonderful

Harry Overhears the Plot

The Perils of Pauline

are "getting over" with the public and the exhibitors bigger than anything ever put out before. The Public are taking to it like a duck to water. They recognize *real merit* when they see it. They are being held by an intensely thrilling, real live story artistically staged, superbly acted, perfectly photographed—A story that carries a punch in every episode—a story that is getting better the farther it goes. The public are swarming to see it. *Take our tip—*

Play Pauline Right Across the Board

THE ECLECTIC FILM COMPANY

110 West 40th Street New York City

"FREDERICK THE GREAT"

(Edison)

REVIEWED BY PETER MILNE

THE scenery and settings are the strong points in this feature. The scenes in the old palace, in the monasteries and on the battlefield are excellent. Several famous paintings are reproduced on the film, among them being one by Mezel and another by Werthmuller. None of the



FREDERICK'S LAST DAYS

scenes are marred by bad photography. The camera work is clear and distinct throughout. A delightful and stirring drama.

The story is that of the life of Frederick the Great. He was mistreated by his father in his youth, but when the latter's death came he swore to avenge an insulting message sent to his father by the Austrians. This led him into the Seven Years' War, from which many dramatic scenes are shown. Frederick the Great called but one man his friend during his life and that was Voltaire. Voltaire is shown plotting treason against the king, but his intended treachery is discovered. The king had lost his only friend, and he died a broken-hearted man. The last few scenes are very pathetic.

The acting is worthy of special mention. The members of the company impersonate the old Prussians of the eighteenth century very well, moving always in stately fashion and not like modern people, dressed in clothes of a past century just for the fun of it. The acting, combined with the magnificent interiors and the well-staged exteriors, make this feature a valuable production.

"PIERRE OF THE PLAINS"

(All Star)

REVIEWED BY A. DANSON MICHELL

IT is not the exception for stage favorites to appear to very poor advantage before the camera, and it is this that manufacturers have had to fight against. Great as some of the "legit" stars undoubtedly are when they are before the familiar footlights, where they can throw the personality of their voice into the audience, they often fail miserably to score a hit when having nothing but a clicking camera and a watchful director for an audience.

Edgar Selwyn is not one of these. In this picture he has proven his versatility and ability to act under any and all circumstances. There is not an iota of camera shyness in all his make-up. Mr. Selwyn is not only the author of the original play, but interpreted the role of Pierre, as in this picture.

The story is a peculiar one, combining romance with adventure. Superstition also plays a large part. Pierre, a rough Indian half-breed, is in reality a gambler, not noted for his fairness, as most stage gamblers are. He reads his future in the cards, and even decides what course he will pursue in the most momentous occasions. Once, when pursued by the police, not knowing which way to turn, he refers his fate to the inevitable cards and eludes his pursuers.

One of the facts that impress those that understand even the rudiments of photography is that, although almost every exterior is a snow scene, there is not even a trace of exhalation. The pictures, it is claimed by the All-Star, were taken in the North Woods, and in many scenes the snow is very deep.

The adventures of Pierre are well known. The production in its original form has been seen in nearly every theatre of size in the country How Pierre the gambler, despised by the girl he loves, proves that he is very much of a man, is a familiar story. His helping the girl, when she unwittingly has had her brother placed in jail, and the method by which they freed him, is but a small part of the interesting five reels. Finally, when he had come to believe that she did not love him, in fact when he thought he knew she hated him, the scene closes and a verse is flashed on the screen. Then comes a vision of the future. The audience sees them together before the fire and then the scene closes and "Finis" is disclosed. The verse, telling of the peculiarities of a woman's love, is most apropos.

Mr. Selwyn is supported by a capable company. Dorothy Dalton, "the" girl, plays with much grace. She is admirably suited for the part. William Conklin plays "Durkin," the heavy; Sydney Seaward is the presumed lover, "Sergeant Tom"; William Riley Hatch plays the inn-keeper, Peter; and Joseph Reider is the brother "Val," who causes much of the trouble.

"A WILL O' THE WISP"

(Balboa)

REVIEWED BY A. DANSON MICHELL

PHOTOGRAPHICALLY this four-reel picture is perfect. With the exception of one foreign company there is not one manufacturer that can even equal it in beauty and finish. The clearness of detail, the lights and shades are worked out with an artistry which at once brings it into prominence.

The preceding paragraph does not by any means belittle the story, nor convey the meaning that the plot is not sufficiently good to go with such perfect mechanical detail. But the salient point is the photography.

The story as told on the film impresses one with being true to life in every way. The writer was informed that it had a tale from life for its foundation, and this seems very likely. The rendition is left in the hands of a capable cast headed by Henry King, formerly of Lubin, and Jackie Saunders. The latter, because of her resemblance to Mary Pickford, is called "the second Little Mary." Her mannerisms are also closely allied to those of Miss Pickford.

In the latter part of the picture some excellent rain effects are obtained. Real flood scenes, taken in California, form an important basis for certain portions of the drama. This is very realistically portrayed.

King and Julia break their engagement and King leaves for the wilderness. His duel with his rival is stopped by Julia and he goes his way. Arriving in the country he changes clothes with a tramp and builds a hut for himself. He meets the Will o' the Wisp and saves her life from the quicksand.

The villain buys Hazel, the Will o' the Wisp, from her father, telling the latter he intends to marry her. Again King saves her and takes her to a farmhouse and leaves her there for safety. The rising rivers become a great menace to the blind father, who has been shut in his house by the villain in revenge for allowing Hazel to escape him. He is rescued by King after an arduous trip and the villain dies in the water.

"CHICOT THE JESTER"

(Leading Players of France)

REVIEWED BY A. DANSON MICHELL

A THREE-REEL dramatization of the novel by Alexander Dumas, which is released May 10. The director must have had difficulty preventing himself from spreading this out into at least one extra reel, but fortunately the opportunity was ignored, hence a story teeming with real action, minus padding of any sort.

The plot may be said to be historically true, following the original story with great exactness, even to the minor details,



THE LOVERS SAY FAREWELL

which are so important. Henri III, King of France, was known to be a degenerate of the worst sort. He has been vividly described, his life made a part of history, by a number of writers, principally Dumas senior, and consequently required but little originality on the part of the director.

The picture is more of a romance than anything else. Although the name might suggest comedy, but little trace of it is found. It is the story of the seemingly impossible love of two young people, one of whom, the girl, is married forcibly to an older man. All concerned are members of the court of Henri, and it is through his unknowing aid that their reconciliation is effected.

Similar to other tales from the pen of this master writer, the plot contains a number of duels. And still like others, the hero always seems to fight and win against the greatest sort of odds. If the time were modern, and the characters in agreement, we might laugh at it as impossible, but so much faith is placed in the ability of medieval characters when they have a sword in hand, that it is easy to accept the plausibility of believing their actions.

A number of court scenes are introduced, showing the character of the courtiers in that period. Although frivolity and foolishness plays a great part, sensuousness is left out entirely, making the film that much better without it.

Chicot the Jester is the only man who dares to disobey the King, and also the only one who really loves him. When the King, jealous of de Bussy, orders Chicot to arrest him, he refuses and de Bussy hides. Diana, whom he loves greatly, is forced to marry de Monsoreau. After much difficulty de Bussy finally frees her from him, and Monsoreau is killed by Chicot, who has been ordered to arrest him. The fights are well staged and a splendid finale is pictured.

"THE STILETTO"

(Reliance)

REVIEWED BY PETER MILNE

THIS one-reel drama produced by the Mutual Company, featuring Courtney Foote and Donald Crisp, is far from the ordinary in more ways than one, and owing to this fact is refreshing and pleasant to see. There is nothing in it to arouse one's finer sensibilities, although the spectator's interest is held without interruption from beginning to end. The piece is remarkable in that only one character appears on the screen a large part of the time.

The "Vendetta" is a branch of the Black Hand that has been committing various atrocities in the mountain districts. A young engineer incurs their enmity by killing one of their band, and thereafter they try to do away with him. He, however, escapes unscathed and kills their leader, who had secreted himself in the young man's house with intent to murder him.

"FIGHTING DEATH"

(Box Office Film Attractions)

REVIEWED BY A. DANSON MICHELL

THIS picture was reviewed in the projection-rooms of the Box Office Film Attractions Company, which controls the rights for New York, northern New Jersey and New England. It was made by Herbert Blaché at Fort Lee, New Jersey.

The feature of the story is the daredevil work of Rodman Law and his partner, Constance Bennett. Not satisfied with merely jumping from the Brooklyn Bridge (incidentally Miss Bennett is the first woman to do this), Law crosses a chasm over a hand cable and dives with Miss Bennett on a horse into the water frozen over with ice, a distance of fifty-eight feet. In this respect, if in no other, the film out-rivals anything else of its character.

Miss Bennett doubles for Claire Whitney in the thrilling parts, since Miss Whitney evidently did not care to take such chances. Mr. Law has found in Miss Bennett a partner worthy of his daring. From all reports she is as willing as he to do anything suggested.

The picture is made doubly interesting by combining a good story with the reckless work of the leading characters. None of their actions but what have a reason. The story is of sufficient worth to stand by itself without the work of either Miss Bennett or Mr. Law. It has a strong romantic interest and is well told.

The story of the film, which is in four reels and released



CLARA REPULSES BARFORD

April 10, is as follows: "Being very hard up, Jim accepts $500 to take care of an illicit still for his enemy. He is nearly caught by the police and forced to run away.

He meets Clara and together, to escape the posse, they make the leap into Ausable Chasm. They are married and separate.

Later they meet again in New York, after stirring adventures and Clara, dressed as a boy, accepts an offer to leap from the Brooklyn Bridge. Jim, unknown to her, also accepts. Here they meet again and become inseparable thereafter.



THE LITTLEST REBEL

Edward Peple's popular war drama enacted by famous screen players.

Its story has touched the hearts of a nation.

Its battle scenes will set a new standard in motion picture production.

A peerless feature under any conditions, but unusually appropriate now that the whole country is excited over the trouble in Mexico. Five reels. Complete line of advertising matter in thorough keeping with the high quality of the picture. State Rights selling.

PHOTO PLAY PRODUCTIONS CO.

FRANK A. TICHENOR Gen. Mngr.,

220 West 42d Street., New York.

Live News of the Week

The Twentieth Century Feature Film Company announce "A Cry in the Night" as their initial release. It is a four-reel drama, depicting the life of an innocent man who escapes from prison, starts life anew and successfully lives down his past.

Work is well under way for the Twentieth Century's studio to be located in Edgewater, N. J., where all the future releases will have natural light, insuring perfect photography. Frederick Beck, who made the American production of "The Three Musketeers," will direct their releases.

George Nash, who is starring in the all-star production of Upton Sinclair's book "The Jungle" is one of America's greatest character men. In the accompanying picture Mr. Nash is seen in the character role of Jurgis, which he portrays in the play. This is the first work he has done for the camera. He has played in



GEORGE NASH AS JURGIS IN "THE JUNGLE"

"Officer 666" and "The Gamblers" and is now in "Panthea."

The popularity of the great story of the Chicago stock-yards is such as to draw many to the box-offices later. Much difficulty has been felt in getting the scenes due to the antagonistic attitude of the meat packers. The original book has been translated into seventeen languages, it is said.

Helen Hesperia, who is said to be one of the highest paid screen artists in Europe, has been engaged by one of the Warner Features companies and will exclusively appear in pictures



HELEN HESPERIA

on that program in this country. She is an actress of the Italian school and will appear in "Under the Mask of Honesty," as star.

Samuel S. Hutchinson, president of the American Film Manufacturing Company, has returned to Chicago after a two months' stay at the California studios. He will shortly go back to the Coast.

The U. S. S. "New York," the largest dreadnought in the service, has left for Vera Cruz, Mexico. A Power's 6-A will be used on the way down in conjunction with lectures on military and naval war tactics.

H. M. Warner, sales manager of the Warner's Features, Inc., has opened four new exchanges and branch offices. They are located as follows: 3 Reilly Building, Wheeling, W. Va., in charge of Edward A. Wheeler; Louisville, Ky., under the management of J. J. Herbert; 333 Oak street, Portland, Ore., with J. W. Dumont as manager; and 445 South Warren street, Syracuse, N. Y.

The Western studio of the Eclair Film Company, at Tucson, Arizona, has contracted for and is producing stories from the pen of Eugene Manlove Rhodes. "The Bar Cross Liar" will be the first of these and will be released in one reel on May 31. The second, "The Blunderer's Mark," is now under way.

The Tivoli Opera House, San Francisco, has purchased and installed one of the American Photo-Player Company's new style 40 Fotoplayers. The installation took place Sunday, April 12. The Tivoli is practically the largest motion picture theatre in San Francisco, and uses a nine-piece orchestra in connection with the Fotoplayer.

The Turner & Dahnken Circuit, which controls a chain of theatres in the West, now has ten Fotoplayers installed in various theatres of their chain.

Dorothy Gwynn, who starred in the Cosmos production of "The Three Musketeers," is now posing for Charles Dana Gibson in a series of pictures Mr. Gibson is drawing for



DOROTHY GWYNN IN "THE THREE MUSKETEERS"

"Life." Previous to her appearance in pictures with the Biograph Company, Miss Gwynn was well known upon the stage, having played for several years with Francis Wilson. She has also been in stock.

George S. Dougherty, one of the best known detectives in this country, and until recently head of the Pinkerton Agency, is said to have warmly praised "The Black Triangle," the first of the Webb series of

pictures. This picture, he said, is the greatest detective story ever brought to this country. It was produced by Films Lloyds, Inc.

"Brewster's Millions" has played at the Strand Theatre, New York, all week. The picture is in five parts and with the appropriate music played by the orchestra and organ of the Strand the play was well received. The following program was rendered: Overture, "William Tell." The Toreador Song from "Carmen," Louis Torre. Sextette from "Lucia" Strand Sextette. Selections from light operas and incidental numbers were given by the orchestra during the exhibition of the motion picture plays.

The Weiland Film Company, of Pittsburgh, have moved from 113 Fourth avenue to larger quarters in Delray street, in that city.

Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, left New York on April 27 for a month's visit to the Hollywood studios of that company.

"Tess of the Storm Country" has established a record in Pittsburgh. More than 17,000 persons paid double price to see it.

The Universal Company have formed a "general" stock company, exclusively made up of extra players on the Coast who have shown sufficient talent to be kept on hand and used with the regular companies when needed. This is a precedent which should work out well. The former extras will be on salary and will be advanced to the "regulars" as required and as their talent deserves.

Edward Sullivan, of 111 West 104th street, New York, reports the sale of the Radiant Vellum Screen, which he installs, to the following theatres: Grand Theatre, 741 Grand street, Brooklyn; Favorite Theatre, 533 Eighth avenue, New York; Union Theatre, 505 West Forty-second street, New York, and the Bryant Theatre, 223 West Forty-second street, New York.

R. L. Goldberg, of the Casino Feature Film Company, of Detroit, Mich., has just returned from a tour of the state. He reports business very quiet in the copper district, on account of the prolonged strike, but promising in the lower peninsula.

The Famous Players Film Company, of New England, report rapid booking of the feature "Pierre of the Plains." The office of the company is at 31 Beach street, Boston, Mass.

The All-Star Feature Corporation has contracted with Lew Dockstader, the famous minstrel, to appear in a photoplay written especially for him, within a short time. Many of his stage associates will appear in the production.

Augustus Thomas, director-general of the All-Star, will personally supervise the making of the Dockstader film. The picture will probably follow "The Jungle," the Sinclair story which the All-Star is now making.

The marriage of Tsuru Aoki, the Japanese leading lady of the New York Motion Picture Company, and her leading man Sessue Hayakawa, took place on May 1, in Los Angeles, Cal. Miss Aoki has been starring



TSURU AOKI

with Thomas H. Ince for some time, and is now working in "The Typhoon" and "The Wrath of the Gods." She first came to this country from Tokyo, Japan, at the age of eight, and was left in Los Angeles in a convent.

The number thirteen plays a prominent part in the adventures of "Our Mutual Girl." The thirteenth chapter was shown on April 13. Reliance Brand, 29 Union Square, Philip K. Mindil and sixteen actors besides Norma Phillips have the superstitious number of letters to their name.

Colored stickers are being used by the Broadway Theatre, Detroit, Michigan, telling of the showing of "Samson" and depicting the wrecking of the temple.

G. W. Sawin is now manager of the Famous Players' Film Company, branch office at Atlanta, Georgia. The office is in the Rhodes Building, and controls the product of the company for Alabama, Georgia, Mississippi, Florida, Tennessee, Louisiana, and North and South Carolina. Mr. Sawin was formerly manager of the Washington branch of the General Film Company.

The Manhattan Feature Film Company is now located at 143 West Fortieth street, New York. They have purchased the American rights to nineteen foreign productions which they will book direct from their own exchanges.

The Rolands Feature Film Company, producers of "Trapped in the Great Metropolis," have made arrangements with Victoria Wallace and Albert Prisco, the principals of this production, to appear in the theatres where it is shown.

Leon J. Bamberger left New York on Tuesday last to go to Pittsburgh for Warner's Features, Inc. Mr. Bamberger will assist Max Herring, the manager of that exchange, and cover the surrounding territory.

James Steele, manager of the Famous Players' Film Company, of Pittsburgh, has returned to that city after a visit of several weeks duration in New York. He has brought with him a number of features which he will use in connection with his large productions.

A. W. Blankmeyer, formerly of the Universal Exchange, in Detroit, the managership of which he resigned, is in New York on business, the character of which he will not disclose. He says he will continue in the motion picture business, however.

Bert Adler, one of the best known publicity men in the business, who has had charge of the interests of C. J. Hite since his coming into this business, has been raised in position. He has been created special representative of the Thanhouser Company with a roving commission that will take him all over the country.

William L. Sherry, of the William L. Sherry Feature Film Company, Inc., was in Buffalo and Rochester, N. Y., recently, and spent a day in looking over the local field.

There is a strong demand for "Forgiven" or "The Jack of Diamonds," according to the Stellar Photoplay Company.

"NEPTUNE'S DAUGHTER"

(Universal Special Features)

REVIEWED BY A. DANSON MICHELL

JUST as Thackeray is remembered by the world as the author of "Vanity Fair," so will Herbert Brenon be associated as the producer of this wonderful seven-reel masterpiece. Not that others did not contribute to its worth. Credit is certainly due Captain Leslie T. Peacocke for the scenario, Annette Kellermann and those supporting her for the acting, and Andre Barletier for the photography, but the principal praise belongs and must be ascribed to Herbert Brenon as director.

Mr. Brenon has directed a number of features. Among



ANNETTE TO THE KING'S RESCUE

them might be mentioned "Absinthe" and "Ivanhoe" as the most notable, but he has never attempted anything of the proportions of this. It is difficult to find words to describe its value to the world of motion-picture followers. Suffice to say nothing has ever been done of its kind that can equal it.

The play, which is really an extravaganza, does not deal with "water stuff" exclusively. The plot concerns two kingdoms, that of Neptune beneath the sea, and that of King William, a mortal. Neptune's daughter, played by Annette Kellermann, acts as the go-between for the two.

Miss Kellermann, in a recent interview, said she did not wish to go in for swimming and diving any longer. She wanted a play in which she could have a dramatic part so she might be judged for her histrionic merits. In this production she has proven her right to such consideration.

The remainder of the cast are as follows: William E. Shay as King William, Edward Boring as an old man of the sea, William Welsh as Neptune, Edmund Mortimer as Duke Boris, Lewis Hooper as Count Rudolph, Francis Smith as the jailer, Leah Baird as Olga, Mrs. Allen Walker as the sea witch, Millie Listen as the mother, Katherine Lee as Angela and Herbert Brenon as the wolf.

Probably the feature of the picture is the fight at the bottom of the ocean between Annette and the Wolf. The combatants are actually far under the water, struggling with one another, yet the water is so clear that they can be seen as though only the glass were between. Miss Kellermann performs a number of her aquatic feats. Her splendid figure, appearing to advantage in tights, drew murmurs of admiration.

The photography is of excellence. The water scenes were particularly good. A number of tricks of double exposure and dissolving are of necessity resorted to with good effects. The film is tinted in a number of places with color that bring out the natural beauty of the surroundings. The caves at the bottom of the sea, the interiors, the fishing scenes are all fitting and supply the atmosphere so hard to obtain in a picture of this class.

A word about the story itself: Annette, to avenge herself for the death of her sister by the fishermen's nets, becomes a mortal. She meets King William, dressed as a civilian, and a love match starts. Not knowing him to be the King, she goes to his court to kill him. Her charm is lost and she is unable to turn herself back to a mermaid. After saving the King from some assassins, they become reconciled, and she marries him.

A large cast supported the actors. Katherine Lee, in the rôle of Annette's daughter, drew much praise for her beauty.

"THROUGH DANTE'S FLAMES"

(Ramo Features)

REVIEWED BY MERRITT CRAWFORD

THIS is by all odds the best offering which the Ramo Company has ever made. It bristles with novel and thrilling situations and sets a standard hitherto unattained by this popular concern. For consistency and rapidity of action, for clearness of plot and perfection of photography, throughout its four parts, it is quite in a class by itself.

Stuart Holmes in the dual role of the artist and the artist's twin brother, the minister, registers a distinct success. It is said that Mr. Holmes actually painted the picture of the Madonna, on which he is seen at work on the screen, which is but another instance of his unusual versatility.

Lois Howard, as Kate Clarke, the character around whom the plot of the piece is woven, portrays her somewhat difficult part in a fashion which will give satisfaction to the most fastidious. A number of cleverly executed double exposures also add much to the value of the piece.

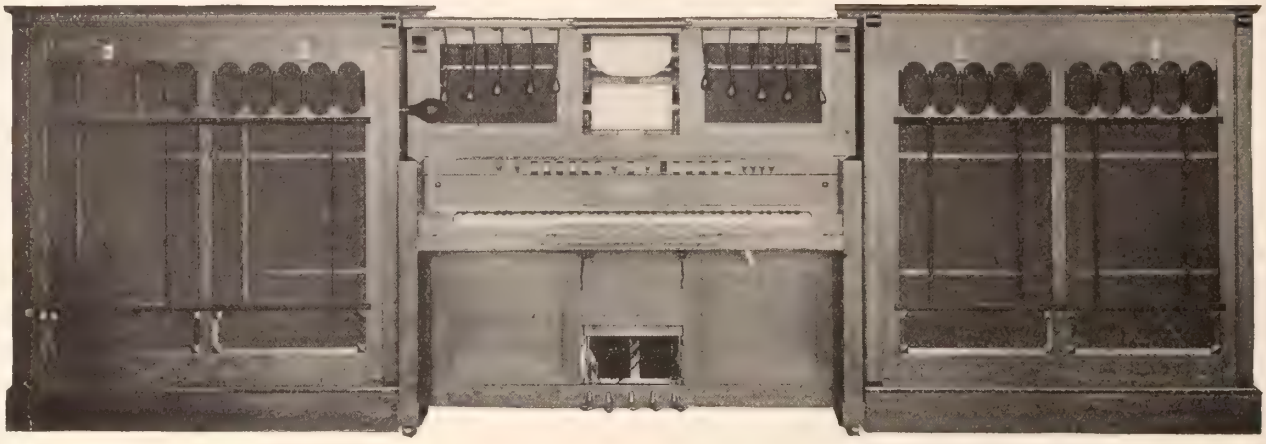
The story, which is of the kind that is different, deals with an accident which causes the heroine to undergo a complete transformation of character. Later by means of a train wreck, which is admirably shown on the screen, she again becomes her old self. In the meantime an artist who



KATE IS RESCUED AFTER THE TRAIN WRECK

had seen her as a cabaret dancer and had used her as a model for the Madonna he was painting, falls in love with her. Unable to get her to pose, so that he can finish the picture, he grows ill and in a delirium finishes it without her. His twin brother, a minister, at whose house Kate has taken refuge after the train wreck, gets the picture of the Madonna after the artist's death and recognizes Kate as the original. The balance of the story includes the raid of detectives upon a den of counterfeiters, of which Kate's brother is one, and a fire scene at a church festival, both of which are most effective.

In the end, of course, Kate weds the minister and everybody is happy ever afterwards.



THE FOTOPLAYER — a pleasing harmony of piano, reed organ and pipes for every orchestral effect.

THE FOTOPLAYER — "the all but human orchestra" — the only instrument that renders appropriate music for every detail of the picture.

Uses ordinary player music and is always under the perfect control of the player.

Changes instantly from one selection of music to another.

Drums, cymbals, bells, crash, wind, siren, thunder, locomotive bell, steamboat whistle, horses' hoofs, chimes, orchestra bells, etc.

BUILT TO FIT THE PIT

Price right Terms right

American Photoplayer Company

AGENTS EVERYWHERE Berkeley, California AGENTS EVERYWHERE

"THE SWAMP FOX"

(General Film Masterpieces)
REVIEWED BY PETER MILNE

A THREE-PART drama of Revolutionary days produced by the Kalem Company. Photoplays of the old days before America became a nation are not very often produced and hardly any have appeared in comparison to the large amount of Civil War dramas. Needless to say, because of this fact a drama of this sort is extremely interesting to witness.

Guy Coombs plays the lead in this production, taking the part of Francis Marion, the Swamp Fox. His is not a star's



MARION REVISITS MARY

part, but he acts well and is ably assisted by the rest of the cast, of whom Helen Lindroth, Robert W. Walker and John Mackin are the most important. The fights between the patriots and the English are vividly depicted, unusually large armies of trained men taking the part of the soldiers. The film was taken in the swamps of Florida, and, although this is not the place of the scene of action, it is a fine substitute.

The first scene of the prologue deserves special mention. It reveals a marauding band of Indians, laying waste the settlers' homes on the frontier, killing women and children as well as men, and carrying off everything that would be of use to them.

The photography is of a high standard throughout; it is clear and the light effects are good; in fact, there is no fault to find with the entire production.

Francis Marion, after repulsing an attack of the Indians, finds Mary Videau, rendered an orphan by their atrocities; he takes her to his sister's home. News of Cornwallis' landing is brought to Marion. He organizes a troop of backwoodsmen, and offers his services to General Gates but he declines the services of his little army.

Balfour, a suitor for the hand of Mary, is a Tory and tries many times to betray Marion into the hands of the British but is unsuccessful. Many hot battles between the British and the patriots are shown on the screen, not allowing the interest to lag once. At the end of the war Marion and Mary are happily reunited.

"THE DEATH SIGN AT HIGH NOON"

(General Film Masterpieces)
REVIEWED BY PETER MILNE

A THREE-PART drama of the olden days when settlers and Indians fought for the supremacy of the plains. The scenery and the Western atmosphere instilled in the picture could not be better. The picture was taken in the heart of the West; in fact, on the same spots where its scenes are supposed to have happened years before.

In the third reel there is a fine battle between soldiers and Indians, the latter completely overwhelming and killing all but the leader of the helpless soldiers. A marked inferiority of the piece is the characters who assume the rôles of the principal Indians.

As far as acting is concerned not much room is left for improvement, but the Indians are not Indians; their skin is white and their features are scarcely those of Indians. It seems strange when the Kalem Company has such a number of capable Indians that none should be used for the leads in this piece.

The drama goes to the extreme in some places, but on the whole it is better than the usual run of Indian stories, and will command attention from start to finish. Some beautiful light effects are obtained; all the photography is good and leaves little room for criticism.

The daughter of Painted Horse, White Thrush, is sent to the settlement school. She and the teacher Hadden fall in love. Her father gives her to Three Elks, a wealthy Indian, but she refuses to marry him and runs away to Hadden. The Indians demand her from the settlers and she is given up. Hadden is asked to resign by the settlers and he sets out for another post. Silver Thrush runs away and they meet.

The Indians, thinking the settlers have her again, give them till noon to return her. They send for help to a near-by fort and the soldiers set out, but they are intercepted by the Indians and all are killed but the Colonel. He comes upon Hadden and prevails upon him to return Silver Thrush. He does so and for appeasing the Indians the settlers welcome him back.

"THE MAKING OF A SCOUT" SUCCESSFUL

A dramatic story is entwined in an educational feature describing truthfully the good that the Boy Scouts accomplish. Their various modes of communication, their habits while camping, and so on, are all graphically told.

In "The Making of a Scout" the story deals with two boys, one the son of wealthy parents, and the other born in



ADVANCED FIRST AID

poverty. The latter joins the scouts and redeems himself. The adventures of his drunken father and the many hindrances placed in his path form a good story.

The film, which is now on the road, is said to be meeting with a warm welcome wherever exhibited.

EDISON WILL FILM "BUSTER BROWN"

Buster Brown, the kid creation of R. F. Outcault, the cartoonist, is to be produced by the Edison Company. At the present time some 300 newspapers are running the cartoons of this irrepressible boy, and this publicity should make the pictures most popular.

There will be twelve films in all, released on alternating weeks. The production will commence as soon as Tige finishes his vaudeville engagement.

Our Lawyers' Communication to the General Film Co.

In view of protests received daily from Motion Picture Theatres against the elimination of PATHÉ'S WEEKLY, and in view of the many demands from Moving Picture Theatres that the PATHÉ'S WEEKLY be continued on their program, we have found it necessary to refer the matter to our attorneys, who have written the following letter to the General Film Company, which letter explains to the various exhibitors in question the reason for their not being supplied with the PATHÉ'S WEEKLY at present.

Coudert Brothers,
Counsellors at Law,
2 Rector Street.

BENJAMIN F TRACY,
COUNSEL

PAUL FULLER
FREDERIC R.COUDERT.
LORENZO SEMPLE
JOHN P.MURRAY.
HOWARD THAYER KINGSBURY.
PAUL FULLER,JR

New York, April 28, 1914.

GENERAL FILM COMPANY
200 Fifth Avenue
New York City

Dear Sirs:

In the contract which regulates the relations between yourselves and our client Pathe Freres, and under which you have the right to demand as many copies of Pathe films as are released by them, and as you require, it is provided in part as follows:

> "The party of the second part (General Film Company) covenants and agrees that it will, during the continuance of this agreement, use its best efforts to introduce the same (Pathe's Films) and extend the use thereof by Motion Picture Exhibitors, using the licensed projection machine."

For years Pathe Freres have been supplying you with the film known as Pathe Weekly and have averaged a large number each week. Within the last fortnight you have been cutting your orders materially. Pathe Freres would have been puzzled to find an explanation for such an unprecedented reduction as has taken place in what they inform us is one of the most popular films known to the moving picture world, had it not been for the receipt of letters from licensed exhibitors containing such expressions as these:

> "We are informed by exchange that they have cut the Pathe Weekly. We have been getting the Pathe Weekly regular at about seven days and do not care to cut it from our list – what figure would you book us direct?"
>
> "Ever since you started the Pathe Weekly, this house has been running it, or had until recently. If there is anything that you can do to help me get this back, please do so."

This and many similar requests – some by wire, furnished our client with the answer looked for. In addition to this Pathe finds in the City of New York that there are large posters advertising the withdrawal of the Pathe Weekly and the substitution of another weekly in its place.

We have advised our client that your action in this connection not only does not amount to using your best efforts to introduce their films and extend their use by Motion Picture exhibitors, but it shows an organized effort on your part to suppress the use of their films by exhibitors. This in our opinion constitutes a clear breach of your contract with Pathe. Our client demands that, without delay, you make the necessary amends for this willful breach of your obligation, and that you notify us in writing of your future actions with regard to their films. In case we receive no satisfactory reply, we shall be obliged to take such steps for our client's protection as the law provides.

We remain, dear Sirs,

Yours very truly,

Coudert Brothers

We intend to help you just as we advertised that we would. Write us:

PATHÉ FRÈRES, 1 Congress Street, Jersey City, N. J.

SPECIAL FILM REVIEWS

"In the Line of Duty." (East India Feature Film Company. Four reels.)—Rita Sacchetto is featured in this picture, which is laid in the far eastern surroundings that Kipling made famous. The plot is the old one of "the other man" who fills the place deserted by a husband absorbed in his work, but it terminates in a powerful climax, when the husband, an army doctor, agrees to save his rival from the deadly cholera, after the young officer has been overcome in the doctor's home.

The exposition of the first reel or two is filled with inconsistencies, but once the drama is well under way it moves smoothly enough. The action, too, is slow at the start. Excellent acting by Miss Sachetto and the two principal actors, combined with fine photography in many places, gives the picture, on the whole, a high rating.

"The Unlawful Trade." (Rex. Two reels. May 14.)—Undoubtedly one of the best pictures the Universal has made. The company, Pauline Bush, George Cooper, Lon Chaney, Murdoch McQuarrie and W. C. Dowlan, play admirably together. The story is of the moonshiners and their war on the revenue men, yet it is different from the thousand or so others of this class. For instance, the revenue man does not marry the girl, and the fight between the officer and the outlaws is to a finish.

A "half-breed" or cross-blood, as he is called in the picture, insults a girl and kills her father. His friends, believing the revenue official guilty, set out to revenge themselves. The war is continued with much action. There is good grouping in the fighting scenes.

"The Pawns of Destiny." (Victor. Three reels. May 8.)—A Universal, featuring Florence Lawrence, who again takes the part of a servant girl. The action is rather slow at times, but rapid and interesting at others. Miss Lawrence induces a lot of fine humor in parts, that is good to see. The photography, though not perfect, leaves little to be desired. The action takes place "inside" of the time.

Robert, rendered blind by fire, is cared for by a servant in his boarding-house. Later he comes into a fortune and marries his friend. He is operated on and his sight restored, but she is in deadly fear he won't love her after seeing her. But his wife is mistaken; and the drama ends in a pleasant scene.

"Michael Perrin" or **"A Spy For a Day."** (Ambrosio. May 3. Three reels.)—There are many beautiful and well-produced scenes in this production. The first scene of the Republican troops raiding, devastating, and burning a Royalist town at the period after the Napoleonic wars is very well done. In Paris several parades of the Republicans and Royalists are depicted. The photography is of an average nature throughout.

Michael Perrin, an old minister, is employed by the republican government as a spy, but he does not know the part he is playing. He is the main tool in capturing a band of Royalists, among whom are some of his friends. On being informed that he was the cause of their capture, he bursts into tears and resigns his position. The Republicans have his old church rebuilt for him after it was burned by them in a raid, and he is reinstated amid much rejoicing To top his happiness his niece is married happily—a very pretty ending.

"The Body in the Trunk." (Majestic. Two reels. May 3.)—It is surprising that the plot of this drama has not been used before, but such is not the case, at least it has not been employed to excess, as most plots are. The last scene keeps one in continual suspense, caused by the shifting of the scene back and forth from Gaston preparing to die, to his sweetheart speeding to him with his pardon.

Carlos and Gaston and their partner, a young girl, are knife-throwers performing in vaudeville. Carlos has a weak heart, and one day falls on a knife held by Gaston and is killed. Gaston, knowing he will be suspected, puts the body in a trunk and plans to bury it. But he is apprehended, tried, and sentenced to be hanged.

Then evidence turns up to prove him innocent. His faithful sweetheart procures a pardon from the governor and reaches him in nick of time.

"The Card Sharps." (Domino. Two reels. May 7.)—A drama in which the scene of action takes place most wholly on an ocean liner. Not much variety in scenery is obtained, but water relieves the monotony of all land pictures, and the scenes on board the ship are all beautiful and effectively staged.

Two card sharps are released from prison. One of them decides to lead an honest life, the other to go on in his old ways. Harris obtains a reliable position as secretary to a rich man, and falls in love with his daughter. They go abroad, and on the ship her brother loses to Barnes, Harris' old partner. But Harris then sits in the game and the young son wins all back. Barnes tells of Harris' past life, thinking to disgrace him in the eyes of his partner, on the contrary, she believes his story that he intends to live straight in the future.



"DON'T BE CRUEL TO US"
Scene from "Suzanne" (Eclair-Universal—1 reel—April 26)

"HER FIGHTING CHANCE"

(American)

REVIEWED BY C. J. VERHALEN

THE thought behind this production is the difference of vocations of a man and his wife. He has no desire for society, while she apparently takes no interest in his life work, writing. Among the many letters he receives is one from an admirer which rings truer than anything he has ever received. This, of course, starts the plot of the story on its way.

The story is interesting and acted by the second American



THE RECONCILIATION

Company, with Ed Coxen and Winifred Greenfield playing the leading parts. The interior scenes are tastefully arranged, and the outdoor scenes, of course, are the kind which have characterized the American productions.

From the point where Coxen receives the letter, a correspondence starts between him and Miss Greenfield because of their mutual sympathies in their work. She finally turns out a successful book which is sold through Coxen's efforts. She comes to the city and friendship is starting to ripen into love when Coxen decides to go on a hunting trip through Africa.

While he is away Miss Greenfield and his family happen to stop at the same summer resort. An acquaintance is struck, and Miss Greenfield discovers that Coxen's wife has a talent for writing. She assists her, with the result that she writes the best seller of the season. When the husband returns he is apprised of his wife's fame at the club. A reconciliation is effected and the peacemaker returns to her home in the country and the district school.



KATE AS A CABARET DANCER

Scene from "Through Dante's Flames" (Rame—4 parts)

"CAUGHT IN A CABARET"

(Keystone)

REVIEWED BY PETER MILNE

ANOTHER rip-roaring, side-splitting comedy with Charles Chaplin and the usual comical cast.

A production that will surely keep one laughing until his sides ache from the very beginning to the last scene.

This time the "Ham and" man in a Bowery cabaret poses as the prime minister of Greenland and is invited out in high society. He is finally shown up by a slumming party, much to his sorrow.

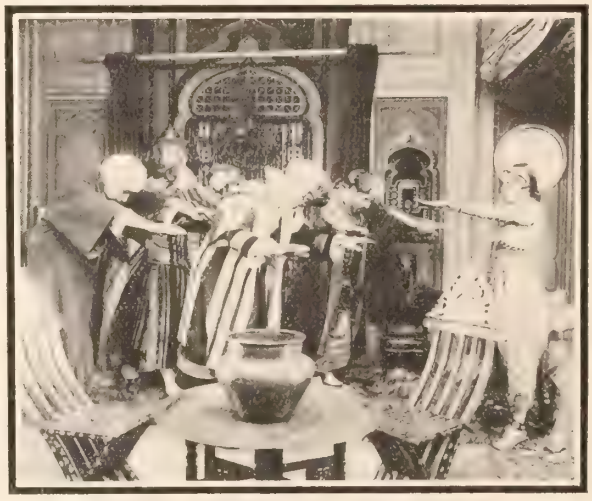
"THE WOMAN OF MYSTERY"

(Blaché)

"DUAL personality" and "spirit control" combine to make Madame Alice Blaché's latest picture, staged for the screen under her personal direction, one of the most interesting photodramas that she has produced.

'Jekyll and Hyde" personality is developed in a detective by a Hindu priestess, who revenges herself upon him by means of the uncanny psychic powers she possesses. The action takes place in America, and the introduction of the priestess, who maintains a secret temple in a lonely villa, where she is surrounded by a number of faithful followers, gives the drama an unusual air of mystery and adventure.

The detective is summoned to clean up a peculiar case, in which an actress has received a box of poisonous snakes from



IN THE PRESENCE OF THE PRIESTESS

an unknown enemy. He traces the gift to the priestess and she is thrown into prison. She makes use of a psychic secret which enables her soul to leave her body and influence the detective without his knowledge.

At a certain hour each night he steals away to a den of thieves and leads them in the robbery of a bank, which he is engaged as a detective to watch. His companions see him with the chief of police, and, thinking that he is preparing to lead them into a trap, plan his destruction. His mother and the actress learn of his habit of leaving his home dressed as an underworld character, and save him from the vengeance of the crooks. But the actress is captured with him by the Hindus and he returns to his real personality in the temple of the priestess, where he learns for the first time of his other self from the description of his actions by the actress. Both finally succeed in effecting their escape from the temple. The capture of the priestess is defeated by her spectacular death, accomplished by the use of a poisoned ring in the temple of the gods.

Clever "double exposures" and fine light effects add to the attractiveness of the drama. Vinnie Burns plays the priestess and Fraunie Fraunholz interprets the difficult "Jekyll and Hyde" role of the detective in a really excellent manner, with Claire Whitney as his actress sweetheart.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Bobby and the Banker." (Méliès. Split reel. April 27.)—On the same reel with "Knockabout Kelly." Bobby saves his father from a dishonest banker in a ludicrous way.

"Knockabout Kelly, Magician in Spite of Himself." (Méliès. Split Reel. April 27.)—On the same reel with "Bobby and the Banker." Kelly gets hold of a magic wand which makes water spring from everything he touches, the results are side-splitting.

"Hop Head's Dream." (Biograph. Split reel. April 27.)—On the same reel with "Along Came a City Chap." A comic burlesque on the users of the poison needle.

"Along Came a City Chap." (Biograph. Split reel. April 27.)—On the same reel with "Hop Head's Dream." A fine comedy. The villain has about ten wives, but he is finally brought to justice by the "force."

Hearst-Selig News Pictorial, No. 17. (Selig. April 27.)—Mayor Mitchell's would-be assassin is shown being arrested. Most of the remainder of the reel is taken up with Mexico and views of our war ships.

"The Awakening of Barbara Dare." (Vitagraph. April 27.)—Rather a vague drama. Barbara dislikes the gay young southerner who is the wife of her son, a minister. She mistreats her, but later relents on seeing her baby.

"Shotgun Jones." (Selig. Two reels. April 27.)—A drama full of action and perfectly possible. Shotgun Jones finds a large sum of money with which he buys a ranch in Canada. He falls in love with a young waitress, and later finds that the money belonged to her father. He prepares to leave the ranch to her, but she persuades him to stay and they are happily married. Some of those who took part in "The Spoilers" make up the cast of this piece.

"Professor Spuff's Romance." (Pathé. April 27.)—A good comedy. Professor Spuff is in love with one of his teachers, Angelica Sweet. Spuff is a somnambulist and gets into a load of trouble before he finally wins her.

"McBride's Bride." (Kalem. May 8.)—A good real comedy. McBride finally wins the daughter of Mrs. Highbrow, the police magistrate, after many complications.

"Will Blood Tell?" (Lubin. April 24.)—A fine drama, far from ordinary. Harry, being a descendent of thieves, is put to a severe test to prove his honesty. He comes through it successful and by so doing wins a wife.

"Mike the Avenger." (Selig. Split reel. April 24.)—An overworked but comic plot. Mistreated Mike avenges himself when he becomes full of electricity. On the same reel with "Doc Yak, Artillery Man."

"Broncho Billy, Gunman." (Essanay. April 25.)—A disconnected drama owing to the lack of sub-titles.

"Doc Yak, Artillery Man." (Selig. Split reel. April 24.)—The eighth of the Doc Yak animated drawings. Doc threatens various people in the audience with a cannon, in this number. On the same reel with "Mike the Avenger."

"The Tangled Tangoists." (Vitagraph. April 24.)—Bunny and Flora create a laugh in this piece. Unable to tango they decide to learn, their efforts and results are extremely comical.

"The Master Rogue." (Kalem. Two reels. May 4.)—A clever drama featuring George H. Melford in a dual role. Frank and Albert are twin brothers. Frank is taken into the home of a rich family, and his guardian offers a reward to any one who can cure Albert of blindness. An unscrupulous physician undertakes it and substitutes Albert for Frank. But all is well in the end.

"The Detective's Sister." (Kalem. Two reels. May 6.)—A pathetic drama. A gentleman burglar falls in love with a detective's invalid sister. He is captured by the detective, but their sorrow is mutual when the young girl dies.

"The New Medicine Man." (Kalem. May 9.)—A fine drama in which an Indian, a graduate of a medical college, proves his superiority over the old medicine man.

"Little Breeches." (Lubin. Split reel. April 25.)—On the same reel with "A Dream of the Circus." Pretty winter scenes and sub-titles written in poetry help to make this a pleasant drama. A little boy strays away from his father in a snow storm and takes rest in a sheep fold, where after a long search he is found.

"A Dream of the Circus." (Lubin. Split reel. April 25.)—On the same reel with "Little Breeches." A little boy has a dream of the circus which is in a Punch and Judy style. A comedy which will surely amuse the children.

"Her Great Scoop." (Vitagraph. Two reels. April 25.)—A well acted, well staged and holding drama. Fanny, a young reporter, has a large scoop which she offers to many newspapers. None believe her, but at last she goes to "The New Era," a paper run by one man. Her story comes from overhearing some bank robbers planning to loot a bank; through Fanny they are captured and the "Era" has the story out before all others. Its circulation is tripled and Fanny and the owner are engaged.

"Breaking Even." (Pathé. Two reels. April 25.)—A rather dry and slow comedy. There is no climax to it and could be brought to an end at any time during the two reels. Rita Sanderson wants John, a millionaire, to buy her a pearl necklace. He, being a tight individual, buys her a false necklace, and Harry, another admirer, buys her the real one. Later Rita marries John and Harry gets his expensive necklace back.

"Rice Culture in Indio-China." (Pathé. April 25.)—On the extreme end of the last reel of "Breaking Even." Showing the different ways, both ancient and modern, of cultivating rice.

"A Week End at Happyhurst." (Edison. May 4.)—A fine comedy in which a tired business man is invited to a week-end party. Children and a diet of beans make life miserable for him and he gladly returns to the city.

"The Lucky Vest." (Edison. May 6.)—An excellent comedy. Dr. Flynn has no patients until he comes into possession of a lucky vest. Then he becomes rich, has more patients than he can handle, and marries a pretty girl. One day he goes out without the vest, but has bad luck and vows never to go without it again.

"The End of the Umbrella." (Edison. May 9.)—The seventh of the Dolly of the Dailies series. Following the clue left by finding the handle of an umbrella, Dolly locates the perpetrator of a crime. Some fine scenes and altogether a good drama.

"The Song of Solomon." (Edison. Two reels. May 8.)—Solomon writes a song and he determines to have Trixie, the popular songstress, sing it. He has many difficulties to overcome before he reaches her, but he finally does and his song is the hit of the season.

"Colonel Heeza Liar in Mexico." (Pathé. Split reel. April 22.)—On the same reel with "Siamese Customs, Indo-China." The Colonel has some side-splitting experiences in Mexico and is rewarded by President Wilson for his bravery.

"Siamese Customs, Indo-China." (Pathé. Split reel. April 22.)—On the same reel with "Colonel Heeza Liar in Mexico." A pretty picture of the kind that the title implies.

"Wrong All Around." (Essanay. April 22.)—A plumber is mistaken for a "masher" by a jealous husband and vice-versa. Comical results follow until the real masher is found and meets his just deserts.

"The Klondike Bubble." (Lubin. Two reels. April 22.)—An exceedingly slow drama with a long introduction to the plot and then when the plot comes there isn't much there. Professor Lamb is induced to invest in a mine up in Alaska. Straightway his family start to live in anticipation of their coming wealth. It is at first rumored that they are financially ruined, but it is only a rumor and they are proved to be really very rich.

"The Last Man's Club." (Selig. April 22.)—Some soldiers of the Civil War form a club, the last man of which is to drink a bottle of wine to the health of the others. After fifty years the sole survivor breaks the bottle and drinks the wine. Rather a slow drama.

"Fanny's Melodrama." (Vitagraph. April 22.)—A high-grade comedy-drama. A husband spoils his wife's surprise for him, which is a play acted by her and her friends, by his jealousy. He rushes in while the play is being rehearsed and spoils the whole thing.

"Grey Eagle's Last Stand." (Kalem. Two reels. April 22.)—A thrilling drama of the West. Wanoka, an Indian maiden, abused by her tribe and an outcast, is the principal factor in aiding the soldiers of a nearby fort to protect themselves. Taking her advice the soldiers completely wipe out the hostile Indians in a fine battle scene.

"The Tango Craze." (Pathé. Two reels. April 23.)—An exceedingly dry and disconnected comedy. The tango epidemic infests a certain Paris circle. Its actions are supposed to be funny but are not likely to strike many as such.

"Pathé's Weekly, No. 33." (Pathé. April 23.)—The present situation in Mexico causes war news to be the most popular in this number.

"A Man in the House." (Biograph. Split reel. April 23.)—On the same reel with "The Tango Flat." Hubby goes away and wifey rents the house. His unexpected return gives the tenants a fright and the audience a laugh.

"The Tango Flat." (Biograph. Split reel. April 23.)—On the same reel with "A Man in the House." A fair comedy. Grouch objects to all noises and the tango, but when surrounded with it he just naturally gets the habit.

"The Little Madonna." (Vitagraph. April 23.)—An unusual drama. A model dressed as the Madonna is the means of routing a burglar and awing his little daughter, who was adopted by an artist.

"Slippery Slim and the Stork." (Essanay. April 23.)—A comedy in which Slim has a baby thrust upon him by the boys. His bride-to-be gives him a drubbing on seeing it, and then its mother turns up and Slim gets it again.

"The Tale of a Chicken." (Lubin. Split reel. April 28.)—On the same reel with "Another Tale." An antiquated comedy. Two darkies are in love with the same girl. Her choice finally wins her.

"Another Tale." (Lubin. Split reel. April 28.)—The antics of some queer little bugs lend a comical effect to the end of the reel. On the same reel with "The Tale of a Chicken."

"The Schooling of Mary Ann." (Selig. April 28.)—An excellent comedy drama. Mary Ann goes to college fresh from the country. Her experiences there are both comic and pathetic. She finally comes out much the better for her education.

"The Tattoo Mark." (Vitagraph. Three reels. April 28.) An enterprising drama, but it could easily be shortened into two reels without injuring the plot. Dan, mistreated by his father, runs away; fifteen years later he is a well-known crook. His sister, who has become a secret service agent, is assigned to run him down. She gets into the den of the crooks and Dan is about to strangle her when she recognizes him by the tattoo on his arm. The two plan to escape from the house, but Dan is shot while climbing out the window. He dies in his sister's arms.

UNIVERSAL PROGRAM

"Who's Who." (Victor. May 1.)—Comical complications arise between a pair of elopers and honeymooners when the young bride-to-be mistakes her fiance's brother for her future husband and drags him off to get married.

"The Hungry Soldiers." (Powers. Split reel. May 4.)—On the same reel with "Exposing the Handcuff Kings." The starving soldiers take turns going to a masque ball disguised as their captain and filling up. A good comedy.

"Exposing the Handcuff Kings." (Powers. Split reel. May 4.)—On the same reel with "The Hungry Soldiers." Showing some of the tricks the handcuff kings use in freeing themselves.

"The Skeleton." (Powers. April 20.)—Wallace Reid and Dorothy Davenport are the principals. A bet is made between two clubmen that a certain doctor has a secret in his life. His calling on the wife of one of them is mistaken until they investigate and welcome the stranger.

Universal Animated Weekly No. 112. (April 29.)—As in the other weeklies at the present time, any news pertaining to Mexico is interesting. A picture of 2,500 school children witnessing pictures of Washington at Valley Forge shows the advance that educational pictures are making.

"Whom God Hath Joined." (Eclair. May 6.)—A well-directed reel, with good Western scenery as the setting. Jack, a foreman on a ranch, learns that Madge, the owner's daughter, is to marry Frank, a newcomer from the city. In preventing a robbery, Jack is wrongfully accused of the attempt, and Frank and he become enemies. After the marriage, in driving Frank and Madge to the station, Jack is mortally wounded in a hold-up, and dying, says: "I could not have stealed from her, when I am glad to die for her." A story full of appeal.

"A Man, a Girl and Another Man." Rex. May 3.)—A very peculiar ending gives this picture desirable originality. Robert Leonard, Hazel Buckham and a Miss Van are the principals. The latter was excellent. A tourist flirts with everyone and nearly ruins several girls but for the action of the mountaineer. Beautiful scenery.

"As Fate Willed." (Victor. Two reels. May 4.)—A J. Warren Kerrigan and Vera Sisson drama of unusual excellence. The story at opening is inclined to be conventional, but becomes better as it progresses. Many beautiful scenes were taken along the seashore showing bathers. Inez forces Richard to become engaged to her by compromising herself while with him. He agrees against his will. Marion, the daughter of a crook, meets Richard and they are mutually attracted. She leaves rather than have her history discovered. The ending showing the reconciliation between them is excellent.

"Broken Vows." (Victor. Two reels. April 27.)—This plot has been worked before. It is very good and will please. A nun tells the story of her life. Jack and Irene are children and vow to marry. Another girl, later, wins him, and she, after attending the ceremony, takes the veil.

"Sergeant Hofmeyer." (Sterling. May 7.)—"Little Billy," who was with Ford Sterling in former comedies, plays in this with much humor. A coaster, belonging to the chief's son, is "swiped" by Sergeant Hofmeyer, for his son. Little Billy, a stranger, also claims the ownership to it. As Hofmeyer and Billy fight over it the chief recognizes it and Hofmeyer gets anything but a cordial reception. Billy quietly leaves.

"Whistling Hiram." (Frontier. May 7.)—Mary, alone in the country, longs for a lark. So she becomes engaged to Hiram, then to the Judge and many others. Each gives her a ring. Then her husband turns up.

"Schultz, the Barber." (Joker. May 9.)—Good slapstick comedy that is sure to please. Schultz, for lack of a better job, becomes a barber. His description meets with that of an escaped lunatic and he gets in much "hot water."

"His Strenuous Honeymoon." (Nestor. May 8.)—Another one of Nestor's summer hotel comedies coming up to the usual standard. A pair of honeymooners get mixed up with a counterfeiter. Fast running and a good bit of fighting are the consequences.

"Charlie and a Dog." (Crystal. May 3.)—The dog is the main point in this comedy with Charlie as a side issue. The dog does some wonderful clinging acts on different men's trousers, with disastrous results to both himself and the pants.

"The Outlaw's Daughter." (Frontier. May 9.)—A clever farcical drama in which a sheriff tries to run down a band of outlaws by making love to the daughter of the leader. She cleverly dupes him and the whole band escapes.

"Animated Weekly." (Universal—Number 111.)—A very interesting and instructive edition. Nicholas Power, on his return, is photographed. A wreck on the New York, New Haven and Hartford Railroad depicting the manner in which steel cars save life is apropos. The attempted assassination of Mayor Mitchel of New York could have been improved.

MUTUAL PROGRAM

"A Woman's Loyalty." (Thanhouser. Two reels. May 5.)—An entertaining drama, extremely pathetic all the way through. A good idea of the Students Ball is given. This is supposed to take place in Paris, all the amusements that the students indulge in are shown, ending with a painters' duel, in which one artist, the chief character, is blinded for life.

A young artist leaves his hard working wife to study in Paris, where he falls in love with and marries his model. Later he is blinded and she deserts him. His first wife hears of his predicament and comes to him although he had been faithless to her, but he dies as she reaches his bedside.

"Love's Sacrifice." (Kay-Bee. Two reels. May 1.)—Don Jose flees from Mexico to the States with his little girl. His train it attacked by Indians and all are killed except the child who is adopted by Black Bull. Years later, when Little Fawn has become of age, she marries a young prospector.

He takes her East and, although believing her of Indian blood, introduces her as a Mexican noblewoman. But it becomes known that she is thought to be an Indian, and people turn from her. She goes back west and dies before her husband can reach her. Black Bull tells him of her true parentage, and he goes in sorrow to mourn at her grave.

"From the Flames." (Thanhouser. Two reels. April 28.)—A drama concluding with an excellent fire scene. According to an old man's will, his niece is to get all his wealth and his dissolute son nothing. The son plans to rob his cousin of her inheritance but fails.

"Out of the Night." (Domino. Two reels. April 30.)—A touching drama with an unusual ending. LaFavre, a cruel man, deserts his wife and goes north for gold. Returning, he finds his wife happily married to an old rival. Hatred seizes him at first, but seeing how happy the two are with their little baby, he silently goes away.

"The Story of the Olive." (American. May 6.)—A fine drama, but the title is poor. An American saves a ranch owner from the machinations of a jealous Mexican. Later he buys the ranch and marries the ranch owner's daughter.

"Calamity Anne's Love Affair." (American. May 8.) A comedy-drama lacking interest. Good-hearted Anne falls in love with an aviator. On their wedding day she learns that he has a wife and child. He is run out of the town.

"In the Moonlight." (American. Two reels. May 4.)—A very pretty and impressing drama. May plans to wreck the life of a brokers son who once pretended he loved her. But the love of the younger sister for the young man causes her to relent—she seeks oblivion.

"When the Villains Meet." (Keystone. April 30.)—Not reaching the Keystone standard. Flirtatious wives rouse the animosity of the husbands and comical results follow.

"Getting Rid of Algy." (Thanhouser. May 3.)—A comedy in which Algy wins out. The jealous chorus man attempts to do away with Algy when he sees the leading lady favoring him. His attempt is frustrated however.

"Fred Becomes a Homeseeker." (Apollo. April 26.)—Not nearly as good as Fred's other comical experiences. He buys a new home for his wife instead of a hat and succeeds in convincing her that his plan is better.

"His Reward." (Princess. April 24.)—An interesting but common drama. A discarded suitor plans to kill his favored rival. His plan fails and each meets his just reward.

"Our Mutual Girl." No. 15. (Reliance. April 27.)—The main event this week is an introduction to Walter Damrosch.

"A Flurry in Hats." (Beauty. April 28.)—Rather a slow comedy. Hubby and father-in-law refuse to buy their wives hats. Later they relent and decide to, only to find their wives have bought them themselves.

"The Quicksands." (Majestic. May 1.)—A drama after which one wants to see a good comedy. Dacey deserts his young wife and meets his just deserts by perishing in the quicksands.

"Cigar Butts." (Majestic. April 28.)—A good drama, related in the picture. A detective brings a notorious band of smugglers to justice, who smuggle diamonds in by secreting them in cigars.

EXCLUSIVE SUPPLY CORP'N

"The Picture of Death." (Luna. Three reels.)—Some unusual and pleasing scenes are laid in this drama, but there are many superfluous scenes. The piece could be shortened without losing its charm. The ending is rather tragic, but under the circumstances it is probably the only ending that would fit in with the plot.

John, Lissy's fiancé, robs her mother's house and is the cause of her death. Lissy spends the rest of her life in looking for him in order to avenge her mother. She assumes the guise of a fortune-teller. John comes to her with his second fiancé, to have her read their future. Lissy's faithful servant shoots him. The last scene is shown first as a picture. The story is then told by the owner of the picture to his friend.

WARNER'S FEATURES

"The Path of Sorrow." (Warner's. Three reels.)—A pathetic and somewhat disagreeable drama. Through the machinations of a disappointed siren, Richard Harding is falsely imprisoned for fifteen years. On being released, he recognizes his daughter, who is in love with his malefactor's brother.

He and another plan to blow up their house, but Harding, when he finds his daughter lives there, has a terrific struggle with his colleague, finally keeping him from destroying the house. He makes himself known to his daughter and dies in her arms.

"The Bogus Millionaire." (Milano. Three reels.)—Redwin, a millionaire, falls victim to the charms of Ouida, an adventuress. They are married. Later she drugs Redwin, and Murray, a noted impersonator, replaces him. Redwin is thrown over a precipice and left for dead, but is rescued by Elfrieda, his former love. He is reinstated and Ouida and Murray both meet death in different ways. The photography is worthy of special mention in this piece; the night scenes are exceptionally good. An intense and spell-binding drama.

FEATURE BOOKING DIRECTORY

Editor's Note.—The rapid increase in value of the columns of THE MOTION PICTURE NEWS, together with the popularity which the Feature Booking Directory has already attained and which indicates a still greater growth in days to come, has necessitated a change in the typography of this department. In future, to avoid unnecessary repetition and with the object of presenting the information given under this heading in more compact form, firm names and addresses shall be indicated by a letter or key number. Thus, a glance at the features in a given territory and a reference to the key-letter that follow them in the list below will give the name and address of the exchange or company handling them.

A—Golgate Feature Service, 234 Eddy St., San Francisco, Calif.
B—Texas Film Corporation, 1917 Main St., Dallas, Texas.
C—Exclusive Feature Service, 314 Praetorian Building, Dallas, Texas.
D—Notable Feature Film Co., 303 Boston Building, Salt Lake City, Utah.
E—Mountain States Features, 204 Boston Building, Salt Lake City, Utah.
F—Famous Players Film Service, Calgary, Alta, Canada.
G—Inter-Urban Amusement Co., 110 West 40th St., New York City.
H—Attractive Features, 211 North 13th St., Philadelphia, Pa.
I—E. & W. Transfilm Bureau, 110-112 West 40th St., New York City.
J—Nebraska Feature Co., 1210 P St., Lincoln, Neb.
K—Kansas City Feature Film Co., Kansas City, Mo.
L—H. E. & J. C., Feldman, 1482 Broadway, New York City.
M—Peerless Film Company, 34 Willoughby Bldg., Indianapolis, Ind.
N—Monarch Feature Film Co., Kansas City, Mo.
O—Famous Players Film Co., 31 Beach St., Boston, Mass.
P—Progressive Features, 800 Broad St., Newark, N. J.
Q—Orpheum Features, Candler Bldg., 220 West 42d St., New York.
R—William L. Sherry Feature Film Co., 126 West 46th St., New York.
S—G. F. Garbe Feature Fotofilm Co., 310 Mutual Life Building, Buffalo, N. Y.
T—Stevens Attractions, 15 W. Swan St., Buffalo, N. Y.
U—European Feature Film Corporation, 220 West 42d St., New York.
V—Modern Feature Film Co., 318 W. Court St., Cincinnati, Ohio.
W—Photoplay Feature Co., 412 Ferry St., Pittsburgh, Pa.
X—Weiland Film Co., 212 Fourth Ave., Pittsburgh, Pa.
Y—Progressive Motion Picture Co., 300-4 Marsh-Strong Bldg., Los Angeles, Cal.
Z—The Film Exchange, 35-37 W. 39th St., New York City.
AA—Casino Feature Film Co., 2211 Dime Bank Bldg., Detroit, Mich.
BB—Box Office Attraction Film Rental Co., 130 W. 46th St., New York City.
CC—Cosmos Feature Film Corporation, 120 West 46th St., New York City.
DD—Sturtevant Amusement Co., 143 Lafayette Boulevard, Detroit, Mich.
EE—Famous Players Film Service, 404 Ferry St., Pittsburgh, Pa.
FF—Famous Players Film Service, 803 Powers Building, Chicago, Ill.
GG—Southern Feature Film Association, Atlanta, Georgia.
HH—Superior Feature Film Co., 37 So. Wabash Ave., Chicago, Ill.
II—Inter-Urban Amusement Co., 1123 Real Estate Trust Bldg., Philadelphia, Pa.
JJ—Famous Players Exchange, 71 West 23d Street, New York City.
KK—Famous Players Exchange, 1331 Vine St., Philadelphia, Pa.

Production	Key
ALABAMA	
"The Three Musketeers"	CC
ARIZONA	
"Checkers"	A
"In Mizzoura"	A
"Soldiers of Fortune"	A
"Paid in Full"	A
"David Copperfield"	A
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
ARKANSAS	
"The Three Musketeers"	CC
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"The Secret of Adrianople"	N
"Her Life for Liberty"	B
CALIFORNIA	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y

Production	Key
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
"Her Life for Liberty"	A
COLORADO	
"Three Musketeers"	D
"Mysteries of Paris"	E
"The Drug Terror"	X
CANADA	
All Famous Players and Lasky Features	F
"Fedora"—Five Reels	CC
DELAWARE	
"Magda, a Modern Madame X"	H
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
"Her Life for Liberty"	H
DISTRICT OF COLUMBIA	
"Magda, a Modern Madame X"	H
"Her Life for Liberty"	H
FLORIDA	
"The Three Musketeers"	CC
GEORGIA	
"The Three Musketeers"	CC
All Star and Jesse Lasky Features	GG
GREATER NEW YORK	
"Rome or Death"	I
IDAHO	
"Three Musketeers"	D
"The Drug Terror"	X
IOWA	
"Ten Nights in a Barroom"—Five Reels	J
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Over Niagara Falls"	N
All Star and Famous Players Features	K

Production	Key
"David Copperfield"	K
"Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Her Life for Liberty"	K
ILLINOIS	
"Magda, a Modern Madame X"	L
Famous Players and All Star Features	FF
"Her Life for Liberty"	HH
INDIANA	
"Mary Magdalene"—Three Reels	M
"Bride of Lammermoor"—Three Reels	M
"Magda, a Modern Madame X"	L
Famous Players and All Star Features	FF
KANSAS	
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
All Star and Famous Players Features	K
"David Copperfield"	K
"Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Her Life for Liberty"	K
KENTUCKY	
Famous Players, All Star and Jesse Lasky Features	EE

FEATURE BOOKING DIRECTORY—Continued

Production	Key
LOUISIANA	
"Magda, a Modern Madame X"—Four Reels	C
"The Three Musketeers"	CC
"Her Life for Liberty"	B
MARYLAND	
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
"Her Life for Liberty"	II
MICHIGAN	
"Tess of the D'Urbervilles"	AA
"In the Bishop's Carriage"	AA
"Chelsea 7750"	AA
"His Neighbor's Wife"	AA
"An Hour Before Dawn"	AA
"Arizona"	AA
"The Count of Monte Cristo"	AA
"Caprice"	AA
"The Port of Doom"	AA
"Checkers"	AA
"A Daughter of the Hills"	AA
"A Lady of Quality"	AA
"An American Citizen"	AA
"The Day of Days"	AA
"Soldiers of Fortune"	AA
"Paid in Full"	AA
"Hearts Adrift"	AA
"The Pride of Jennico"	AA
"A Good Little Devil"	AA
"In Mizzoura"	AA
"Clothes"	AA
"The Squaw Man"	AA
"Tess of the Storm Country"	AA
"The Battle of Waterloo"	AA
"The Two Spies"—Two Reels	AA
"A Fight for Millions"—Four Reels	AA
"Helen Gardner in Cleopatra"—Six Reels	DD
MINNESOTA	
"Ten Nights in a Barroom"—Five Reels	J
"David Copperfield"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Firefly"	N
"Fedora"	N
"The Ghost Club"	N
Over Niagara Falls"	N
"The Tragedy of the Arena"	N
MISSISSIPPI	
"The Three Musketeers"	CC
MISSOURI	
"Soldiers of Fortune"	K
"David Copperfield"	K
"The Three Musketeers"	K
"Evangeline"	K
"The Vicar of Wakefield"	K
"A Message from Mars"	K
"Helen Gardner in Cleopatra"—Six Reels	DD
All releases of All Star Feature Corporation	K
"David Copperfield"	K
"A Message From Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Her Life for Liberty"	K
"Rome or Death"—Five parts	K
MONTANA	
"Three Musketeers"	D
"David Garrick"	E
"The Drug Terror"	N
NEBRASKA	
"Ten Nights in a Bar Room"—Five Reels	J
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
All Star and Famous Players Features	K
"A Message From Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Her Life for Liberty"	K
NEVADA	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
NEW ENGLAND STATES	
"An American Citizen"—Four parts	O
"Day of Days"—Four parts	O
"Hearts Adrift"—Four parts	O
"A Good Little Devil"—Five parts	O
"Clothes"—Four parts	O
"Tess of the Storm Country"—Four parts	O
"In Mizzoura"—Five parts	O
"Fedora"—Five Reels	CC
"Traffickers on Soles"—Five Reels	CC
"The Three Musketeers"—Six Reels	CC
"Lure of Paris"—Three Reels	CC
"Her Life for Liberty"	I
"Rome or Death"	I
NEW JERSEY	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	P
"Fedora"—Five Reels	CC
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Quo Vadis"—Three Reels	CC
"Resurrection"—Four Reels	CC
"Streets of New York"—Three Reels	CC
"Satan"—Five Reels	CC
"Siegfried"—Three Reels	CC
"Sicilian Heroine"—Three Reels	CC
"Circus Queen"—Three Reels	CC
"Rome or Death"	I
"Les Miserables"	JJ
"Scrooge"	JJ
NEW MEXICO	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Leah Kleschna"—Four Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
NEW YORK STATE	
"Her Life for Liberty"	G
"Rome or Death"—Five Reels	I
"Magda, a Modern Madame X"	Q
"Tess of the Durbervilles"—Five Reels	R
"In the Bishop's Carriage"—Four Reels	R
"Chelsea 7750"—Four Parts	R
"The Count of Monte Cristo"—Five Parts	R
"Caprice"—Four Parts	R
"A Lady of Quality"—Five Parts	R
"An American Citizen"—Four Parts	R
"The Day of Days"—Four Parts	R
"Hearts Adrift"—Four Parts	R
"The Pride of Jennico"—Four Parts	R
"A Good Little Devil"—Five Parts	R
"Clothes"—Four Parts	R
"Tess of the Storm Country"—Four Parts	R
"Leah Kleschna"—Four Parts	R
"A Daughter of the Hills"—Three Parts	R
"The Port of Doom"—Three Reels	R
"An Hour Before Dawn"—Three Reels	R
"His Neighbor's Wife"—Three Reels	R
"The Squaw Man"—Six Parts	R
"The Trap"—Three Parts	S
"The Fugitive"—Three Parts	S
"Wives"—Three Parts	BB
"The Lotus Dancer"—Four Parts	BB
"Ben Bolt"—Three Parts	BB
"Fortune Hunters"—Four Parts	BB
"In the Stretch"—Four Parts	BB
"A Paradise Lost"—Four Parts	BB
"Beneath the Czar"—Four Parts	BB
"The Dream Woman"—Four Parts	BB
"Fedora"—Five Reels	CC
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
NEW YORK STATE EXCEPT NEW YORK CITY	
Charles Hawtrey "A Message from Mars"—Four Reels	T
"A Soul's Tempest"—Three Reels	U
"80 Million Women Want"—Four Reels	U
"Gambler's Revenge"—Four Reels	U
"Magic Veil"—Four Reels	U
"Power of Innocence"—Three Reels	U
"An Hour Before Dawn"	JJ
"The Count of Monte Cristo"	JJ
"Caprice"	JJ
"The Port of Doom"	JJ
"Leah Kleschna"	JJ
"A Lady of Quality"	JJ
"An American Citizen"	JJ
"The Day of Days"	JJ
"Hearts Adrift"	JJ
"The Pride of Jennico"	JJ
"Clothes"	JJ
"Tess of the Storm Country"	JJ
"The Redemption of David Corson"	JJ
"The Brute"	JJ
NEW YORK STATE AND NO. NEW JERSEY	
"80 Million Women Want"—Four Reels	U
"Unmasked"—Three Reels	U
"On the Steps of the Throne"—Four Reels	U
NEW YORK AND NEW JERSEY	
"Scrooge"—Three Parts	Z
"David Garrick"—Three Parts	Z
NORTS CAROLINA	
"The Three Musketeers"	CC
NORTH DAKOTA	
"Ten Nights in a Barroom"—Five Reels	J
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle"—Three Reels	J
"David Copperfield"	K
"The Prisoner of Zenda"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Over Niagara Falls"	N
"The Tragedy of the Arena"	N
OHIO	
"From the Manger to the Cross"	V
Famous Players, All Star and Jesse Lasky Features	EE
OHIO (WESTERN)	
"Her Life for Liberty"	W
OKLAHOMA	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—Four Reels	C
"The Master Hand"—Three Reels	C

FEATURE BOOKING DIRECTORY—Continued

Production	Key
"For the Queen's Honor"—Three Reels	C
"Magda, a Modern Madame X"—Four Reels	C
"Mephistophelia"—Three Reels	C
All releases of All Star Feature Corporation	K
"The Three Musketeers"	K
"Fedora"	N
"The Secret of Adrianople"	N
OKLAHOMA (Northern)	
"Over Niagara Falls"	N
"The Firefly"	N
OKLAHOMA (SOUTHERN)	
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
PENNSYLVANIA	
"Her Life for Liberty"	G
"Rome or Death"	I
"An Hour Before Dawn"	KK
"The Count of Monte Cristo"	KK
"Caprice"	KK
"The Port of Doom"	KK
"Leah Kleschna"	KK
"A Lady of Quality"	KK
"An American Citizen"	KK
"The Day of Days"	KK
"Hearts Adrift"	KK
"The Pride of Jennico"	KK
"Clothes"	KK
"Tess of the Storm Country"	KK
"The Redemption of David Corson"	KK
"The Brute"	KK
PENNSYLVANIA (EAST)	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	H
"The Buried Secret"—Three Reels	X
"Shadows of Yesterday"—Three Reels	X
"Mystery of 13 Hill Street"—Three Reels	X
"Elsie Venner"—Three Reels	X
"The Rose of Surrey"—Two Reels	X
"Detective Finn of Scotland Yard"	X
"The Desert's Sting"—Three Reels	X
"The Gambler's Penalty"—Three Reels	X
"The Treasure of Buddha"—Three Reels	X
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"	CC
"The Three Musketeers"	CC
"Streets of New York"	CC
"Fedora"	CC
"The Message from Mars"	KK
"Scrooge"	KK
PENNSYLVANIA (WEST)	
Famous Players, All Star and Jesse Lasky Features	EE
"Her Life for Liberty"	W
SOUTH CAROLINA	
"The Three Musketeers"	CC
SOUTH DAKOTA	
"Ten Nights in a Borroom"—Five Reels	J
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle"—Three Reels	J
All releases of All Star Feature Corporation	K
"David Copperfield"	K
"The Prisoner of Zenda"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Over Niagara Falls"	N
"The Tragedy of the Arena"	N
TENNESSEE	
"The Three Musketeers"	CC
TEXAS	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—4 Reels	C
"The Master Hand"—Three Reels	C
"Magda, a Modern Madame X"—4 Reels	C
"Mephistophelia"—Three Reels	C
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
"The Three Musketeers"	CC
UTAH	
"Three Musketeers"	D
"Mysteries of Paris"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E
"The Betrothal"	E
"The Drug Terror"	N
VIRGINIA	
"Resurrection"—Four Reels	CC
"Oliver Twist"—Five Reels	CC
"Fedora"—Five Reels	CC
"The Three Musketeers"—Six Reels	CC
WASHINGTON	
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
WEST VIRGINIA	
"Her Life for Liberty"—3 Reels	W
Famous Players, All Star and Jesse Lasky Features	EE
WISCONSIN	
"Her Life for Liberty"	HH
WYOMING	
"Three Musketeers"	D
"Mysteries of Paris"	E
"David Garrick"	E
"Scrooge"	E
"Vendetta"	E
"The Drug Terror"	N

BARTOLA UNDER NEW CONTROL

Within the past few weeks the Bartola Orchestra which was placed on the market about a year ago for motion picture theatres passed into the control of W. G. Maxcy, of Oshkosh, Wis., where this instrument is manufactured. Mr. Maxcy is an owner of several large motion picture theatres through the state of Wisconsin, and also has many other large financial interests in that state. Many of his commercial interests are centered in the city of Oshkosh, among which are some of the biggest industries of that city.

Since taking over the control of the Bartola Company he has enlarged the plant and installed machinery and expects to soon be able to turn out these instruments on short notice. Those who are familiar with the Bartola Orchestra know that it may be operated by a single piano player who can procure from it the same results as if it were a twelve-man orchestra.

It has in its make-up practically everything that is required in an orchestra for motion picture work. Its pipe-organ effect is perhaps the greatest factor of its success, because this effect can be procured with the same ease and without any extra effort on the part of the musician.

The sales end of this instrument is controlled by Charles C. Pyle, of Chicago, who has been selling these instruments for the past year or more. Mr. Pyle has been connected with the motion picture business the greater part of his business life and recognizes in the Bartola an asset to the equipment of the modern picture theatre.

ACME FEATURE EXCHANGE MOVES

The Acme Feature Exchange, of Chicago, which is owned by George Hutchinson, will move into larger and more spacious offices in the Powers Building in which they are now located. The Acme Feature Company will occupy the quarters which formerly housed the General Feature Film Company. While the Acme Company is still young, it has enjoyed splendid success and has far outgrown its present offices.

EVERYBODY WANTS

"The Desirable Film of Desirable Length"

HORSLEY

POSITIVE FILM IN 500-FOOT ROLLS

A large consignment due May 1st has already been sold and orders are fast piling up on my desk, which means that the *raw stock revolution* has met with instant and general approval.

Just the right directions and the right formulas with each shipment.

Lest you forget, I am also selling

LUMIERE

"The Old Reliable"

DAVID HORSLEY, BAYONNE, N. J.

Mecca Bldg. NEW YORK — Schiller Bldg. CHICAGO — Higgins Bldg. LOS ANGELES

TAKE A GOOD LOOK

At this issue of The Motion Picture News.

We admit that it is better than the last issue.

And the next issue is going to be better than this one.

There has been no issue of The News that has not been better than the one before.

This constant, week-to-week improvement means that The News is awake, active, hustling and progressive.

That's one of a hundred reasons why it is THE trade journal for exhibitors.

Fill in the form below and mail it to us.

The Motion Picture News,
220 W. 42nd St., N. Y. C.

Please enter my subscription to THE MOTION PICTURE NEWS for .....

Name .....

Theatre .....

St. No. .....

City .....

State .....

The subscription rates are: One year, $2. Six months, $1.00. Three months, $.50. Canada, $2.50 a year. Abroad $4 a year.

RIGHT OFF THE REEL

"After Dark" is the title of a one-reel drama in which J. Warren Kerrigan appears, now being produced by Joseph De Grasse and his company of Victor brand players.

Manager Van Husen of the Laemmle office had charge of taking a series of pictures showing an official government inspection of the Cudahy Packing Company's plant in South Omaha. The pictures made up one of the educational reels put out last week.

W. J. Ferguson has been secured to play a part in the Imp feature "His Last Chance." The story revolves about a newspaper office, with Miss Leah Baird and Alexander Gaden in the lead roles.

The diplomatic service of Europe is visualized in a coming two-reel Reliance in which Courtenay Foote and Irene Hunt will have the leading roles.

Portrayals of animal life and methods utilized by trappers of jungle beasts will be a feature of "Prowlers of the Wild," a two-reel feature just completed by Otis Turner's company of "Special Feature" brand players, of which Miss Anna Little and Herbert Rawlinson are leading woman and leading man, respectively.

Chief Sebastian of the Los Angeles, Cal., Police Department has placed the entire force at the disposal of the Reliance and Majestic producing forces.

There will be a variety of marine settings in "The Pearl of the Sea," a one-reel drama now being put on by George Stanley's company of Powers brand players, of which Edna Maison is leading woman.

Bess Meredyth is playing lead in "The Count's Infatuation," a one-reel comedy being produced by Director David Kirkland's Nestor company. William Wolburt and Eddie Boland also appear in the picture.

Arthur Mackley, the old sheriff of Essanay pictures is at work on another Reliance drama. "The Angel of the Gulch" is the title of the picture.

Robert Leonard and Hazel Buckham have the principal roles in "His Father's Wife," a one-reel drama being completed this week by Lloyd Ingraham's Rex brand company. The story is an unusually gripping one.

Through B. F. Porter there has been installed a Simplex projector with the Cinema Clearing House Company, New York.

"Sophie of the Films" is the title of a one-reel comedy now being produced by Al. Christie's company of Nestor brand players.

The Orpheum Theatre & Realty Company, New York, has purchased two Simplex machines to be installed in the Orpheum theatres at Memphis, Tenn., and Des Moines, Iowa.

Three single-reel dramas a week is what Willis L. Robards, the Frontier director, recently did.

Expressive of the spirit of harmony, the American Company under direction of Sydney Ayres, gave a dinner party to Mr. and Mrs. Ayres at the Arlington Hotel, Santa Barbara.

Edythe Sterling, who has been with Frontier for the past year, has left and is taking a much needed rest prior to accepting another engagement.

Director Pollard of the Beauty Company has succeeded in putting out an excellent comedy under the title "A Flurry in Hats." The dramatic action is well carried out and evidences a splendid versatility on the part of the entire cast.

Clever light comedies, suitable for full reels, are wanted by Frontier. Send your scripts direct to Santa Paula, California.

Charlie Hagenios, recently a member of the Santa Monica Kalem Company, is now with Frontier.

Edwin August is receiving valuable tributes upon the formation of his own company. One lady admirer sent him a California bear ornament and a handsome box of ties and an old cameo scarf pin.

The "Lucille Love, Girl of Mystery" serial is going along its adventurous way. Both Grace Cunard and Francis Ford are taking all sorts of risks, but their acting is making the series.

Extensive improvements are being made at the Frontier plant at Santa Paula, California.

The First Baptist Church at Poughkeepsie, N. Y., is now using a Powers 6A.

Dolly Larkin, lately with Lubin, has joined Frontier as leading woman of the dramatic company.

An article by Arthur J. Lang of the Nicholas Power Company on "Safe Motion Picture Machines," which appeared in the April 11 issue of Scientific American, has caused considerable favorable comment in motion picture circles.

Bettie Burbridge has left Frontier, and is now with the Kay-Bee forces at Santa Monica.

—EXHIBITORS—

NEW YORK STATE
GREATER NEW YORK
NORTHERN NEW JERSEY

We are now booking:

"ESCAPED FROM SIBERIA"
5 Parts

"TEN NIGHTS IN A BARROOM"
5 Parts N. Y. State Only

"DIAMONDS OF DESTINY"
4 Parts

"ON THE FIRING LINE IN TRIPOLI"
5 Parts
For N. Y. State, Northern New Jersey, Greater N. Y.

"THE LURE OF NEW YORK"
4 Parts

"THE NIHILISTS"
4 Parts N, Y. State and City

Full Line of Lobby Display and Advertising

REX FEATURE FILM COMPANY
145 West 45th St., New York City
F. A. CROOKS JOSEPH KESSEL

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

MUSIC

A GOOD PIANO MUSIC COPY, "NEW England Hills." Order from your dealer or 15c from DUGDALE CO., Washington, D. C.

WANTED TO BUY

WE PAY CASH FOR PHOTOPLAYS, Stories, Poems. Send stamp for particulars. STORY REVISION COMPANY, Box 190, SMETHPORT, PA.

WANTED TO BUY—SECOND-HAND FILMS, any quantity, especially Independent. Makers' Agencies wanted. Novelties, accessories, Patents, Exclusive Rights Australia purchased. I. M. P. FILM EXCHANGE, 49 Elizabeth St., Melbourne, Victoria, Australia.

FOR SALE

AN UP-TO-DATE TYPEWRITER, USED one year for demonstrating, $37.50. Box 124, Lost Nation, Iowa.

AGENTS WANTED

AGENTS—The Manufacturers' Motion Picture Catalog and Encyclopedia (Loose-Leaf) just out, and every Motion Picture Theatre Owner, Manager and Operator will buy one on sight—Sells at $2.00. Also an attractive advertising proposition in connection with same. Write for information, agents discount and open districts. THE MANUFACTURERS' CATALOG PUBLISHING COMPANY, 110 West 40th Street, New York City.

All Live Exhibitors
READ THE
Motion Picture News
The Fastest Growing Picture Journal

A Beautiful Romance of Gypsy Life

ATTRACTIVE PRINTING



SUPERIOR PHOTOGRAPHY

THE ZINGARA

IN 3 REELS



AETNA FILM COMPANY

Longacre Building **Broadway and 42nd Street, New York**

PHOTOPLAY

A MILLION BID

A magnificent production in five parts that will fill your house. Produced by
VITAGRAPH
From GEORGE CAMERON'S play **"AGNES"**

FRANCIS MARION
THE SWAMP FOX

A Story of the Revolution in three parts. Produced by **KALEM.**

GENERAL

MASTERPIECES

THE GAMBLERS

Another CHARLES KLEIN play
in FIVE PARTS by LUBIN

ANNE BOLEYN

Historical Play in THREE PARTS
produced by GEO. KLEINE

FILM CO. [INC.]



A Service of Feature Films at Your Beck and Call

"Bryant 3004? The Exchange, please."
"Hello! Yes, this is Spiegel—Warner's Features, Inc."
"This is John Wittman, Eldorado Theatre in the Bronx."
"What can I do for you, John?"
"A lot. Listen. My regular show for to-day is just in and I need a good, three-reel feature badly. You know my contract for service specifies to-morrow but I *must* have a feature to-day; my opposition down the street has booked a three reel picture and you know what that means. Can you help me out?"
"Certainly, John. We make it our business down here to be prepared for emergencies like yours. Now I'm going to send you 'The Range War'—a bully Western picture featuring Josephine West and Joe Ryan."
"Anything at all, Jacques. I can always rely upon your judgment."
"Want any paper?"
"Yes; a six, two threes and two ones."
"By the way, John, what *is* your opinion of Warner's Features?"
"*My* opinion? *I* think you've got the *best* pictures on the market."
"On the level, John?"
"On the level, Spiegel."
"How do you like our paper?"
"Great!"
"I knew you would say that. We're putting out the greatest features ever and—naturally—we're getting the finest lithos that money can buy for them."
"My boy will start right down."
"Good. Everything will be ready when he comes."
"Thank you, Spiegel. Good-bye."
"Good-bye, John."



What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES
Niagara Slide Co., Lockport, N. Y.

ASBESTOS BOOTHS
Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS
A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS
The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS
(Manufacturers, Dealers and Renters)
American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle, N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.
Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Movie "L" Mfg. Co., 406 Schiller Bldg., Chicago, Ill.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS
Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL
William Birns, 103-105 West 37th St., New York.

FEATURE FILMS
A. H. Sawyer, Inc., 1600 Broadway, New York.
Aetna Film Co., Longacre Bldg., New York.
All Star Feature Corp., 220 W. 42nd St., New York.
Anglo-American Film Corp., 126 W. 46th St., New York.
Australasian Films, Ltd., 15 E. 26th St., New York.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
Films Lloyds, Inc., 220 W. 42nd St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
Stellar Photoplay Co., 1476 Broadway, New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

LABELS
Every Ready Roll Label Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS
Cushman Motor Works, Lincoln, Neb.

MOTION PICTURE MACHINES AND SUPPLIES
Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St. Chicago, Ill.
Ernemann, 114 Fifth Ave., New York.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS
Rudolph Wurlitzer Co., Cincinnati, O.

NOVELTIES
Philip Hano, 806-810 Greenwich St., New York City.

POSTER AND PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York.

RAW FILM
Eastman Kodak Co., Rochester, N. Y.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS
Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES
Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS
The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES
L. C. Smith Co., Schenectady, N. Y.

SCREENS
Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.
Moving Picture Certificate Co., Inc., R. 811, Longacre Bldg., New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.
Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES
Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

THEATRE CHAIRS
The Hardesty Mfg. Co., Canal Dover, Ohio.

UNIFORMS
Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

RIGHT OFF THE REEL

"Famous Players Weeks" (Sherry feature every day) are now in progress at Leo's Park Theatre, Stapleton, and Leo's Empire Theatre, Richmond, N. Y.

The West Coast Photoplayers' Baseball League has just been formed, out in Los Angeles, and three of the Mutual organizations have organized teams to play the Universal and General Film companies' teams.

Al. E. Christie's Nestor Comedy Company have just completed "Could You Blame Her," a one-reel comedy.

Several interesting African jungle scenes are being put on by Otis Turner and his Special Features company in "The Prowlers of the Wild." Herbert Rawlinson, Anna Little and William Worthington are playing in the production, which will be two reels in length.

"The Fighting Blood," a two-reel Romaine Fielding Lubin feature, is the first picture to be made in Galveston, Texas. It is said to be one of Mr. Fielding's best efforts.

Victor Johnson, P. A. for Warner's Features, is certainly working overtime to give Gene Gauntier publicity. Miss Gauntier appears exclusively on the Warner program and Mr. Johnson does not feel happy unless her name is constantly in print. Last week the star was proposed to by an Arabian sheik, who offered her a horse, and this week, in order to get realism, she went down on Hester Street, New York, the heart of the slum district, and lived for nine days on one solitary "simoleon." All in the cause of art.

Arthur "Sheriff" Mackley is hard at work upon a one-reel Western drama by Mary Rider Mechtold, entitled "Dad's Outlaws," which will be an early Reliance release.

"Universal Ike After the Eats" is the title of a comedy being put on by Harry Edwards. Augustus Carney is assisted by Louise Glaum, Helen Thatchers, Fred Hornbee, Harry Moodie, and "Charley," the Universal Company's elephant.

General Villa's successful attack on Torreon lends still further interest to the "Life of Villa," by the Mutual Company, which W. C. Cabanne has been working on for some weeks.

"The Battle of Gettysgoat," a five-reel comedy produced by Romaine Fielding, of the Lubin Company, is a travesty on the war in Mexico.

D. W. Griffith has just finished producing "Home, Sweet Home," out in Los Angeles, with a cast comprising the entire strength of the Reliance and Majestic forces.

"WILHELM TELL"

(Greene Features)

REVIEWED BY E. KENDALL GILLETT

THE Greene's Feature Photoplays, Inc., are to be congratulated upon having obtained the American rights to this wonderful reproduction of Schiller's famous drama, Wilhelm Tell. Without doubt it can be compared with the best photoplays ever produced, and should attain a wide popularity throughout this country.

The reproduction was made amid the very surroundings in which the tragedy was supposed to have been enacted. As the original is the historical drama *"par excellence"* of German literature, so this screen reproduction is beyond reproach.

You see the Swiss chalets in all their rustic beauty surrounded by the hills and snow-capped peaks for which Switzerland is famous the world over. These are used throughout



OLD HEINRICH'S SON ESCAPING

the picture as a background in such a way that they inspire awe, and when the picture is through one is left with a feeling of mingled wonder and amazement, for the beauty of it all is like a dream.

The photography throughout shows that the greatest skill was used, for the lights and shadows are employed in a way which is almost unbelievable. In several scenes, taken from the topmost peaks, the shadows of the clouds throw the snow-capped peaks into relief in a way which is grotesque.

The leads are taken by some of the foremost foreign actors. Karl Kienlechner plays Wilhelm Tell, a big, burly, muscular, mountaineer living apart and alone with his family high up among the peaks. He loves his freedom and will not take an active part in the canton's defence till actually forced into it.

Fritz Fehr, as Lord Gessler, depicts a common type of bully when surrounded by friends, but a cringing coward when alone. This is brought out by his attitude toward Tell when he first meets him alone among the mountains and then later when surrounded by his soldiers he commands and threatens, forcing Tell, as the legend states, to shoot an apple from off the head of his son with his cross bow.

Margareta Wilkens, as Hedwig, wife of Tell, brings out the qualities of the trusting, devoted wife and mother admirably.

Tese von Tasso takes the part of Gertrude, wife of Warner Stauffacher, whose imposing chalet is burned while the infuriated inhabitants of the canton surge about in a vain effort to break through the soldiers and save the home of their idol.

In Emil Lind, as old Heinrich von Melchtal, we see a type of man to be reverenced for his love and courage. After his son has struck one of the soldiers and escaped to the fastnesses this poor old man is threatened with having his eyes put out unless he produces his son within three days. He is unable to do this and so Gessler, true to his word, carries out his threat. The old man comes in in the midst of a royal orgie when the governor is drunk among his retainers.

His eyes are burned out by the soldiers, who force him back into the banquet hall. This is the saddest part in the play and not soon to be forgotten.

The story from start to finish is beautiful. It brings out the hardships which the three cantons suffer, shows their struggle for proper treatment, their final banding together under the ultimate leadership of Wilhelm Tell, who has the post forced upon him by the story and sight of old Heinrich von Melchtal.

The titles throughout are exact translations of the original, which adds greatly to the effectiveness of the entire piece.

In conclusion, let me say that this is one of the few features yet produced which makes one sorry at the end of the six reels that there are not six more yet to come.

MUNDSTUK'S FEATURES

PRESENT

TREACHERY

IN FOUR PARTS

A heart touching, human interest photo-play, full of intense situations in every foot. "TREACHERY" is the kind of a feature that is in demand by exhibitors 365 days in the year. Get busy at once. Wire or write immediately.

Little territory left for our other two money makers. Inquire

MUNDSTUK'S FEATURES

909 LONG ACRE BLDG., NEW YORK CITY

COPYRIGHTED



A SONG PORTRAYAL IN MOTION PICTURES

Controlled Exclusively by

The Imperial Motion Picture Co., of N. Y., Inc., 1476 Broadway, N. Y.

Extraordinary Announcement!

As President and General Manager of the Balboa Amusement Producing Co., manufacturers of "The Pictures Beautiful", I have made arrangements by which all features now on hand and those to be produced in the future, will be released by the

Box Office Attraction Company

WILLIAM FOX, President

130 West Forty-Sixth Street, New York

These rights embrace the entire United States, Canada, Central and South America, and the West Indies. The Box Office Attraction Co. will reserve New York City and State, Northern New Jersey and New England States for itself and supply exhibitors in these territories with Balboa attractions.

The state rights for all other sections of the United States, Canada, Central and South America and the West Indies will be offered for sale to responsible individuals and corporations operating reliable exchanges. Those familiar with the high standard maintained in all Balboa Amusement Producing Co. features will advance their own interests by opening correspondence at once with the Box Office Attraction Co.

Twenty Great Motion Picture Masterpieces Now Ready For Release

Each of these is a wonder-worker—the very best product of an all-star company of players and our mammoth, splendidly equipped Studio at Long Beach, Cali. The first of these to be disposed of so far as State rights are concerned, and the first to be released in New York City and State, Northern New Jersey and the New England States will be a

Remarkable Motion Picture Dramatization of the World Famous Love Story

"ST. ELMO" In Six Reels

In comparison all other cinematographic undertakings pale into insignificance. More than one hundred and twenty-five gorgeous exterior and interior scenes furnish lavish backgrounds for the action which ranges from the expression of quiet happiness to the deepest torment of the human soul.

In announcing this transaction I do not fear contradiction when I say it is by far the largest deal that has ever been consummated in the moving picture business.

H. M. HORKHEIMER

President and General Manager of the



BALBOA AMUSEMENT PRODUCING CO.

Long Beach, California

OPPORTUNITY

To invest in Motion Picture Film Stocks.

I have a limited amount of the following stocks for sale. Some of which return from 10% to 24% at present market prices.

Ansco Film common
Biograph
Colonial Motion Picture Co.
General Film preferred
Inter-Continental Film
Kinemacolor common
Kinemacolor preferred
Mutual Film common
Mutual Film preferred
New York Motion Picture Corp.
Pathé Freres
Reliance
Thanhouser Film
Universal Film Manufacturing Co.
World Film common
World Film preferred

William J. Hoey

Dealer in Unlisted and Inactive Stocks and Bonds

115 Broadway *New York, N. Y.*

HARVARD

Send in your Negative and be convinced that

FILM

Quality and Punctuality is our Motto

CORPORATION

231-233 10th Avenue New York City
W. K. HEDWIG, Pres. J. T. REARDON, Sec'y-Treas.
Tel. Chelsea 812

The Mexican trouble is going to make big money for Cameramen. Get busy. We can send you a camera the day your order is received. Send today. Don't wait until the best opportunities are gone. Camera tripod, carrying case, all complete $150. Send today.

PHANTOSCOPE MFG. CO.

700 Bond Building Washington, D. C.

"THE OTHER HALF OF THE NOTE"

(General Film Masterpieces)

REVIEWED BY PETER MILNE

A THREE-REEL detective story—one that holds the interest throughout. It differs from most detective stories in that the detective is an ordinary detective; he doesn't perform impossible feats, but is just possessed of an average amount of intelligence which he knows how to use and when to use. The smugglers, the object of the detective's attack, are just plain smugglers. In other words, the story is entirely possible and although as a rule a picture doesn't hold one's interest unless it contains something of the impossible, this one does.

The photography leaves nothing to be desired in clearness, though some of the light effects are not as good as they ought to be. For instance, Brady, one of the smugglers, goes into a stateroom on board ship and turns on the electric light; instead of the room becoming lighter, it grows darker, but this is the only serious fault that may be found. Most of the scenes are easy to take, and for that reason are as nearly perfect as possible. The plot of the drama revolves around a torn note, as the title implies.

Jack, the nephew of Senator Munroe, is bringing in a rare book to his uncle in Washington. Brady, a smuggler, coming in on the same ship, secretes some diamonds in the binding of the book, making an innocent accomplice of Jack. Detective Cole, who is in love with Jack's sister, is told to meet the ship and watch out for the diamond smugglers.

On the arrival of the ship he sees Brady slip a note to an accomplice, reading, "Gems in nephew's present—the rare book—in binding." Cole tries to get the note from Clark, but only succeeds in getting the half of it that reads —"the rare book—in binding."

The rest of the story is devoted to the efforts of Cole to find the diamond smugglers. He finally tracks them through George, the senator's butler, who proves to be an accomplice.

The cast includes Robert Ellis, who plays the part of Cole; Richard Purdon, Edward Hoyt, William Dunn, and Irene Boyle. The acting of Winthrop Chamberlain, who plays the part of Jack, the senator's nephew, is poor.

"IN THE MOONLIGHT"

(American)

REVIEWED BY C. J. VER HALEN

NOTHING sensational, nothing startling, but just a smooth-running story with plenty of interest, good acting and good effects makes this film an interesting subject to view. Winifred Greenwood does some good acting in the part of Mary Langton. The opening scene is especially pretty where the moon breaks through the clouds and floods the small lake with its silver lights and discloses a canoe anchored among the water-lilies. The production is enjoyable from both scenic narrative standpoints.

George Lytton and Mary Langton, guests at the home of Mrs. Westley, Mary's sister, are strangely influenced while canoeing on the placid moonlit waters of a lagoon. Later Mary learns that Lytton is married. She realizes that she has been deceived, and the thought of his presence is unbearable to her. She leaves to forget her troubles in travel.

Several years pass. Dora gives a house-party for her daughter, Sunshine, and Frank, the son of Lytton, is invited. The father is also asked to come for a week end. Frank and Sunshine fall in love. Then Mary returns from abroad.

Mary alone cares to go canoeing in the moonlight with Frank, and the moon plays Cupid, so that Frank proposes and is accepted.

Lytton arrives and is presented to Mary by Frank as her new father-in-law. Lytton pleads with her to give up his son. Mary's heart is broken. She rushes to the lagoon and paddles out. In the library Sunshine and Frank find happiness before the fireplace. Flashing back to the lagoon the empty canoe is seen drifting beneath the moon, which again breaks through the clouds that would cover its face.

Our MUTUAL Girl Foils a Burglar

Mutual Movies Make Time Fly

Mutual Movies Make Time Fly

And Incidentally Saves His Little Sister



The six-sheet poster in full colors.

Doesn't that make you want to see the sixteenth reel yourself?

Here is thrill and pathos and heart interest that hold you spellbound.

Yet the current reel of this great series is full of interesting things and people too.

For instance, *BRIGGS* of the *Tribune,* one of America's greatest cartoonists, meets Our Mutual Girl and draws her picture.

You see him actually at work.

Our Mutual Girl is a feature above all features—for it brings people back regularly every week.

And it goes out as a part of *REGULAR MUTUAL SERVICE.*

There is no extra charge for it.

The Sign of the Wing-éd Clock

is meaning more pulling power every day. For every day more people are coming to recognize it as the Sign of the *SURE* Show.

General Villa and his brave band are doing great things for Mexico.

Soon the pictures will be out and he'll be doing great things for *YOU* if you show

The LIFE of General VILLA

Watch for the release date.

BRANCHES IN 49 CITIES

MUTUAL FILM CORPORATION

NEW YORK

AMERICAN	MAJESTIC	ROYAL	KAY BEE	AND
RELIANCE	KOMIC	KEYSTONE	DOMINO	MUTUAL
THANHOUSER	PRINCESS	BRONCHO	BEAUTY	WEEKLY

DON'T WAIT
DON'T HESITATE

But Buy

A CRY IN THE NIGHT

Four Reels of Refined Thrills.

Plenty of paper, heralds and photos.

Wire or Write

20TH CENTURY FILM CO.
216 West 42nd Street New York City

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

"WAR IS HELL"

(Eclectic)

REVIEWED BY A. DANSON MICHELL

THIS four-part special of the Eclectic Company, coming at a most opportune moment for them, is beyond doubt the finest film of its kind in existence. A more thoroughly interesting picture would be hard to make or imagine.

The story, which is running in the Hearst papers in novel form, is not entirely composed of war scenes. The main plot is a beautiful love story carefully worked out, in conjunction with numerous battle scenes forcefully illustrating the title, "War is Hell." Sudden death in all its grimness is shown, yet without any semblance of the gruesome. There are many chances for blood to be shed in such a manner that might offend, but this is entirely eliminated.



DYNAMITING THE WINDMILL

The picture is colored by "The Eclectic Natural Color Process" which has been successfully used in a number of other pictures. There are a large number of scenes which the coloring makes more effective. The burning of the enemies, war balloons, which is one of the greatest and most expensive photographs made, would not attain the same valuation without the coloring which distinctly emphasizes the flames and smoke mounting in the air.

The uniforms of the soldiers against the green foliage is also assisted greatly by the coloring. Unlike many other tinted pictures, there is no change in the hue from start to finish. The colors do not "jump."

When General Sherman said "War is Hell" conditions attending the killing of fellow-men in the cause of patriotism were much different than those dealt with in this picture. War was hell undoubtedly at that time, and more so now with the use of aeroplanes, balloons and dirigibles. All of these, and more, are intermixed in this film with the main story which concerns the war between two small principalities in Europe.

Lester, the hero, is living in one of the principalities when war breaks out with his own country. He leaves and becomes an army aeronaut, after exchanging gifts with his sweetheart. His destruction of the balloons sets the enemy against him personally, and after a time the brother of the girl he loves captures his airship, and he is forced to seek shelter in a windmill. After holding off the enemy, who cannot capture him alive, he is killed in the blowing up of the building. This is a wonderful piece of work and worthy of the highest praise.

Some time later his fiancee hears of his death and becomes a nun, rather than marry anyone else. The manner in which she learns of it makes an interesting episode in a thoroughly good picture.

Here Is Something Absolutely New

6 Slides Daily 36 Every Week for $2.50



The Cream of the World's Activity While They Are Happening

A Special Daily Illustrated News Service for Moving Picture Theatres

For $2.50 you receive 36 Pictures of "What's Going On in the World" to date, six a day delivered by first class mail. All the current events of international importance.

HOW THESE PICTURES ARE PRODUCED



The Postman Delivers the Slides

Quick as thought the six best and most striking news pictures from each day's consignment are singled out and reproduced by a perfect rapid fire photographic process secured from the different photographic news services as well as our own photographic correspondence. The slide is made on a fire-proof film as light as silk with the strong captions under each picture and mailed to you the same day by first class mail so that these pictures can be flashed on your screen as soon as the news appears in the newspapers of the day.

The usual news film service are released in big cities *almost a week after the incident occurs*, here you have the pictorial news of the Mexican trouble, the sporting news and all the interesting features of the news of the world flashed on your screen within a short while after the event happens.

REMEMBER there is no other item of cost tacked on, no postage to pay, no express charges, not one cent for anything beyond $2.50 a week.

WE LEAVE IT TO YOUR JUDGMENT, Mr. Exhibitor, whether or not this service will get you anything. Can you spend $2.50 a week in any other way and get a bigger value for the money?

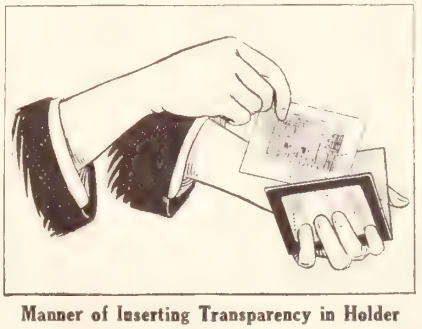
THINK OF IT! Six of the catchiest news pictures of daily world events flashed on your screen every day. Thirty-six per week.

Send $2.50—get started—and our service will do the rest.

We will furnish you, without extra cost, the transparency holders and metal fasteners so that in a few seconds you can fit out your set of pictures in the holder ready to exhibit.

OUR GUARANTEE

We are perfectly responsible, and if at the end of a week you consider that the service is not satisfactory to you, we will refund you your money.



Manner of Inserting Transparency in Holder

The Pictorial News Service

422 S. DEARBORN STREET CHICAGO

RAMO FEATURE OFFICES

MONTREAL, CANADA
41 St. Catherine Street, East
Dominion of Canada, East of Fort William
FRANK W. FOSTER, Manager

DES MOINES, IOWA
Suite 519-520 Utica, Building
Minnesota, North Dakota, South Dakota, Iowa, and Nebraska
P. J. HALL, Manager

DENVER, COLORADO
Nassau Building
Colorado, Utah, Wyoming, Montana and New Mexico
J. C. BUTTS, Manager

KANSAS CITY, MISSOURI
Gloyd Building
921 Walnut Street
Missouri, Kansas and Northern Oklahoma
BACON & NOLAN, Managers

OTHERS TO FOLLOW

RAMO FILMS, Inc.
C. Lang Cobb, Jr., Manager Sales and Publicity
Columbia Theatre Building
47th St. and 7th Ave. New York City, N. Y.

"THE BRUTE"

(Famous Players)

REVIEWED BY A. DANSON MICHELL

PRESENTING in four reels the drama of Frederick Arnold Kummer, with Malcolm Williams playing the title role. Mr. Williams is well adapted for the part, and for an actor of the speaking stage has no difficulty in playing for the camera. His gestures, upon which he relies mostly, are strong and expressive. He is assisted by House Peters as Billy West, Helen Hilton as Edith Pope, Mme. Dalberg as Mrs. Pope, Mary Moore as Alice Pope, William Vaughn as



"TAKE OFF YOUR FINERY AND GO BACK TO THE KITCHEN"

Emerson Hall and the child actor, Jack Darling, as Bobby Rogers. Their interpretations, taken as a whole, show the work of a careful director.

The plot itself allows for strong dramatic scenes. It is in this that the cast excels. Money versus love is the thought upon which the story hinges. A woman loving her husband dearly, although she has been morally false to him, also loves money and riches. She is given her choice; she must select one or the other. She chooses the latter, but finds out her mistake.

The title, "The Brute," is selected from one of the passages: "You have called me a brute, then I'll act like one." Probably this is the point where the interest is centered more upon the characters than anywhere else. What will he do to prove to her that her assertion is true and that he is a brute?

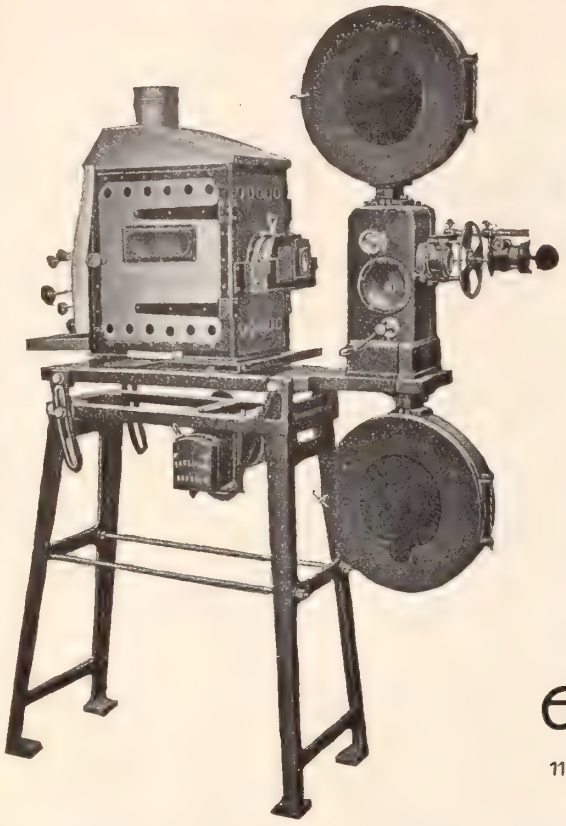
A number of innovations are introduced. One of these is the night scene on Broadway, showing the lights of the theatres and the other electric signs along the "Great White Way" north from Times Square. Considering the difficulty of such a picture, the result is excellent. It is shown only as a flash, depicting a man's thoughts of home and his desire to be there.

The actors are introduced by Father Time turning over the pages of a great book, through the leaves of which the members of the cast step.

One of the scenes is particularly effective. The wife, imagining she loves her husband's friend and willing to elope with him, dreams, while sitting in her chair, that he crosses the room and kisses her. By a well-timed double exposure the husband enters the room just at that time, and it is he who bestows the kiss, just as the dream-man touches her lips. The effect on her face as she discovers the real donor is a clever piece of acting.

The settings are numerous and costly, fitting well with the action represented.


THE WEBB SERIES
Webb Entering the Rendezvous of the Black Triangle
THE FIRST OF THE FINEST SERIES OF DETECTIVE TALES EVER PRODUCED ONE STORY IN EVERY THIRTY DAYS
5 PARTS
THE BLACK TRIANGLE
TWO KINDS OF ONE SHEETS; 2 KINDS OF 3 SHEETS; A 6 AND 9 SHEET; EIGHT PAGE BOOKLETS; 30 PHOTO LOBBY SETS
FILMS LLOYDS, INC.
220 WEST 42nd STREET NEW YORK
HUGH HOFFMAN



HERE TO STAY

THE

ERNEMANN

STEEL PROJECTOR

"IMPERATOR"

Always ready. No disappointments. Danger from fire eliminated. Steadiness of picture guaranteed. Worthy of your investigation. Price complete with motor, $450. If you have not seen it call at our show rooms or a postal will bring descriptive literature.

ERNEMANN-PHOTO-KINO-WORKS

114 5TH AVENUE NEW-YORK 114 5TH AVENUE

BRANCH FOR UNITED STATES AND CANADA

The Gentleman Crook

IN FOUR PARTS

An American Staged Production.

Thrilling and Sensational

Ready for State Right buyers. One, Three, Six and Nine Sheets.

Large and Small Photos, Heralds and Slides.
Will express sample paper upon request.

Write or Wire to

THE EQUITABLE FILM PRODUCING CO., INC.

SUCCESSORS TO THE N. Y. FILM CO.

145 WEST 45TH STREET, NEW YORK CITY



RELEASED THROUGH THE GENERAL FILM COMPANY, SPECIAL FEATURE DEPARTMENT

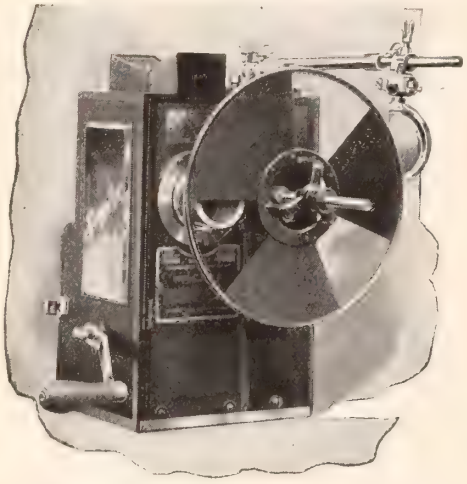
Safety First

Protection of Human Life Comes First in the Construction of

Simplex

Speaking of SIMPLEX safety the Strand Theatre program says:

"As it (SIMPLEX) is the only entirely enclosed machine on the market, we believe its claims for absolute fireproofness are absolutely justified."



The absolutely enclosed mechanism of SIMPLEX completely protects the film from dangerous contact with the light rays. It reduces fire risk to the lowest possible minimum.

SIMPLEX IS THE BEST RISK
BECAUSE IT OFFERS THE LEAST RISK

This is only one of SIMPLEX many exclusive features. It safeguards the lives of millions. Mr. Exhibitor, first gain the confidence of your audience. This can best be accomplished by installing a

Simplex Peerless Projector

Made and guaranteed by

PRECISION MACHINE COMPANY, 317 East 34th St., New York

New catalogue B gives full details

LUBIN

5 REELS——"THE GAMBLERS"——5 REELS
By CHARLES KLEIN, author of "The Third Degree" and "The Lion and the Mouse."
Released Monday, May 4th—Through the General Film Masterpiece Dept.

COMING SOON **"THE WOLF"** 5 Reels by EUGENE WALTER

TWO REEL FEATURES

WEDNESDAY, MAY 6TH
"BEHIND The FOOTLIGHTS"
THURSDAY, MAY 7TH
"When Conscience Calls"

WEDNESDAY, MAY 13TH
"IN THE NORTHLAND"
THURSDAY, MAY 14TH
"MADAM COQUETTE"

A Comedy, Tuesday and Saturday	A Drama every Friday	A Two Reel Feature every Wednesday and Thursday

FIVE RELEASES EACH WEEK

"A BLIND BUSINESS"—Comedy / "CASEY'S BIRTHDAY"—Comedy	Split Reel	Tuesday, May 5th
"BEHIND THE FOOTLIGHTS"—2 Reel Drama		Wednesday, May 6th
"WHEN CONSCIENCE CALLS"—2 Reel Drama		Thursday, May 7th
"VENGEANCE IS MINE"—Drama		Friday, May 8th
"BUILDING A FIRE"—Comedy / "WITH THE BURGLAR'S HELP"—Comedy	Split Reel	Saturday, May 9th

SPECIALLY DESIGNED POSTERS

One and Three Sheet with Single and Split Reels—One, Three and Six Sheets with Multiple Features. Order from your Exchange or the A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

DATA FROM MANUFACTURERS' LIST OF RELEASES

EDITOR'S NOTE.—These lists of current releases are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Tear the list out and paste it in your note-book for future reference.

Date Shown	Released Title Kind, Length	Serial No.
	AMERICAN	
	5— 4. In the Moonlight, D., 2000.	
	5— 6. The Story of the Olive, D., 1000	
	5— 8. Calamity Anne's Love Affair, Farce, D., 1000	
	5—11. A Soul Astray, D., 2000	
	5—13. The Navy Aviator, D., 1000	
	APOLLO	
	4—19. Up and Down	
	4—26. Apollo Fred Becomes a Homeseeker	
	BRONCHO	
	3—18. The Adventures of Shorty, D.	
	3—25. The Relic, D., 2 parts	
	ALBERT BLINKHORN'S FEATURES	
	3—23. Rose of Surrey, 2 parts	
	4— 6. The Old Curiosity Shop, 5 Parts	
	BEAUTY	
	5— 5. Eugenics Versus Love, C., 1000	
	5—12. Her Heritage, D., 1000	
	BIOGRAPH	
	4—30. The Soul of the Desert, D., 1001	14846
	5— 2. Her Big Scoop, D., 1002	14871
	5— 4. The Saving Presence, D., 999	14873
	5— 7. Maniacs Three, C., 442	14901
	Gilliagin's Accident Policy, C., 577	
	5— 9. Under the Skin, D., 998	14926
	101 BISON	
	5— 2. The Tragedy of Whispering Creek, 2 reels	
	5— 9. The Nation's Perils, D., 2 reels	
	5—16. The Hills of Silence, D., 3 reels	
	CRYSTAL	
	5— 3. Charlie and a Dog, C.	
	5—5. A Telephone Engagement and Out On Business, Split reel	
	5—10. A Pair of Birds, C.	
	5—12. Charlie's New Suit and Their Picnic, C., Split reel	
	5—17. Charlie's Waterloo, C.	
	ECLAIR	
	5— 3. His Servant, D.	
	5— 6. Whom God Hath Joined, D., 2 reels	
	5—10. Suzanne, D.	
	5—13. In the Fangs of Jealousy, D., 2 reels	
	5—17. Our Daughter, D.	
	EDISON	
	5— 2. Her Grandmother's Wedding Dress, D., 1000	14863
	5— 4. A Week-End at Happyhurst, C., 1000	14880
	5— 5. The Double Cross, D., 1000	14883
	5— 6. The Lucky Vest, C., 1000	14892
	5— 8. The Song of Solomon, D., parts 1 and 2, 2000	14910
	5— 9. The End of the Umbrella, D., 1000	14918
	ECLECTIC	
	4— 1. The Reckoning, D., 4 parts	
	Loyalty, 5 parts	
	Jealousy, 4 parts	
	War Is Hell, 4 parts	
	The Waif, 6 parts	
	ESSANAY	
	5— 5. The Greater Love, D., 1000	14884
	5— 6. Making Him Over for Minnie, C., 1000	14895
	5— 7. A Snakeville Epidemic, C., 1000	14902
	5— 8. The Mystery of Room 643, D., parts 1 and 2, 2000	14913
	5— 9. Broncho Billy's Sermon, D., 1000	14919
	FRONTIER	
	5— 2. The Runaway, D.	
	5— 7. Whistling Hiram, C.	
	5— 9. The Outlaw's Daughter, D.	
	5—14. Dad's Allowance, C.	
	5—16. Won By Wire, D.	
	FILMS LLOYD	
	5— 7. Cora, the Temptress, 3900	
	GR. NO. SPECIAL	
	5— 5. The Monomaniac, 3000	
	GOLD SEAL	
	5— 5. Lucille Love—The Girl of Mystery, Series No. 4.	
	5—12. Lucille Love, The Girl of Mystery, Series No. 5	
	IMP	
	5— 7. Vasco, the Vampire, C.	
	5—11. Through the Snow, D.	
	5—14. On the Chessboard of Fate, D., 2 reels	
	INTER-CONTINENT	
	3—12. Rome or Death, 5000	
	3—26. Futurists' Carnival, 3000	
	JOKER	
	4—29. A Boarder's Mishap and the Harbor of Trieste, split reel	
	5— 6. Roll Your Peanut, C.	
	5— 9. Schultz, the Barber, C.	
	5—13. How Green Saved His Wife, C.	
	5—16. The Fascinating Eye, C.	
	KALEM	
	5— 1. Stung, C., 500	14859
	Dippy's Dream, C., 500	
	5— 2. A Secret Crime, D., 1000	14870
	5— 4. The Master Rogue, D., parts 1 and 2, 2000	14874
	5— 6. The Detective's Sister, D., parts 1 and 2, 2000	14893
	5— 8. McBride's Bride, C., 1000	14914
	5— 9. The New Medicine Man, D., 1000	14925
	KENNEDY	
	3— 4. Elsie Venner, 3 reels	
	3—18. Charlotte Corday, 4 reels	
	KLEINE	
	5— 5. The Broken Chain, D., parts 1 and 2, 2000	14885
	LUBIN	
	5— 5. A Blind Business, C., 400	14891
	Casey's Birthday, C., 600	
	5— 6. Behind the Footlights, D., parts 1 and 2, 2000	14899
	5— 7. When Conscience Calls, D., parts 1 and 2, 2000	14903
	5— 8. Vengeance is Mine, D., 1000	14917
	5— 9. Building a Fire, C., 400	14920
	With the Burglar's Help, C., 600	
	MELIES	
	4—30. Difference Between Tangos, F., 250	14850
	Batty Bill Monkey and Pelican, C., 750	14850
	5— 4. A Cottage by the River, C., 600; Winky Willy's First Cigar, C., 400	14881
	5— 7. Batty Bill and the Suicide Club, C., 1000	14905
	MAJESTIC	
	4—26. A Diamond in the Rough, 2 reels	
	4—28. Cigar Butts	
	5— 1. The Quicksands	
	5— 3. The Body in the Trunk	
	NESTOR	
	5—13. The Siren, D.	
	5—15. The Newlyweds' Dilemma, C.	
	PATHE	
	5— 4. The Man Higher Up, Car., 574	14876
	Manila, the Capital of the Philippines, T., 387	
	5— 5. Max, the Lady Killer, C., 820	14887
	A Winter Excursion to the Falls of Taunforsen, Sweden, T., 200	14887
	5— 6. Pathé's Weekly No. 35, 1914, N., 1000	14896
	5— 7. A Meddler with Fate, D., parts 1 and 2, 2000	14906
	5— 9. The Marriage of Cupid, D., parts 1 and 2, 2000	14921
	PLAYGOERS'	
	3—23. The Great Diamond Robbery, D., 5000	
	POWERS	
	5— 4. Exposing the Handcuff Kings; The Hungry Soldiers, C., split reel	
	5— 8. Stolen Glory, D.	
	5—11. The Adventures of Limburger and Schweitzer, C., 2 reels	
	5—15. The Transformation of Prudence, D.	
	PRINCESS	
	4—10. Too Much Turkey	
	4—17. Her Awakening	
	RAMO	
	4—24. Through Dante's Flames, 4000	
	RELIANCE	
	3— 7. When Fate Frowned, D.	
	REX	
	5—10. The Career of Waterloo Peterson and Fashionable Dances, split reel	
	5—14. The Unlawful Trade, D.	
	SELIG	
	5— 2. Little Miss Bountiful, D., 1000	14879
	5— 4. The Adventures of Kathlyn, No. 10, D., parts 1 and 2, 2000	14877
	5— 4. Hearst-Selig News Pictorial, No. 19, N., 1000	14882
	5— 5. Marrying Gretchen, C., 500	14888
	Doc Yak Bowling, C.	
	5— 6. The Evil She Did, D., 1000	14898
	5— 7. Hearst-Selig, No. 20, N., 1000	14909
	5— 8. The Mother of Seven, C., 1000	14915
	5— 9. Two Girls, D., 1000	14927
	STERLING	
	5— 7. Sergeant Hofmeyer, C.	
	5—14. Papa's Boy, C.	
	THANHOUSER	
	4—21. The Strike, 2 reels	
	4—24. When Algy Froze Up	
	4—26. The Strategy of Conductor 786	
	4—28. From the Flames.	
	UNIVERSAL IKE	
	5—12. Universal Ike Gets a Line on His Wife, C.	
	UNIVERSAL SPECIAL FEATURES	
	January, Absinthe.	
	February. The Merchant of Venice.	
	March. Won in the Clouds.	
	March. Washington at Valley Forge.	
	April. The Spy.	
	April. Samson.	
	VICTOR	
	4—11. Toilers of the Sea, D.	
	4—15. A Million in Pearls, D., 2 reels	
	5— 4. As Fate Willed, D., 2 reels	
	5— 8. The Pawns of Destiny, D., 3 reels.	
	VITAGRAPH	
	5— 4. Cupid Versus Money, C., 1000	14879
	5— 5. The Old Fire Horse and the New Fire Chief, C., parts 1 and 2, 2000	14889
	5— 6. Sandy and Shorty Start Something, C., 1000	14897
	5— 7. His Last Call, D., 1000	14908
	5— 8. Mr. Bunny in Disguise, C., 1000	14916
	5— 9. The Antique Engagement Ring, D., parts 1 and 2, 2000	14924

"THE PEERLESS" **DAY AND NIGHT SCREEN** "THE PIONEER"

SUPERB! EXQUISITE! SUPREME!

THE SCREEN STRAIGHT FROM QUALITY STREET

THE SCREEN DE LUXE — THE SCREEN WITHOUT A SEAM

THE ONE SCREEN WHICH INSURES PERFECT PROJECTION!

WRITE FOR CATALOGUE — SEND FOR SAMPLES

DAY AND NIGHT SCREENS, Inc., 291 Broadway, New York

BRANCH OFFICES AND DISTRIBUTING CENTRES AT

Philadelphia New Orleans Atlanta El Paso Memphis Kansas City Des Moines San Francisco Los Angeles Seattle Paris Berlin London

Kinematograph Weekly

$3.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 *cents*

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS

250A Kingston Ave., Brooklyn, N. Y.

CORCORAN TANK SYSTEM

Is a Money Saver

Get Price List No 6

A. J. CORCORAN, Inc.

9½ John Street New York

FURNITURE & FURNISHINGS

On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS

103-105 West 37th St.

Phone: Greeley 6266.

FILM TITLES PRINTING AND DEVELOPING

Give Us a Trial — All Work Guaranteed

Prices Right — Prompt Service

If you have any event that you want photographed we can furnish an expert camera man.

STANDARD MOTION PICTURE CO.

Telephone, Randolph 839 — 5 S. Wabash Ave., Chicago

LANG'S FILM REELS

THE BEST MADE

14 in. $1.50 10 in. $1.00

CATALOGUE

LANG MFG. WORKS, Olean, N. Y.

RIGHT OFF THE REEL

G. C. Graham, general manager of the Universal Film Manufacturing Company, and R. C. Cropper, manager of the office in Kansas City, visited the Universal office in Omaha recently.

Miss Julia Nagl, a prominent Omaha society woman, was recently married to Gladden James, one of the directors of the Vitagraph Company of America.

Nebraska people are interested in Universal pictures showing the laying of the cornerstone of the Nebraska building at the Panama-Pacific exposition grounds. The pictures are being shown throughout the State this week.

The "Zingo" series of the Warner Feature Film Company are being enthusiastically received in Cincinnati according to A. Mueller, manager of the local exchange.

The Los Angeles chapter of the Static Club of America has moved into its new quarters in the Westlake Park district, and, as an adjunct to moving, gave a house warming party. A half hundred persons prominent in motion-picture doings were in attendance, among them being Phillips Smalley, Allan Dwan, Hobart Bosworth, Lois Weber, Fred Balshofer and Dustin Farnum. Phillips Smalley and Miss Lois Weber contributed $50 to the local chapter, to be used in purchasing technical books for the library.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,

of THE MOTOIN PICTURE NEWS, published weekly at New York, N. Y., required by the Act of August 24, 1912.

Editors: William A. Johnston, Editor, 220 W. 42nd Street; Merritt Crawford, Managing Editor, 220 W. 42nd Street; E. Kendall Gillett, Business Manager, 220 W. 42nd Street. The Exhibitors' Times, Inc., Publisher, 220 W. 42nd Street.

Owners (if a corporation, give names and addresses of stockholders holding one per cent or more of stock): William A. Johnston, 220 West 42nd Street, New York City; E. Kendall Gillett, 220 West 42nd Street, New York City; Wentworth Tucker, 220 West 42nd Street, New York City; H. F. Sewall, 80 Maiden Lane, New York City; P. S. Alden, 80 Maiden Lane, New York City.

Known bondholders, mortgagees and other security holders, holding one per cent or more of total amount bonds, mortgages, or other securities: None.

(Signed) E. KENDALL GILLETT, Business Manager.

Sworn to before me this 28th day of March, 1914.

DAVID F. GOODNOW, (Seal) Notary Public, New York County.

Certificate filed in New York County.

(My commission expires March 30, 1914.)

ACME COMMERCIAL FILM CO.

Prices to The Trade

POSITIVE PRINTS .04½ Per Ft.

(In Quantities over 5000 feet)

Above price includes printing, developing, tinting toning and Raw Positive Stock.

Negative Film Developed .01 Per Ft.

Film Titles .08 " "

(Our Special *Title Apparatus* will match any perforation.) All work guaranteed

General Offices

56 East Randolph St. Chicago

Phone Randolph 652

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEFLEY'S PHOTO SUPPLY HOUSE

514-516 Erie Ave. M. P. Dept. RENOVO, PA.

LENSES Best Grade **Half Price**

Regular Half Size New Stereopticon Lenses. Also many other bargains. Write for particulars.

AMUSEMENT SUPPLY CO.

160 E No. Fifth Ave., Chicago.

NIAGARA SLIDES

are just what you need. Sample for 10c. and this advertisement. NIAGARA SLIDE COMPANY, Lockport, N. Y.



LABELS IN ROLL FORM

Yellow and Red CAUTION and Address Labels.

Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.

Ever-Ready Roll Label Co.

203-7 W. 40th St., New York City

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

WE EQUIP MOTION PICTURE THEATRES COMPLETELY

HERE IT IS AT LAST

THE SUN KISSED SCREEN

The one you have been waiting for

"IT DON'T HURT MY EYES LIKE OTHER CURTAINS"

An important invention so far ahead of any Moving Picture Curtain manufactured that a blind man could see the difference

YOU CAN DO ANYTHING WITH IT BUT HARM IT

Let us demonstrate its worth to you

Moving Picture Certificate Company, Inc.

Room 811, Longacre Bldg. **1476 Broadway, New York City**

A LIVE WIRE is the Man who buys **A 1914 MODEL MOTIOGRAPH**

BE WISE—GET THE BEST, FOR THE BEST IS NONE TOO GOOD for the Exhibitors of today. The Theatre Goer demands a flickerless, rock-steady picture and will go where they get it—so "BE WISE"—get the crowds coming your way by installing a **1914 MODEL MOTIOGRAPH.**

Write for descriptive circular

THE ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., Chicago, Ill.

Now Booking Alexander Dumas' Romantic Drama —In Six Reels—

"The Three Musketeers"

The crowning achievement of American Film Production, passed by the National Board of Censors, **WITHOUT A CHANGE.**

Newark Office: 800 Broad Street

COSMOS FEATURE FILM CORPORATION

126 - 130 West 46th St. New York

Sole distributors for all Atlantic Coast States

Philadelphia Office: 1333 Vine Street

QUALITY IN

DEVELOPING—PRINTING

RECORD DELIVERIES

Let us try one sample of your work. No order too big; none too small.
If the STANDARD did it, it's all the camera took.
The STANDARD by which *quality* printing is gauged.

Standard Filmprint Corporation

New York Office: 'Phone 6245 Bryant

120 School Street, Yonkers, N. Y.

Laboratories: 'Phone 4600 Yonkers

In writing to advertisers please mention "THE MOTION PICTURE NEWS"

FEATURE FILMS DIRECTORY

All Star Features

Tully Marshall
IN
"PAID IN FULL"
(5 PARTS)

Burr McIntosh
IN
"IN MIZZOURA"
(5 PARTS)

Edgar Selwyn
IN
"PIERRE of the PLAINS"
(5 PARTS)

Book of our distributors

ALL STAR FEATURE CORP.
220 W. 42d St. N.Y.

ADVERTISE YOUR FEATURE FILMS IN THE MOTION PICTURE NEWS, "THE FASTEST-GROWING PICTURE JOURNAL."

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.
Incorporated
416-22 WEST 216th STREET
Tel. 7652 Audubon at Broadway, New York

After Trying Others the
UNIVERSAL and MUTUAL
Exchanges
Are Having Us Make Their
TITLES
THERE MUST BE A REASON

Our prices for developing and printing are no higher than what you pay for poor work, and we give you a 24-hour service.

GUNBY BROS., Inc.
145 W. 45th STREET, NEW YORK CITY

Tel. 2305 Bryant

INTER-FILM FEATURES

Represent standard excellence

This is the protection you require if you cater to the best.

See list of releases on another page

INTER-CONTINENT FILM CO.
World's Tower Building
110-112 WEST 40th ST.
NEW YORK CITY
Cable: INTERFILM

BEGINNING WEEK
March 16th
We Release
2 GAUMONTS
EVERY WEEK
Great Northern Preferred Feature Releases

General Feature Film Co.
MALLERS BLDG. CHICAGO, ILL.

LEA BEL CO.

"Features Extraordinary"
We still own Exclusive
Illinois Rights on "Satan"
Booking a new copy
912 Schiller Bldg., CHICAGO

THE NEXT ISSUE of the MOTION PICTURE NEWS will be bigger and contain more surprises than this one.

And the next issue following will be even better.

(*Continued on page 60, column 1*)



Take a Gaumont

It is the "Safety First" film.
Next great draw is the
"Staircase of Death"
3 REELS.
Full of Sensation.
Positively Gripping All Through.
Shipping date April 18.
EVERY SORT OF PUBLICITY.
BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.
110 West 40th St., N. Y.
GAUMONT

PAN-AMERICAN FILM MFG. CO.

High Grade Feature Films booked in all parts of the country.

Trade Mark Registered

Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.

RENTERS OF REAL FEATURES
European Feature Film Corp.
J. H. STEINMAN, Mgr.
220 West 42nd Street New York City



THE ELEPHANT BRAND
Means Quality
WORLD FILM CORPORATION
130 West 46th St., New York

You Are Not Buying A Pig in a Bag

when you buy a BLACHÉ FEATURE. The fact that the great four reel drama of dual personality and spirit control

"The Woman of Mystery"

was staged by Madame Alice Blaché is sufficient guarantee of its artistic merit and box office value—the fact that the following exchanges have contracted for this extraordinary attraction and are recommending it to their patrons makes it well worth your while to wire

BLACHÉ FEATURES, INC., Fort Lee, New Jersey

IMMEDIATELY

BOOKING NEW YORK STATE AND NEW ENGLAND, Box Office Attraction Film Rental Company, 126 West 46th Street, New York City; EASTERN PENNSYLVANIA, NEW JERSEY, MARYLAND, WASHINGTON, D. C., DELAWARE AND VIRGINIA, Electric Theatre Supply Company, 303 Abbott Building, Philadelphia, Pa.; WEST VIRGINIA AND WESTERN PENNSYLVANIA, Weiland Film Company, 212 Fourth Avenue, Pittsburgh, Pa.; OHIO, and River towns of KENTUCKY, Independent Feature Film Co., Cleveland, O.; NORTHERN ILLINOIS, Union Film Company, 167 West Washington Street, Chicago, Illinois; MICHIGAN, Casino Film Company, 2206 Dime Bank Building, Detroit, Michigan; CALIFORNIA, NEVADA AND ARIZONA, Golden Gate Film Exchange, 234 Eddy Street, San Francisco, California; INDIANA AND KENTUCKY, Blache Feature Service, 119 N. Illinois Street, Indianapolis, Ind.; EASTERN CANADA, International Feature Film Corporation, 203 New Birks Bldg., Montreal, Canada; IOWA AND NEBRASKA, Blache Feature Service, 400 Observatory Building, Des Moines, Iowa; TEXAS, SO. OKLAHOMA AND LOUISIANA, Texas Feature Film Corp., 1915 Main St., Dallas, Texas; WESTERN CANADA, Geo. T. Eaton, Columbia Theatre Bldg., Winnipeg, Man.

See Americans First — *"Flying A" Feature Films*

"A SOUL ASTRAY"

A Two Part Sociological Drama

ONE, THREE AND SIX SHEET LITHOS, PHOTOS, SLIDES AND HERALDS

Release Monday, May 11th, 1914



"THE NAVY AVIATOR"

A ONE REEL FEATURE, replete with thrills and tense situations. Considerable Mexican color. Release Wednesday, May 13th, 1914

ONE AND THREE SHEET LITHOS

COMING—A Striking Two Part Feature:—
"IN THE FOOTPRINTS OF MOZART"
IT'S A STUNNER!

AMERICAN FILM MANUFACTURING CO.
CHICAGO

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.



Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.

717 Sycamore St.
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.

A New Way to Paint Signs and Showcards

With our new system we guarantee that any one can paint all kinds of signs, cards, etc., without any experience. Each outfit contains ten complete alphabets, from one to ten inches in height, and three sets of figures of the most modern styles. Our patterns are not printed, but the real letters, cut out of the most durable material. We also furnish with each outfit a Book of Instructions, a set of lettering brushes, an assortment of colors, and a selection of beautiful designs. Just the thing for all kinds of theatre work. Complete outfit, prepaid, $5.00. Satisfaction guaranteed or money back.

BUTTS ADVERTISING COMPANY
15 West 10th Street **Kansas City, Mo.**

CALEHUFF SUPPLY CO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

- Mercury Arc Rectifier
- Flame Arc Lamps
- Automatic Ticket Registers
- Exit Signs
- Slide Ink
- Carrying Cases
- Tickets
- Condensers
- Pianos
- Chairs
- Wagner Converters
- Spot Lights
- Brass and Wood Frames
- Ticket Choppers
- Asbestos State Booths
- Ft. Wayne Compensarcs
- Fire Extinguishers
- Fire Boxes
- Carbons
- Cement
- Trap Drum Effects

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

LE COURRIER Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50

THEATRE SUPPLIES

A Large Stock of Slightly Used Moving Picture Machines and Current Reducers (Latest Models) at about Half Prices. All Kinds Seating Always in Stock.

Opera Chairs, slightly used, each $0.75
Heavy New Folding Chairs, each .40
Simplex, used three months....150.00
Power's 6A, first-class condition.140.00
Edison Exhibitions, good condition 55.00

Don't forget. I take your old machine in trade regardless of make. All goods guaranted in first-class condition. Will ship subject to inspection. Have many other good bargains. Send me an exact list of your wants and see why I sell more goods than all competitors combined.

SAM LEARS, 509 Chestnut St., St Louis, Mo.

WE EQUIP YOUR Theatre Complete

Edison, Powers, Simplex, Motiograph and Edengraph Machines and Genuine Parts.

PHOTO AND POSTER FRAMES
INDIRECT LIGHTING FIXTURES
CURTAINS, SCREENS, ETC.
REBUILT MACHINES

Sold for Cash or Time

Send for Catalog today.

AMUSEMENT SUPPLY CO.
160 E No. Fifth Ave., Chicago.

The Motion Picture News
$2.00 Per Year
"The Fastest Growing Picture Journal"

Our Frames are not cheap but our prices are

GET THEM

Eagle Frame Co.

JOE GUERCIO, Mgr.
506 N. Carpenter St., Chicago

Lantern Slide Mat Co.

Manufacturers of

Lantern Slide Mats and Reel Bands

Prompt Service — Prices Right — Best Goods

627 Greenwich Street, New York
General Electric Company Building

Telephone: Spring 8558

MOVIE "L." MFG. CO.

Producing, Developing and Camera Work

Film Developed and Printed 5c per ft.

Renovating, $1.00 per 1,000 ft.

FACTORY:
111 N. CICERO AV.

OFFICE:
406 SCHILLER BLDG.
CHICAGO, ILL.

IF you care to be listed among the progressive film exchanges **HAVE YOUR FILMS IMPROVED, CLEANSED AND SOFTENED.** Give to your exhibitors a clear exhibition of your films and results will astonish you.

Multicolor Film Improving Co., Inc.
15 EAST 26th STREET, NEW YORK
PHILADELPHIA BRANCH — 1126 VINE STREET
ALBERT TEITEL — PRESIDENT

Moving Picture Chairs

VENEER OR UPHOLSTERED



Quick Shipments Made

Reasonable Prices

CALL or WRITE
Ask for Dept. M

ATLAS SEATING CO.
501 Fifth Ave., N. Y.
Phone, 5290 Murray Hill


Lucille Love
"THE GIRL OF MYSTERY"
AN AWE INSPIRING
MOVING PICTURE
UNIVERSAL
IN 15 INSTALLMENTS

PHOTOPLAY MASTERPIECES

COMING

A Struggle for Life

A five-part drama by PATHÉ

Featuring Réné Alexandre and Gabrielle Robinne

Master & Mongrel

A three-part ESSANAY

Political drama featuring Francis X. Bushman

CONTROLLED EXCLUSIVELY THROUGH THE GENERAL FILM CO. INC.

GENERAL FILM CO. [INC.]

MAY 16, 1914 PRICE, 10 CENTS

The Motion Picture News

TIGHTENING THE MACHINE'S GRIP on the OHIO CENSORS

More First Hand Facts

The fastest moving picture journal

VOL. IX NUMBER 19

++ REALISM PLUS ++

That's the

"SKY MONSTER"

OR

KIDNAPPED IN MIDAIR

That is what this gigantic **FOUR REEL** master production is

REALISM PLUS+action, suspense, excitement, heroism.
REALISM PLUS+intrigue, love, honor, speed.
REALISM PLUS+aviation, sensation, dramatic situations.
REALISM PLUS+hills, valleys, mountains, rivers, oceans.
REALISM PLUS+brains, energy, capital, direction.

That is the

"SKY MONSTER"

How many people have ever seen a dirigible in action? How many have seen the inside—the workings, the manning, the landing and control of a monstrous air craft? How many have ever seen the earth from 4500 feet altitude? How many have seen the great Atlantic Ocean from the clouds? How many people have seen Germany, France, Russia, The North Sea from a fleeting monstrous air ship?

Go place your booking immediately for this NEW

SPECIAL UNIVERSAL FEATURE

Universal Film Manufacturing Company

1600 BROADWAY CARL LAEMMLE, Pres. **NEW YORK, N. Y.**

"Largest Film Manufacturing Concern in the Universe"

PATHÉ



CLAIRE'S FATHER SITS ON A PERFECTLY GOOD HAT (THE CONQUEST OF CLAIRE)

ANTONY AND CLEOPATRA

A TWO-PART DRAMA

No story that has come down through the ages has had a wider appeal than this. Here we see the magnificence of the great Queen's Court and the dramatic series of events culminating in her tragic death at the downfall of all her hopes.

RELEASED THURSDAY, MAY 21st

THE CONQUEST OF CLAIRE

A TWO-PART COMEDY-DRAMA

A most attractive offering that should be a pronounced success. The charming Tom-boy heroine is up to all sorts of mad tricks which finally cause her to be sent away to a boarding school. Everyone will be delighted with the serenade and the lessons in etiquette.

RELEASED SATURDAY, MAY 23rd

Insist upon these films at your exchange. If you can't get them, write us and we will help you.

PATHÉ FRÈRES, 1 CONGRESS STREET, JERSEY CITY, N. J.

IMPORTANT ANNOUNCEMENT BY

PATHÉ

In order to prepare feature films for the future that are

BIGGER AND BETTER

in every way, beginning with the week of May 25th, the multiple release for Thursday will be discontinued. The Saturday multiple release will of course be retained

WATCH FOR FUTURE ANNOUNCEMENTS

PATHÉ FRÈRES, 1 CONGRESS ST., JERSEY CITY, N. J.

ANNOUNCEMENT

Important to Every Exhibitor

To Our Friends, the Exhibitors:

The enormous success and the unprecedented popularity we have experienced with the PERILS OF PAULINE has led us to take another step toward giving the American Exhibitor the very best possible in the way of feature pictures.

We received such good service, such hearty co-operation and such perfect results from PATHÉ FRERES on the PERILS OF PAULINE series that we have made a further special agreement with PATHÉ FRERES to lease more of their studio facilities, more of their leading stars and more of their directors to produce under our direction and for our sole use and release multiple reel American features. These special features will include both comedy and drama.

We have been giving our patrons the cream of the European studios and now we can offer the highest quality American plays as well, so that you can fill a feature program from one of the Eclectic exchanges and be assured of the heartiest co-operation and the highest quality. These new plays will be made in the Pathé studio in America and will all be Pathé standard which you know means the best possible.

Watch for the first announcement. We are working on the first release now and it is a whirlwind. We have shown you what we can do in the PERILS OF PAULINE. We have a reputation to sustain and it will be sustained. Write us here or to the nearest office for privileges.

THE ECLECTIC FILM CO.

Atlanta
Rhodes Bldg.
Syracuse
214 E. Fayette St.
St. Louis
3210 Locust St.
Boston
3 Tremont Row
Cleveland
622 Prospect Ave., S. E.
Minneapolis
Kasota Bldg.
Chicago
5 S. Wabash Ave.
New York
115 E. 23d St.

Cincinnati
217 E. 5th St.
Los Angeles
114 E. 7th St.
San Francisco
67 Turk St.
Philadelphia
1235 Vine St.
Dallas
Andrews Bldg.
Pittsburgh
715 Liberty Ave.
Portland
392 Burnside St.
New Orleans
910 Gravier St.

ECLECTIC FILM CO.

110 West 40th Street — **New York City**

"The Cream of American and European Studios"

6 Parts

THE WAIF

6 Parts

One of the best European features we have ever been able to purchase

Leading part played by Mlle. Fromet of the Theatre du Vaudeville

TRUE TO LIFE

The advantages of this truly wonderful feature are the chances it affords to show your patrons the way the small street arabs of the continent live and work. The pictures, taken on the spot, are an actual showing of the exact existence of these small future criminals. The action of this particular story is both

PATHETIC AND JOYFUL

Pathetic in his separation from his fond parents and in his experiences during the years he is forced to beg for a living before he is restored to loving arms. Mlle. Fromet never put such feeling into any play before, and the kind-hearted people Remi meets on his travels show up in strong contrast the villainous uncle.

A BIG HIT







AS GOOD AS A TRIP TO EUROPE

The story of THE WAIF is laid in Paris and London mostly, but the travels of Remi and his companions take them to all parts of France and some places in England. The photography of the places they visit along their route includes some of the most

WONDERFUL SCENERY

to be seen in Europe. The picture was taken in France by one of the best of the European manufacturers, and we consider ourselves very lucky to be able to offer the exhibitors in America a feature of this class.

A MONEY MAKER

ECLECTIC FEATURE FILM EXCHANGES:

Atlanta Rhodes Bldg.	**Boston** 3 Tremont Row	**Chicago** 5 S. Wabash Ave.	**Dallas** Andrews Bldg.	**Los Angeles** 114 E. 7th St.	**Syracuse** 214 E. Fayette St.	**Cleveland** 622 Prospect Ave., S. E.	**Philadelphia** 1235 Vine St.
New York 115 E. 23rd St.	**Pittsburgh** 715 Liberty Ave.	**San Francisco** 67 Turk St.	**St. Louis** 3210 Locust St.	**Minneapolis** Kasota Bldg.	**Cincinnati** 217 E. 5th St.	**Portland** 392 Burnside St.	**New Orleans** 910 Gravier St.

ECLECTIC FILM CO.

110 West 40th St. — **New York City**

THE CREAM OF AMERICAN AND EUROPEAN STUDIOS


THE
WRATH OF THE GODS
or THE DESTRUCTION of SAKURA-JIMA
Five Reels
MADE UNDER
THE PERSONAL DIRECTION
of THOS. H. INCE
THE RELEASED THROUGH
MUTUAL FILM CORP.
A story Evolving About a Legend of Old Japan and Giving the Reason (In the Native's Mind) For the Eruption of the Volcano of Sakura-Jima on the Thirteenth Day of January, 1914
New York Motion Picture Corp.
LONGACRE BLDG 42 & B'WAY NEW YORK
PEIRCE P. PAUL

Essanay

COMING
FRIDAY, MAY 22nd

"BLOOD WILL TELL"

(IN THREE PARTS)

A romantic drama of Colonial days, interwoven into the present, showing a man's fickleness, and a woman's indiscretion

FEATURING
Francis X. Bushman

ESSANAY FILM MANUFACTURING COMPANY



521 FIRST NATIONAL BANK BLDG., CHICAGO

Factory and Studio, 1333 Argyle St., Chicago, Ill.

Branch Offices in

LONDON PARIS BERLIN BARCELONA



In writing to advertisers please mention "THE MOTION PICTURE NEWS"

JESSE L. LASKY

PRESENTS

AMERICA'S FOREMOST DRAMATIC STAR

★ EDMUND BREESE ★

IN HIS MOST RECENT AND THRILLING TRIUMPH

The MASTER MIND



RELEASED MAY 11TH

A DELUGE OF BREATH-HOLDING CLIMAXES, RED-BLOODED SITUATIONS AND A PLOT THAT UNWINDS WITH THRILLING CONTINUITY TO A SUPERB DENOUEMENT.

THE MOST INGENIOUS MYSTERY STORY EVER CONCEIVED — A MAGNIFICENT DEMONSTRATION OF WHAT CAN BE DONE ON THE SCREEN.

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE W. 48TH STREET.

JESSE L LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B DeMILLE, DIRECTOR GENERAL

AM

RAMO FEATURES

Score with another Big Four-Reeler
Greater Than Ever!

THROUGH DANTE'S FLAMES

ALL RAMO FEATURES, INCLUDING

The Worker, . . .	3 Reels	The Devil Within, .	3 Reels
Cards, ...	3 "	In the Stretch, . .	4 "
The Current, . . .	3 "	The Governor's Ghost,	4 "
Man and Woman, .	2 "	The Criminal Path, .	4 "
Wives, ...	3 "	The Claws of Greed,	3 "
Fangs of Hate, . .	3 "	Through Dante's Flames,	4 "

Can be Booked at the Following RAMO Feature Offices:

MONTREAL, CANADA
41 St. Catharine Street, East
Dominion of Canada, East of Fort William
FRANK W. FOSTER, Manager

DES MOINES, IOWA
Suite 519-520 Utica Building
Minnesota, North Dakota, South Dakota, Iowa and Nebraska
P. J. HALL, Manager

DENVER, COLORADO
Nassau Building
Colorado, Utah, Wyoming, Montana and New Mexico
J. C. BUTTS, Manager

KANSAS CITY, MISSOURI
Gloyd Building, 921 Walnut St.
Missouri, Kansas and Northern Oklahoma
BACON & NOLAN, Managers

COMING! COMING! COMING!

THE CONQUERORS

IN FIVE REELS

Especially arranged from the original play for RAMO staging, by the author himself,
Mr. PAUL M. POTTER
This play ran one whole year at the Empire Theatre, New York

RAMO FILMS, Inc., C. LANG COBB, Jr., Manager Sales and Publicity, COLUMBIA THEATRE BUILDING, NEW YORK

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
PRESENTS

The Eminent Dramatic Actor,

BRUCE McRAE

In The Famous Political Romance,

"THE RING AND THE MAN"

By Cyrus Townsend Brady

The Tale of a Courageous Man's Triumphant Battle with the Corrupt Forces of a Gigantic Political Ring,

IN MOTION PICTURES.



BRUCE McRAE AS "GEORGE FORDYCE" ALIAS GORMLEY.



MRS. MARTIN READS TRAGEDY IN HER HUSBANDS FACE



THE UNCONCIOUS FORDYCE FORSAKEN

One of the greatest political dramas of the decade—the commanding personality and splendid poise of Bruce McRae fit him peculiarly for the role he portrays.

IN FOUR REELS RELEASED MAY 20th

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"



Action

THERE is something inspiring in a battle between two great dreadnoughts.

Something sinister in the movements of the long, lean torpedo boats and destroyers.

They steal upon the enemy unawares and aid in the work of annihilation and destruction.

Many such scenes as the above have been acted for the camera and are today depicted in motion pictures.

When projected on the screen by Power's Cameragraph No. 6A, perfect definition of the action is shown.

This machine is the superdreadnought of the motion picture projecting industry.

All dealers and users of our product are hereby guaranteed protection against any litigation arising out of the use of our machines.

NICHOLAS POWER CO.

Ninety Gold Street New York City



The London Film Co.'s Trade-Mark That Will Become Famous In One Week

THE MILLION-DOLLAR STRAND

BROADWAY AND 47th STREET, NEW YORK

The Finest Motion Picture Theatre in the World

Has Booked for Next Week's Engagement

SIR ARTHUR CONAN DOYLE'S

Famous Photo-play

"The House of Temperley"

(RODNEY STONE)

THE GREATEST AND MOST SUCCESSFUL PHOTO-PLAY EVER PRODUCED OR EXHIBITED IN ENGLAND

"Dramatic—not theatrical. Nothing quite like it has ever heretofore been seen on the screen."—*London Star*.

"The whole story with its natural setting seems to breathe with real life."—*London Daily Express*.

THE FIRST RELEASE OF THE LONDON FILM CO., Ltd.

Special Trade Performance, Monday, May 11th, 2:30 p. m.

To Exhibitors of the United States and Canada

After carefully studying the film and exhibiting conditions with a view to placing this great English Masterpiece so that it would be handled by the very highest class distributors and shown only in the best theatres, we have disposed of the EXCLUSIVE AMERICAN RIGHTS to

W. W. HODKINSON 110 WEST 40th STREET, NEW YORK
642 PACIFIC BLDG., SAN FRANCISCO

To whom all future communications in reference to "The House of Temperley" should be addressed.

Cosmofotofilm Co

World's Tower Building, 110-112 West 40th Street, New York PHONE 8126 BRYANT

Sole American Distributors for THE LONDON FILM CO., Ltd.

Leading Players Film Corporation

PRESENT

"HORRORS OF WAR"

Adapted from Gustave Geoffroy's Literary Masterpiece "THE APPRENTICE"

FEATURING

BEAUTIFUL
RENEE SYLVAIRE

OF THE RENAISSANCE THEATRE

Sensational—One—Three—NINE Sheet Lithographs



Sensational—One—Three—NINE Sheet Lithographs

"Yes, I have set the city on fire," she cried. "Shoot me if you will!"

For State Rights, Address

Leading Players
126 W. 46th Street

Ready Decoration Day, May 30th

Film Corporation
New York

It's the Picture with the Big "PUNCH" that Gets the MONEY!

YOU CAN'T AFFORD TO DALLY WITH MEDIOCRITY,
CAN YOU? BUT YOU CAN AFFORD TO TAKE A "TIP"
FROM A SHOWMAN WHO ALWAYS PICKS WINNERS

GUS HILL Presents

POLICE COMMISSIONER GEORGE S. DOUGHERTY IN

The Line-up At Police Headquarters

IN SIX SENSATIONAL REELS

Produced under the direction of FRANK BEAL

DEPICTING THE INSIDE WORKINGS OF THE NEW YORK CITY POLICE DEPARTMENT

A Plot Founded on Official Police Records



Not a White Slave Picture, not a Sex Problem, nor is it Sacrilegious, but the sort of story that has thrilled mankind since the creation of the world

A picture that will meet the approbation of all censors, and will receive the indorsement of every Police Department in the world

The first time in history that the New York Police Department has used a hydroplane to catch a criminal

Commissioner Dougherty Himself Appears in EVERY REEL of the Picture

STATE RIGHTS NOW READY!!!

Get to WILLIAM J. COUNIHAN At Once

1482 Broadway (George M. Cohan Theatre Bldg.,) N. Y. City Telephone, 2337 Bryant

The Nonpareil Feature Film Co.

WM. J. COUNIHAN, President
M. T. MIDDLETON, Vice-President
THOS. J. GILLIN, Secretary
GUS HILL, Treasurer

IN PREPARATION: The comedy that has made millions laugh. A knock-out for the screen—"HAPPY HOOLIGAN."

WE'RE GOING TO RELEASE ONE SCREAM A WEEK!! 1st reel will be entitled, "HAPPY HOOLIGAN AT A VAUDEVILLE SHOW." YOU'LL Laugh at "HAPPY" and you'll Laugh at the Show.

If you want to Succeed!! Hook up with successful people!! Watch for "MUTT & JEFF" and "BRINGING UP FATHER"

"FOR THE LOVE OF MIKE, GET 'HEP' TO THIS STUNT"


THE WEBB SERIES
The Greatest Set of Detective Stories Ever Written. Everybody has heard of them. Everybody wants to see them. If your feature exchangeman is up to the minute he will have them. Get an early booking.
5 PARTS
THE BLACK TRIANGLE
A DANGEROUS EXPEDITION
FILMS LLOYDS, INC.
220 WEST 42nd STREET
NEW YORK
HUGH HOEFMAN

STATE RIGHT BUYERS

THE GREYHOUND

(5 Parts)

By Paul Armstrong & Wilson Mizner, produced by Wagenhals & Kemper

A deep-sea drama produced with David Wall, William H. Tooker, Harry Spingler, Geo. de Carlton, Victor Benoit, Elita Proctor Otis, Catherine Carter, Anna Laughlin, Lillian Langdon.

As a play on the legitimate stage, it created a sensation. As a film production, it will outrank all others.

Sold on state-right basis only

Lithographs, slides, heralds and other advertising matter of the highest standard

The Banker's Daughter

By Bronson Howard ***(5 Parts)***

A Feature release that is packing houses wherever it is shown

A production that stirs the human emotions and grips the attention from the beginning to the end

The following territory is still open:

California	**Oregon**	**Washington**	**Southern States**	**Nebraska**
Pennsylvania	**Minnesota**	**Dakotas**	**Colorado**	**Kansas**

Wire for territory and we will wire our terms

Life-Photo Film Corporation

102-104 West 101st Street
New York City

Riverside 6532



Harold MacGrath (on left) and Lloyd Lonergan
Discussing the "Million Dollar Mystery."

? ? ? ? ? ? ? ? ? ? ? ? ? ?

THE MILLION DOLLAR MYSTERY

"Will Crowd the Theatres to Capacity"

Read What the Author, Harold MacGrath, Says:

"I have interviewed every person in the cast for the 'Million Dollar Mystery' and I congratulate the Thanhouser Film Corporation and Mr. Hite for having brought together such an array of talent.

"The 'Million Dollar Mystery' has the tremendous incentive the 'Adventures of Kathlyn' lacked—the capital prize of $10,000. We know how successful the Kathlyn series is, and it is only reasonable to expect that this great photo-drama, backed by the big prize offer, will crowd the theatres to their capacity."

(Signed) HAROLD MACGRATH.

Exhibitors: Get Full Information from Syndicate Film Corporation

FOR the convenience of exhibitors, the "Million Dollar Mystery" will be released through the Syndicate Film Corporation—operating independently. Offices are now established in every Mutual Film Exchange in the United States and Canada. Syndicate Film Corporation representatives will be in charge. *Exhibitors may obtain these films regardless of the program they may be using.*

The "Million Dollar Mystery" will be released in Weekly installments—two reels each week, starting June 22. The story will appear in the Chicago Tribune and 200 other leading newspapers, starting June 28. Don't miss this opportunity to pack your houses during the summer months. Act NOW! Wire or write for full information. Address

SYNDICATE FILM CORPORATION

1421 Masonic Building, New York City — **166 W. Washington Street, Chicago**



The Thanhouser Three-a-Week:

Tuesday, May 12—"A Mohammedan Conspiracy" (2 reels). Here is a remarkable production, full of oriental atmosphere. The cast includes James Cruze, Florence La Badie, David Thompson, Frank Farrington, Justice D. Barnes, Arthur Bauer and Leland Benham.

Friday, May 15—No release because of two reel subject of preceding release date.

Sunday, May 17—"The Somnambulist"—a comedy that's bound to make 'em shriek. Cyril Chadwick portrays the sleepwalker and gets into all sorts of funny situations. Florence La Badie is featured.

Thanhouser Film Corporation

New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program

When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume IX May 16, 1914 Number 19

An Insult and an Injustice

CENSORSHIP by statute has been assailed on many grounds and can be assailed on many more.

But no graver charge can be brought against it than this: *That it violates the fundamental principles of American justice, and that it is the most flagrant insult that can be offered to the reputable motion picture manufacturer and to the motion picture industry.*

* * *

CONSIDER what censorship means.

The law forbids the exhibition of immoral, obscene or harmful pictures.

The motion picture censor's attitude of mind is *that every picture that every manufacturer makes is immoral, obscene or harmful until the contrary is proven.*

And he forces the manufacturer to produce every picture before him and prove that it is not immoral, harmful or obscene.

THAT IS TO SAY, THE MANUFACTURER IS FORCED TO PROVE THAT HE IS INNOCENT, BEFORE THERE IS ANY EVIDENCE AGAINST HIM TO SHOW THAT HE IS GUILTY!

AND HE IS COMPELLED TO PAY FOR THIS UNHEARD-OF PRIVILEGE!

* * *

SUCH censorship overthrows the fundamental, unwritten statute of American law, which holds that a man is innocent, in the eyes of the law, until he is proven guilty.

To the legal injustice of censorship is added the degrading personal insult implied to each individual manufacturer.

He is assumed to be a perpetual law-breaker. And more.

* * *

HE is rated as a trafficker in vile and filthy pictures, as a scavenger of society's offal, a vender of moral sewage, until he can prove that he is a respectable and honest citizen, seeking merely to make a harmless livelihood.

By all legal standards, the attitude of the censor, adopted as it is arbitrarily and without specific provocation or foundation, is tantamount to libel or slander.

It is a wanton and unjustifiable assault upon a manufacturer's reputation.

* * *

"YOU'RE a scoundrel and a criminal!" exclaims the censor.

"I'm not!" retorts the producer.

"Prove it!" cries the censor.

"I will!" says the producer.

And he does.

"All right," admits the censor; "you've convinced me you're not a criminal. Two dollars, please!"

Only the matter is much more serious than that, especially when the censor fails to be convinced and begins to whet his knife, like Shylock.

* * *

FOR the producer very soon finds that he is before a drum-head tribunal.

The censor is prosecutor, judge and jury, all in one.

The producer has no counsel. He can have none. He can offer no witnesses. He cannot take the stand in his own behalf.

His judges are controlled by neither precedent nor law.

They act under a statute which empowers them to make law out of their own prejudices.

And he has no appeal, save the costliest possible.

* * *

IMAGINE a system of justice under which every business man was compelled to come into court, before entering into any transaction, and pay the costs of a proceeding to prove that he was guiltless of any illegal act or intent, *on a purely arbitrary summons, unsupported by a shred of evidence.*

That is what censorship by statute does to the motion picture producer.

U. S. SEIZES COPY OF "THE BLACK TRIANGLE"

The United States marshals, acting in the interests of the Films Lloyds, Inc., seized a copy of "The Black Triangle," the five-reel detective photoplay, in the offices of the Film Traders of America, at No. 1482 Broadway, on May 4th. The film now lies impounded in the marshal's office awaiting court action.

Copyright was obtained at Washington some weeks ago. Charles Abrams, representing the Films Lloyds, Inc., quoting his attorneys, Graham & Stevenson, says that all exchangemen and exhibitors in renting or exhibiting the film will be fully protected.

Mr. Abrams, fighting for the protection of what is called the best detective photo-play ever put on the market, is vehement in his declaration that he and his associates will here make a determined stand and, if necessary, will carry the matter of pirating of rights to the Supreme Court of the United States.

COMBINATION HOUSES MUST PAY NEW FEE

Omaha, Neb., May 5.

Fire Warden Eddie Morris has issued notices to all exhibitors who put on vaudeville along with pictures that they must pay the regular theatre license of $75 a year if they continued their vaudeville. They must also put in asbestos curtains and have a man constantly at the switchboard, he said.

Local exhibitors think it a good move.

"It will give the legitimate theatre a square deal," they said. But the larger theatres which persist in putting on pictures as a sort of a follow to their regular program should also pay the exhibitor's license.

CAROLINA CONVENTION TO BE OPEN

Open convention will be the order of the day at the convention of the North Carolina and South Carolina Motion Picture Exhibitors' League, according to announcement from league headquarters in Cincinnati.

During the convention, which will be held at Charlotte, N. C., from May 18 to May 20, there will be open meetings, at which not only all exhibitors, but manufacturers and exchange men will be invited to be present. The idea of the convention is to work in perfect harmony for the good of the business.

This is the first time in the history of the industry that such a thing has been done, and THE MOTION PICTURE NEWS congratulates the exhibitors of the Carolinas on their progressiveness in adopting this policy.

Detroit Denounces State Censorship

Exhibitors Hear "News" Articles, then Vote Unanimously Against Censoring by State—Accept Present National Board

Special to THE MOTION PICTURE NEWS
Detroit, Mich, May 5.

SECRETARY O. G. COCKS of the National Board of Motion Picture censors addressed the Detroit Exhibitors' League on April 21, and made a very favorable impression.

At the meeting of April 26 the Detroit representative of THE MOTION PICTURE NEWS had read the articles on censorship in the issues of April 25 and May 2.

An informal ballot of the members present was unanimously against any form of censorship save that of the national board, which the members were willing to accept.

Among those present at the meeting were: President Peter Juipe, of the Pastime and Montclair theatres; Secretary C. M. Orth, Parkview; J. C. Ritter, Boulevard; H. M. Anderson, Clay Avenue; S. Ackerman, Eastside; Charles Seestead, Northwestern; Howard Pierce, Liberty; R. L. Bishop, Globe; Ruby Fischer, Warfield; O. Seestedt, Theatorium; J. E. Stocker, Myrtle; Herman Warren and August Kliest.

L. W. BAILEY.

Dallas Operators Walk Out

Exhibitors Refuse Contract—Operators Strike and Issue "Unfair" List of Houses—Struggle Promises to be Bitter

Dallas, May 5.

BECAUSE the exhibitors refused to consider their demands for better working conditions, members of the local operators' union walked out April 23.

They are still out and the struggle for recognition promises to be a long and bitter one. Since the strike started one house has signed, but 26 operators are idle and 12 shows are being widely advertised as "unfair."

The playhouses now on the "unfair" list are: Hippodrome, Queen, Palace, Candy, Empress, Princess Bioscope, Favorite, Washington, Crystal, Best and Nickelodeon.

The vaudeville houses were not affected, because of the affiliation between the operators and the stage employees' union. On the third day of the strike the operators leased the Dixie Theatre and opened it with a big demonstration preceded by a parade which was led by mounted policemen. The strikers carried banners telling of their battle.

The trouble started when the exhibitors refused to consider a contract offered by the operators. The contract called for a salary of $22 for seven days and a decrease of the working hours from 11 to 9. As a reciprocal measure, the operators offered to stand all losses for damaged films.

Robert H. Campbell, representative of the American Federation of Labor, who is conducting the strike, then asked the exhibitors to draw up a contract of their own. They refused.

Operators were scarce and negro porters and ushers were stationed in the booths. The city electrician disqualified many of these, whereupon men were imported to turn the levers.

The strike is being conducted in an orderly manner. Only one difficulty has been reported. The strikers have not picketed, but dodgers have been scattered all over the city.

The unionists declare they will stay out until the exhibitors accede to their demands, and the exhibitors seem to be equally stubborn.

DETROIT POLICE CEASE CENSORSHIP

Special to THE MOTION PICTURE NEWS
Detroit, Mich., May 5.

Police Commissioner John Gillespie has announced that he will return Motion Picture Censor Lester Potter to the ranks and make no attempt to censor pictures because the Board of Estimates would not allow the sum asked for an assistant censor and the fitting up of a room at police headquarters where all films would be taken and passed upon. The added expense would have been $4,200.

The work of Lester Potter has received no criticism from either exhibitors or patrons of the motion picture houses, and exchange managers have expressed regret that he may be retired. As a matter of fact, he has followed closely the rulings of the National Board of Censors.

SAVES ACTOR FROM DEATH

Alfred Norton, a Thanhouser actor, was rescued from certain death recently in New Rochelle, by A. Leo Stevens, an aeronaut. Mr. Norton was required to do some perilous work in midair in a balloon, and lost his balance. At great risk to himself Mr. Stevens pulled him back in the basket.

TIGHTENING THE MACHINE'S GRIP ON THE OHIO CENSORS

By William Lord Wright

The Bosses Now Are Straining to Throw the Protection of Civil Service Around Them—Cary Slated for Third Berth—But Mrs. Miller and Vestal Won't Need to Take Examinations—Censoring from Synopses Is a Favorite Indoor Sport of These Censors

ONCE more the voice of the censor is heard in the land of Ohio, after many days.

The fifteen-day time limit of the Ohio district judges has expired, the Mutual has not seen fit to ask for a further suspension from the United States Supreme Court, and the Cox - Neff - Durbin - Finley board of censors is preparing to resume its depredations upon the motion picture.

"I am much gratified that we have won the case," said Attorney-General Tim Hogan, Democratic candidate backed by the Cox machine for the United States Senate from Ohio, when he heard of the Washington decision.

"I never doubted the outcome, as all the w-ur-r-l-d is in favor of a censorship for movin' pictures. All movin' pictur' men who want clean pictures favor th' censorship, and, with one exception, every company in th' State has co-operated with th' censors in their work."

Harry E. Vestal, who conducts a theatre and also a Democratic weekly newspaper in Ada, Hardin County, Ohio, and Mrs. Maude Murray Miller, who is on the daily payroll of the Columbus *Evening Dispatch,* a pro-Cox newspaper, and who is also secretary of the Ohio Board of Censors, are supposed to be in Cleveland, according to the newspapers, to clear the shelves of exchanges of all films to be shown in Ohio.

Later, the third censor, when appointed, will assist Editor Vestal in Cleveland, and Mrs. Miller will return to Columbus and censor the special feature films, according to published statements. There is no announcement that she will resign her steady position as a newspaper reporter.

Civil Service Aid Invoked

Not content with past political performances, the Finley-Durbin-Cox-Neff Democratic political machine in this State is planning to perpetuate the present censors in office for all time.

"Are the members of the State motion picture board under civil service?" is a question that has been hurriedly put up to Tim Hogan since the protests from the gouged exhibitors of the State, the exchanges, the manufacturers, without any exception whatever, have grown in force and spirit.

No appointment will be made of the successor to J. W. Maddox, who was Mr. Neff's personal selection for the Censorship Board, and who later resigned, until the "civil service" decision of Hogan is made.

It is practically a foregone conclusion, however, that the berth will go to Sam F. Cary, a former newspaper-man of Cincinnati, and son of the late General Sam Cary, of Cincinnati, who back in the old "greenback" days of politics was a prominent factor in the game.

Cary is a Democrat, and for years has worked on the "Cincinnati Enquirer," a Cox newspaper. The Governor was also connected with that newspaper. Cary has been a candidate for several State and National political appointments. He is a member of the Queen City Cox Committee.

If the censors are under civil service (and in all probability they are) a competitive examination will be held by the State Civil Service Commission just as soon as possible, and from the list of those who pass the appointee will come.

It will be noted, however, that Mr. Vestal, personal friend of "Bill" Finley and "Bill" Durbin, both of Hardin County, and Mrs. Miller, long affiliated with the Cox string of Ohio newspapers, will not be obliged to pass any examination.

Their jobs are secure, for they have the strength of the well-oiled Democratic machine behind them.

Had to "Choke Off" Mrs. Miller

It will be remembered that "interviews" given out by Mrs. Miller had to be checked by the "Powers That Be" in Ohio, because they were strange and startling, to put it mildly.

It should also be remembered that under civil service rules in this broad free land of ours, *those passing such examinations are supposed to devote their entire time and attention to the civil service position being held and yet—*

Mr. Vestal conducts a theatre, conducts a Democratic newspaper, and censors motion pictures.

Mrs. Miller works daily on the editorial staff of an evening newspaper, writes special articles, is active socially and officially and censors motion pictures.

Another interesting item anent the civil service conditions in Ohio is that Boss W. F. Finley, pal of "Bill" Durbin—both more or less active in support of the law creating the Censorship Boards, both more or less interested in Vestal's appointment thereon—"Bill" Finley, we repeat, is under an indictment brought by an Ohio grand jury in the city of Columbus, Ohio, but a few weeks ago, and he is charged with alleged violation of those self-same civil service laws now to be brought to bear to further gouge the exhibitors of the Buckeye State.

Finley, be it known, is charged with soliciting campaign contributions from State employees under civil service. He filed a petition recently to quash the indictment, but the courts refused and he must stand trial.

The Pledge That Is Not Kept

When the board was first created and the membership was being considered all applicants were asked, "Will you devote your entire time and attention to the duties of censorship?"

All were required to take this pledge.

But evidently exceptions were made to this ruling as it affects Mr. Vestal—

Who conducts a newspaper, conducts a theatre, helps push Durbin's political machine—and censors motion pictures;

And Mrs. Miller—

Who works daily on the staff of the Columbus newspaper, serves on State Boards—and censors motion pictures.

Civil service under the present administration in Ohio, the administration that created the first State Board of Motion Picture Censors, *is a delusion and a snare.* It creates hearty laughter among the "hoi polloi." Everything is under civil service—even the township and ward assessors.

They held a civil service examination for the tax-gatherers, took the matter out of the hands of the people, and up in Hardin County (home of "Bill" Durbin and Mr. Vestal) *it is charged that one Democrat was appointed an assessor who never took the examination.*

Ohio has all kinds and designs of boards, made to order to satisfy the insatiable political appetites of the bosses, and the end is not yet.

It is planned to perpetuate the faithful in office, too.

The Ohio exhibitors do not relish the personnel of the present censorship board and they do not relish giving them life jobs, either.

Censoring Films by Synopses

Not all films censored in Ohio are thrown upon the screen. Oh, no! Some of the work has been accomplished—a great deal of the work, in fact—*by reading brief sketches of the film's contents prepared by the producers.*

In other words, by reading the stories of the releases in the motion picture trade papers and jumping at conclusions.

Wouldn't you be willing to read stories of releases in the trade papers at $1,500 yearly salary and pursue your other occupations also?

Echo answers, "yes."

Mr. Vestal, we neglected to state, purchased that Ada weekly newspaper of political tinge after he had been appointed a film censor. He is conducting it in an able manner, his friends state.

They also say he is a professed Republican in politics, that Mrs. Miller's politics is unknown, and that Mr. Sam Cary, if appointed, will be the only Democrat on the board.

No politics here, is a Columbus statement in course of preparation.

We repeat that "Bill" Durbin recommended Vestal, Neff favored Maddox, and Cox favored Mrs. Miller.

We repeat that Vestal and Durbin and Finley, all in Hardin County, are friends.

Sam F. Cary, who will probably be appointed third censor, worked for years on John R. McLean's Cincinnati "Enquirer," along with now Governor Jimmie Cox, and is a great friend of M. A. Neff. Cary, Cox and Neff are Bryan Democrats.

See how it works out?

Here is a late sample of the stuff that is being carried by the Democratic press in Ohio, and which incites the average student of motion pictures to tear his or her hair. This is the latest from a Cleveland Democratic newspaper. Read it, please, and laugh:

The Woman Censor and How She "Does It"

"'Operator, Turn the Crank, or Movies for One.'"

"That's the title which might be given to the daily activities in Cleveland of Mrs. Maude Murray Miller, of the Ohio Board of Film Censors, Columbus, Ohio.

"Grope your way into the uncertain darkness of an improvised theatre in any one of the big film exchanges in Cleveland and when your eyes have become accustomed to the dimness you'll see a woman seated at a desk in the rear of the room intently scanning a picture flashed on the screen.

"If the film's labeled 'comedy,' and if a half-dozen misfit policemen tumble over each other into a groveling pyramid while pursuing a burlesque 'villyun,' Mrs. Miller smiles.

"It's a natural smile, too. Having part in the censoring of nearly 10,000 reels of film has not left her without a sense of appreciation for the humorous.

"But it's the drama with the child actor that pleases Mrs. Miller most, she says. Let a child romp, finger in mouth, to the front of the picture, and the censor leans forward.

"'And it's the effect the pictures have on the children that does more than anything else to mold the censor's policies,' Mrs. Miller said yesterday. 'We want to be fair as we can to the producers and the exchange men, but we cannot allow scenes of murder and revenge to be shown in this State.'

"To illustrate her point, Mrs. Miller marked a melodramatic production dealing with a feud in the Kentucky hills 'not approved.'

"The acting was excellent, she said, but the fact every actor carried a gun was enough to condemn the film for Ohioans.

"Not all films censored are thrown on the screen. Some of the work is done by reading brief sketches of the film's contents prepared by the producers.

"If a film man labels a reel 'educational' it will pass the State Board without comment."

The recent exposé in THE MOTION PICTURE NEWS created little sensation in Ohio—the facts as we give them are too well known in the Buckeye State. But damage has been done the prestige of the Bryan-Cox-Finley-Durbin-Neff machine in the eyes of adjoining States and leagues.

Personal Attacks Don't Alter Facts

Even now, we are informed, the Cincinnati press bureau is grinding out stuff calculated to decry the facts as printed in the NEWS. Also some personal shafts directed at the author of these articles are being prepared.

We expected that from Cincinnati, where, to quote Cleveland exhibitors, "the personal exploitation press bureau" is located.

Personalities directed at the writer will not salve the ruffled feelings of two-thirds of the motion-picture exhibitors in the State of Ohio who are whetting their political axes and bowie-knives and hoping and praying for a Republican Legislature in this State next fall, when the Neff Censorship Board can be kicked into the political discard.

Neither will personal accusations of "disgruntlement," "soreheadedness," etc., refute these facts, which we repeat:

That the Ohio Board of Censorship is knee-deep in politics.

That two of the three members had two or more occupations at one and the same time.

That Boss "Bill" Durbin, M. A. Neff, and Governor Cox dictated the primary appointments.

That the early "interviews" given out by Mrs. Miller were deemed ill-advised.

That an attempt is now being made to "civil-service" the present members of the Ohio Board so that they cannot be touched by the whirlwind of protest that is steadily gathering from exhibitors who are mulcted from their hard-earned dollars.

A Sample of "Bill" Durbin's Influence

Maybe you think that "Bill" Durbin, political dictator of Hardin County, has not influence enough to take care of Hardin County, Ohio, or maybe you think the State Board of Censorship is too small a matter to concern Finley and Durbin, partners in political manipulation.

Kenton, Ohio, the county-seat of Hardin, is a city of about eight thousand inhabitants. Durbin has influence enough on postmasterships and other matters to stir up Washington and a United States Senator over a seemingly small political job.

A special dispatch to the Cleveland "Leader" from Washington says:

"Senator Pomerene to-day decided to hurl down the gage of battle to W. W. Durbin and Wm. Finley over the Kenton postmastership. Upon receipt of a telegram to-day from Paul Watts, of Kenton, who was appointed to canvass the result of the recent postmaster election held here that Carl W. Smith won by a majority of 35. Pomerene instructed Arthur Black, his secretary, to send Smith's name to Postmaster-General Burleson as soon as proof of the election can get to Washington by mail.

"Durbin and Finley, who are backing M. M. Thompson for the place, and who secured for Thompson the endorsements of practically every important Democratic job-holder in the State, have appealed directly to Burleson for Thompson."

Pomerene, nevertheless, will insist on Smith's appointment, and will declare to Burleson that if any fraud was practised Smith was not guilty of it. The Senator has lost patience

(*Continued on page* 50)

Do Exhibitors Want Censorship?

Theatre Managers and Exchange Men in Omaha, Detroit and Beloit, Wis., Declare Views in MOTION PICTURE NEWS' Symposium – Congratulate NEWS on Fight Against State Censors—Only One Man Favors Them Out of Fourteen Interviewed

DO the exhibitors of the United States want censorship of motion pictures?

And if they do, what kind of censorship do they want—local, state or national censorship?

THE MOTION PICTURE NEWS has undertaken to ascertain just what the truth of this all-important matter is. It is time the truth were known. So many contradictory assertions have been made, as to what the exhibitors wanted and what they did not want that **THE MOTION PICTURE NEWS has decided to appeal to the exhibitors themselves.**

The correspondents of THE MOTION PICTURE NEWS have been instructed to canvass the exhibitors of their territory thoroughly, obtain their views on censorship and forward them at the earliest moment to our office.

The first few opinions have begun to come in and they are herewith submitted to the readers of the NEWS. These opinions will be published every week until every exhibitor in the country who desires has been heard.

Letters from exhibitors on this issue will be welcomed and given full space in this symposium.

Exchange men have been included in the canvass because they have interests that correspond to those of the exhibitors, and because they view censorship from the standpoint of the manufacturers as well.

Omaha as a city and Nebraska and Iowa as states are nearly ideal as regards censorship. Local exchange men and exhibitors are congratulating themselves as they note the outrageous conditions existing in Ohio, Illinois and in many other sections of the country.

Omaha exhibitors are unanimous in favor of an authorized board of national censors, and are opposed to state or local censorship.

State laws in Iowa prohibit films showing bull-fights or prize-fights. An Omaha ordinance prohibits prize-fight films. A sort of state censorship law was defeated at the last Nebraska legislature. Present conditions are so satisfactory to all concerned that no attempt to change is anticipated.

The Social Service Board of Omaha inspects a number of reels, especially those not passed by the National Board of Censorship. It has recommended that several films be withheld, but it has recommended the cutting of none.

Exchange men and exhibitors have willingly co-operated with the board. The board includes men and women and is appointed as a part of the police department. The members serve without pay, but wear badges that admit them to any show. Here are some opinions:

Frank Ramsdell, Manager Mutual Exchange, Omaha: "I was in Kansas when that farce of a censorship law was passed there. It was as objectionable as the Ohio law. It still stands on the books, but it is not enforced.

"I am in favor of a national board, and decidedly opposed to either state or local censorship. THE MOTION PICTURE NEWS *is helping us with a fight that fits in exactly with my opinions.*

"I have made a close study of censorship and am amazed that intelligent people would sanction such a law as exists in Ohio. They don't understand it. Something such as your fight is needed to show them who is back of it all—the politicians—and their purpose. When the people know the truth there will remain no doubt of their action."

Frank Harris, Manager of the Empress Theatre here and president of the Nebraska State Branch, No. 22, of the Motion Picture Exhibitors' League of America: "I just refused a $700 contract because the film had not been approved by the National Board of Censorship. *The National Board is my idea of ideal censorship.* The whole trouble is being caused by the use of films not approved by the National Board. I even object to the Social Service Board here having a say-so regarding the films. They are a bunch of old hens. Who else would furnish their time for nothing, unless they were cranks?

"I had experience in Winnipeg, Canada, where they have provincial censorship. There they prohibited us showing posters of a man with a knife or gun drawn. We drew pictures of flowers or ribbons in the hands of the picture on the poster, and made a joke out of the matter. There would be a picture of a man with blood in his eye, his crouching enemy, and in the croushing enemy, and in the hand a bouquet of posies.

"That's all such censorship is. Just a farce. THE MOTION PICTURE NEWS *is doing an excellent work in fighting such unreasonable censorship and I am with you.* The subject will be a red-hot one at our state meeting on June 2 and 3, and I have no doubt we will voice all the sentiments now being expressed by your paper."

E. R. Pearson, Manager General Film Exchange, Omaha: "A national board of censors with authority is my choice. It would be more economical and more effective.

"The films should be censored while still in the possession of the manufacturers. Many films are shown all over the world, so the board should have international power. The state or local censorship, aside from the fact that politicians use it for graft, is objectionable from this point: The board in one city or state would find one thing objectionable in a film. The board from another state or city would find another thing objectionable. As a result, the poor film would be whacked and cut until it would be worthless.

"THE MOTION PICTURE NEWS *is making a great fight.* While our conditions here are just as we would have them, we can sympathize with the other fellows. I hope they win. I hope your campaign will result in a national board with authority."

Peter Juipe, President Detroit Motion Picture Exhibitors' League and of the Michigan league: *"I am opposed to state censorship.* Women would be appointed on the board

WHAT LEAGUE HEADS THINK

"The National Board is my idea of ideal censorship. THE MOTION PICTURE NEWS is doing an excellent work in fighting such unreasonable censorship, and I am with you."—*Frank Harris, President, the Nebraska State Branch No. 22, M. P. E. L. of A.*

"I am opposed to state censorship. We are able to take care of our business and keep it clean without any censorship. There is no demand for state censorship in Michigan."—*Peter Juipe, President, the Michigan State Branch and of the Detroit Exhibitors' League.*

who perhaps never visited motion picture theatres. They could not fairly pass upon pictures. I am opposed to a local board for the same reason. We are able to take care of our business and keep it clean without any censorship, but I have no objection to the work of the National Board. It is fair and honest. Only a lot of fanatical women are shouting for censorship. *There is no demand for state censorship in Michigan.*"

C. M. Orth, Secretary of the Detroit league and the Michigan league: *"I am opposed to all censorship.* We don't need it. But I have no complaint to make of the National Board. There is only a small percentage of films that escape their inspection and their work is all right. If a state or local board is formed, politics will creep in."

J. C. Ritter, Boulevard Theatre: *"I oppose state or local censorship boards.* Persons are likely to be appointed who know nothing of motion pictures and whose criticism will be trivial rather than helpful. I approve of the National Board and the way it does its work. *There is no public demand for state or local censorship. There is no demand for state censorship and only a few women belonging to clubs here are urging local censorship.* Leave the work to the National Board."

A. M. Blankmeyer, Grand Circus Theatre: *"There is no necessity for any form of censorship.* Motion picture exhibitors have too much invested in their business to run anything objectionable. The public will not stand for it and the exhibitors will not risk their displeasure. There are only two or three houses in Detroit that will run films not approved by the National Board. The work of the board is all right. There is no politics involved in the local censorship here. *There is no public demand for censorship.*"

Ruby Fischer, Warfield Theatre: *I am opposed to state or local censorship. It isn't needed.* The work of the National Board of Censors is all right. There is no public demand for state or local censorship. Leave it up to the National Board. Politics is sure to enter into the distribution of jobs if a local board is created. *The exhibitors would have to pay the freight.*"

A. M. Renne, Ypsilanti Opera House, Ypsilanti, Mich.; *"There would be an advantage to me in a state censorship.* Pictures cut in Detroit are filled out again and sent to me with the cutouts replaced. I have a particular clientele in a college town and what is bad for Detroit is probably bad for me. We have no local censorship in Ypsilanti. Nevertheless, I favor what is good for the motion picture business in general and if state censorship would be bad I am not sure that I am for it."

Douglas Dickerson, Detroit Manager World Special Films Corporation: *"I am opposed to state censorship.* It would create confusion throughout the country. Manufacturers would have to eliminate one thing for one state, something else for another. *Local censorship is worse.* A piece would be taken out of a film in Jackson, another in Grand Rapids and so on until there would be nothing left. There is no public demand for censorship, but the work of the National Board is all right. Create a board that has the backing of the national government and compel all manufacturers to submit their films to this board before any are sent out. Then they would not require censoring afterward. They will stop putting in features that must be cut out."

Manager Ward, Mutual Exchange, Detroit: *"There is no demand for state censorship and no necessity for it..* Local censorship is expensive and unsatisfactory. It puts the expense of eliminations on the exchanges where the manufacturers ought to stand it. It is not fair. The action of the National Board should be sufficient and final."

George W. Weeks, Manager Detroit Universal Exchange: *"I do not favor state or local censorship if we can have a legal and compulsory national censorship.* State censorship has not been considered in Michigan. Local censorship would mean that our films would be cut to pieces in every town where they were shown, or the manufacturers would have to send us blank film, for you could not get individuals in different cities to see and censor pictures alike. What would be passed in Detroit would be eliminated in Toledo and so on.

"The work of the National Board is all right, but it isn't a legal body. A legal national board which would work with manufacturers and prevent production of objectionable features and advise the manufacturers what was expected of them would save time and expense. There is no general public demand for censorship, nevertheless, I propose to have my pictures passed upon before they go out, if I have to hire someone to do it myself. My objection to a state board is that persons who know nothing about pictures might be appointed and be unjust in their criticisms. Politics might creep in, likely would. It has not so far affected the censorship in Detroit."

THE attitude of the Beloit, Wisconsin, motion picture exhibitors is open to no discussion when the censorship of pictures is mentioned. Their ideas are expressed in the following series of interviews:

Frank McCarthy, of the Dixie Theatre: *"I am strongly opposed to either local or state censorship.* Of the two I should prefer state censorship. Local censorship would work a great hardship among the exhibitors. The film would have to be censored anew in every city in which it was exhibited. And local men, especially in the smaller places, would generally be found to be too narrow-minded to be fair.

"State censors would be open to the same objection. The larger the territory which we have to drawn from the better qualified men we will have for censors. And with so many censors throughout the country, politics would be certain to play an important and controlling part.

"I believe that the National Board of Censorship is adequate to cope with the situation. I think that they are as near the ideal as we can get. I am heartily in favor of the National Board alone, with no state or local censorship.

"There is no demand in Beloit for state or local censorship, so far as I know. I believe that a demand for it has been started in Milwaukee by reformers, but I do not know its extent."

Manager Hogan, of the Rex Theatre: *"I want no censorship of any kind.* But if we *must* have censorship, let it be by the National Board. Only if we had a national board, let it be a real board. We have no real national board at present. A number of social workers in New York City have taken the censorship of films upon themselves and called themselves 'The National Board of Censorship.' They are not the real thing.

"I favor the selection of one man from each state; either by election or by appointment. This man should be paid such a salary that he could live in Washington or in New York and devote his entire time to censorship. Good, broad-minded men could thus be secured and fair censorship should result. This board should censor each reel as it comes out of the factory and before copies are placed on the market.

"I am opposed to either state or local censorship.. With state censorship, before the film had gone through many states it would be so badly mutilated that it would be scarcely recognizable. With local censorship, conditions would be even worse. Also, it would be difficult to secure competent, broad-minded censors from such a limited territory."

Manager Goldstein, of the Gem, has much the same idea as has Mr. Hogan, of the Rex. Both theatres are controlled by the same Chicago management. Mr. Goldstein believes that local and state censorship is wrong. He believes that the National Board of Censorship is doing its work better than any censorial board in the United States. But he would like to see every state represented on the board. He wants to have the films censored immediately after leaving the factory; before copies are made from them.

"THE MOTION PICTURE NEWS is to be congratulated upon its good work," he said.

THE "FIVE-CENT PERIL" IN WINNIPEG

Cut-Rates Cause Consternation to Local Managers—Exchange Men, Too, Prepare to Fight Unwelcome Invader in Shape of Nickelette—"Six-Reelers" a Frost in Manitoba

Special to THE MOTION PICTURE NEWS
Winnipeg, Man., May 5.

THE first downtown five-cent motion picture house has made its appearance in Winnipeg, and it must be admitted that it has been and is being looked upon with a certain amount of consternation by the other local managers. All houses have, up to this, been charging the ten-cent rate of admission with the exception of the Grand Opera House, which, having failed in all its legitimate stage efforts, turned over a new leaf and fell in line with the demand of the public for pictures.

Situated as is the Grand, it did not offer any serious opposition to the downtown houses, but the new Globe does, and is offering a serious opposition, and, what is more, it has at once commenced doing a fair amount of business. This house was formerly the El Dorado, and before that the Elite.

Under its various managements it has tried stock, burlesque, vaudeville and movies, and, in fact, change after change saw no success. Now that it has been redecorated with a very fine entrance and augmented by a handsome soda fountain and a five-cent price of admission, there is every indication that it will turn the corner.

The location could not be better, placed as is this little theatre right on the main artery of Winnipeg's traffic, Portage avenue. There are picture houses on each side of it and one across the street, but the patrons in former days were few and far between.

Passing the house the other day I noticed quite a volume of business, which augurs well for the success of the house. Universal films are being run and the program appears quite good.

Vaudeville Opposition

Another serious opposition to the motion picture theatres is the Empress Theatre, which, having moved from its old home on Portage avenue, East, back to its first home on Main street in the Bijou Theatre, offers the first continuous vaudeville program ever tried in Winnipeg.

Loew interests assumed the handling of the Sullivan & Considine circuit here on May 1, and there has been some talk of a cut in prices. This will seriously affect the other motion picture houses who have never yet looked upon the Empress vaudeville house as opposition. If the prices are reduced and a continuous vaudeville and motion picture program run in from 11 a. m. to 11 p. m., then indeed will the thin end of the wedge of five-cent movies have been entered very seriously.

The Globe, however, will have to put up a fight, for not only have the local managers to be contended with but the exchanges will do what they can to prevent a general five-cent admission price enduring, or, for that matter, commencing.

It is very obvious that, with the price down to the "nimble nickel," they will not get the same price for their service as formerly and they will not accept any cut without serious consideration, and certainly not without making every effort to preventing the five-cent house becoming general.

In spite of there only being the one downtown house at the nickel admission price, there is, however, an underlying fear that it may become general. Of this no prophecy can be made.

Religious Pictures Not Wanted

Manufacturers appear to be growing careless lately, and one picture came in for a great deal of unfavorable criticism recently. This was a picture featuring a Salvation Army lassie. At one section of the picture she was seen holding up a crucifix, to which was attached rosary beads!! This from the Salvation Army! This incongruity was very severely criticised and not in a manner conducive to the welfare of the house.

Surely in these days of high-class producers such errors should not be allowed to creep into pictures.

The mistake was noticed by hundreds.

The question of religious pictures in any case is not one that proves welcome in Winnipeg, and local managers are fighting shy of them.

Manufacturers would do well to cut religious pictures from their schedules when they are produced in a manner that only calls for ridicule as did this particular reel.

The Six-Reel "Stall"

A matter which is causing managers here some apprehension is the six-reel picture which has two reels of story and four of film, better known as "stall." I myself have the opinions of no less than seven managers here who look with disgust on some of the pictures which are more "stall" than story.

As far as Winnipeg is concerned, the six-reel film is not cared about. Ninety per cent of the managers have told me this and they fight shy of them when they can.

Nearly everyone has the same answer. The success of the motion picture program depends on the variety.

It also depends on the fact that at any time transient patrons can walk in, see a picture and get out, having understood what they have seen.

With the six-reel film, they have to wade through a show of over an hour's duration with very little variety, and feeling that they may as well get their money's worth, stick it out very disgusted, determined in future to fight clear of similar pictures.

Local managers disagree with many of the producers who say that the six-reel picture has come to stay. If it has it will be because the manufacturers are giving the public what the manufacturers want, and not what the public want, and thus they will eventually see a falling off in the receipts.

Big "Paper" Now in Use

The 24 to 32 pictorial stand has found its way out to the Gates of the West and local houses, for at least three of them are billing their features like the big theatres.

"The Daughters of Men" ran seven of these stands, but an angered censor, annoyed at the appearance of the woman on the edge of the tank, who, as a matter of fact was no less lightly dressed than any burlesque queen, ordered that a one-sheet be pasted over the figure.

Thus was a fine stand ruined, good advertising lost, and all because one man thought that the picture was offensive or likely to affect morals. Dominion-governed censorship is what is needed in the country rather than every municipality in the Dominion having censorship privileges, no two of whom think alike.

What Winnipeg thinks all right, Brandon throws up its hands in horror at, and what Portage La Prairie thinks artistic and good is closed down by Winnipeg and Brandon. The result is disastrous to the film which from 2,000 feet may finally be run off as a "thirty-third run" in 200 feet.

In Winnipeg there is now the city censor and the provincial censor. By and by along will come the Dominion censor, and possibly one from the ministerial association. There is a general opinion that something uniform ought to be done.

CHANDOS ST. JOHN BRENON.

NEW YORK EXHIBITORS MEET

A meeting of the Motion Picture Exhibitors' Association, of Greater New York, was held at the Hotel Imperial, New York City, on Wednesday, May 6, with S. H. Trigger in the chair.

Over three hundred picture theatre exhibitors were present. After the minutes of the previous meeting were read and adopted Mr. Rothapfel, of the Strand Theatre, was introduced, and spoke relative to his experiences as a motion picture exhibitor, and how the exhibitors should strive for the uplift of the motion picture exhibiting end of the industry. F. J. Rembusch, of Shelbyville, Indiana, followed and Irving L. Davis, of Binghamton, N. Y., stated the attitude and the co-operation that could be expected from the up-state exhibitors in regard to the convention and exposition to be held at the Grand Central Palace, New York City, June 8 to 13, 1914.

Another important matter that came before the meeting was the appointment of the various committees who are to act during the coming convention and exposition.

"HOUSE OF TEMPERLEY" AT STRAND

At the Strand Theatre, New York, Sir Arthur Conan Doyle's "The House of Temperley" (a dramatic version of his famous novel "Rodney Stone") will be the attraction for the week of May 10. The play had a run of more than two years at the Adelphi Theatre, London, and the splendid cast was retained. It includes Ben Webster, Charles Rock, Charles Maude and Lilian Logan.

The incidents of the story have been faithfully adhered to and the quaint old-fashioned settings are preserved in every detail. Aside from the beautiful photography, the production is artistic throughout. The acting is said to be remarkable for restraint and lack of exaggeration.

Thrilling and wonderful as was the play during its long run at the Adelphi, on the film it is doubly so for reasons which will b readily appreciated by those with any conception of the great possibilities of motion picture productions.

ECLECTIC HELPS EXHIBITORS

To augment, if possible, the popularity of the "Perils of Pauline" series, the Eclectic Film Company have had fifty billboards painted with suitable advertisements in New York City.

The signs are in the immediate vicinity of houses running the feature and beside advertising the picture itself, tells where it may be seen and when. The signs are ten feet high by fifty feet long.

Pittsburghers Ready for Censorship Fight

Vote More Legal Aid to Senator Thompson—$2 Monthly Dues Will Be Collected—Assail Mayor Armstrong

(*Special to* The Motion Picture News)

Pittsburgh, May 5.

THE regular meeting of the new Motion Picture Protective Association was held Sunday, May 3, at the Columbia Theatre, Fifth avenue. A fee in the form of dues of $2 a month for each member was voted on and passed, after a brief talk by Fred Harrington as to what the expense would be in the censorship fight which they are taking up.

A vote was cast and the body passed that a charter would be applied for. State Senator Joseph Thompson, who is the attorney for the association, gave a talk on censorship and discussed ways and means of fighting the proposed censorship of motion picture films by a State Board, which is to assume its duties June 1.

He also read a report of how the exhibitors of the State of Ohio are fighting the censorship. As the fight is expected to be a hard one, the body voted and passed that Mr. Thompson be given additional legal help.

The committee, as well as each member, was instructed to go after the candidates for State Senator and Representative, as well as Gubernatorial candidates, and make an offer to run slides in motion picture theatres boosting their chance in the race to secure their vote for the repeal of the censorship law.

Several severely criticised Mayor Joseph G. Armstrong for his attitude toward the moving-picture theatres, claiming that before his election he pledged protection to the exhibitors so long as they "kept within bounds," but that the first speech he uttered after his inauguration was in favor of a strict censorship. It was also suggested that a press committee be appointed to educate the people on censorship through the newspapers, but that is much easier said than done.

The Motion Picture Operators' Union, the past week, has had a wagon going through the streets, boycotting two small motion-picture houses that do not employ union operators. The managers, forgetting what it is to buck a union, though they were running a place of amusement popular with the workingman, wanted the association to bring suit against them. Senator Thompson advised the membership against it, saying that in bucking the American Federation of Labor they were going up against an organization backed with money. J. W. Looney.

New Strand Opens in Newark

Modern Photoplay House Seating 1,200 Starts Its Career in Jersey Metropolis—Affiliated with Strand, New York

THE latest addition to the Newark, N. J., motion picture theatres is the new Strand Theatre, 118-120 Market street, opened Saturday evening, May 2.

The theatre will be devoted to the presentation of motion pictures and photoplays, and the erection of it will cost $100,000.

The men whose confidence in the "movies" induced them to undertake this enterprise are Max and Edward Spiegel, who have had much experience in the theatrical business. Having decided to build a theatre in Newark, they were joined by C. L. Robinson, and organized the B. and R. Corporation of New Jersey, with George W. Rowland as president; C. L. Robinson, vice-president; Max Spiegel, treasurer, and Edward Spiegel, secretary.

The Strand is affiliated with the recently opened Strand Theatre in New York. In the erection of it, William E. Lehman, of this city, was associated as supervising architect with George M. Keister, of New York, who designed the plans and drew the specifications.

A broad and deep foyer, extending southward from Market street, leads to the auditorium, which occupies a site between Market and Halsey streets and Branford place. The stage entrance is in Halsey street and the numerous exits provided will enable an audience to disperse quickly if occasion demands. The seats in the orchestra section, the balcony and the four proscenium boxes will accommodate about 1,200 persons.

Among the permanent fixtures in the house is a two-manual pipe organ by one of the most famous makers in the country, which will be played by Thomas M. Musgrove, the theatre's organist, when the orchestra of eight musicians under the direction of Joseph M. Cavallo is off duty.

The inaugural program comprised the Edison motion picture, suggested by the national hymn, "The Star-Spangled Banner," Von Suppe's "Light Cavalry" overture, motion pictures of current events, Foulkes' Fantasia in E flat for the organ, and the photoplay illustrating scenes and characters in Jack London's popular story, "The Sea Wolf."

ILLINOIS ENDORSES STATE CENSORSHIP

State Branch of League in Convention Declares Preference for That Over Local Boards—Will Not Act Unless Municipalities Harass Them—Dayton Delegates Instructed to Vote for Three-Reel Standard on 5-Cent Program

Special to THE MOTION PICTURE NEWS

Springfield, Ill., May 5.

WITH a larger organization than ever before, Illinois State Branch No. 2 of the Motion Picture Exhibitors' League of America closed its annual meeting here Wednesday, April 29, after a successful two days' session.

The most important action taken at the convention was the passing of a resolution on the second day declaring in favor of national or state censorship as against local censorship.

The Illinois exhibitors, however, do not propose to take any step toward censorship unless they are forced to do so.

If cities in the state follow the example set in Chicago and name local censor boards, then the state branch of the Exhibitors' League will go before the legislature and ask for a state censor board.

Otherwise, no action will be taken, for all the exhibitors are perfectly satisfied with films as they are turned out by the manufacturers now.

The matter of length of shows came up for lengthy discussion, but no action was taken other than the instructions to delegates to the national convention to vote for a standard of three-reel shows for 5 cents and for 10-cent shows not to exceed five reels.

The admission price on big feature releases that run five or more reels is left with the exhibitor.

OFFICERS of the association were elected as follows: President, G. M. Luttrell, Jacksonville; first vice-president, Thomas Leonard, Johnston City; second vice-president, W. F. Savage, Alton; secretary, W. Bradley, Ottawa; treasurer, W. W. Watts, Springfield; sergeant-at-arms, C. J. Law, Pana.

Delegates elected to represent the Illinois branch at the national convention to be held in Dayton, O., July 6 to 11, and the alternates are as follows:

Thomas Leonard, Johnston City; F. S. Russell, Shelbyville; W. W. Watts, Springfield; W. Bradley, Ottawa; C. J. Law, Pana; E. C. Bostick, Pekin; Mrs. Conrad Striewing, Decatur; J. J. Faust, Auburn. Alternates, Edward Kunz, Springfield; E. L. Harris, Peoria; T. L. Vandreska, W. W. Goodell, Beardstown; A. W. Ackerman, Mason City; J. C. Davidson, Danville; Edward Carrier, Peoria; Thomas O'Dowd, Witt.



GROUP OF EXHIBITORS AT THE SPRINGFIELD CONVENTION

Top Row (left to right)—Harry Thornton, Ben Revin, Joseph Shepherd, Isador Bernstein, G. M. Westley, Lewis Kerasotes, A. E. King. Bottom Row—F. Kuntz, Harry Loper, W. W. Watts, J. C. Kunz, Gus Kerasotes.

The selection of the next meeting place of the branch and the time for the next meeting was left to the officers to decide.

THE sessions all were presided over by M. A. Neff, president of the national organization, and W. M. Bentley acted as convention manager. In speaking before the convention President Neff declared that the average citizen is ten years behind the motion picture world in progress of civilization.

He complimented the Illinois exhibitors on the excellent organization they had perfected. The exhibitors in this state now have a larger membership than ever before, even though not any of the Chicago exhibitors are represented in the state branch. The Chicago members withdrew from the league some time ago and many exhibitors in attendance at the session here declared that the branch was not seeking the Chicago members, as they did not care to assume the burdens which now are being carried by the exhibitors in the "Windy City."

Whenever the Chicago men want to come in, however, they will be welcomed.

The new officers of the Illinois branch plan to put an organizer in the field here at once and expect to have every motion picture exhibitor in the state in the league by the time the next annual convention is held.

COMPLAINTS were made during the convention against film bureaus as being unfair in making contracts for service. It was stated that some companies are known to have attempted to compel advanced rates by furnishing exhibitors with repeater films.

The cases are isolated, however, and there was no general complaint against any of the film exchanges. On the other hand, there seemed to be a general spirit of co-operation between the manufacturers, film exchanges and exhibitors and officers say the best of feeling exists all around.

The convention was not without its social side. Exhibitors of motion picture theatre apparatus entertained visitors with a picture show and with concerts by piano-players and organs. Members of the local entertainment committee took the visitors on a tour of the city and historic places were visited. Among them were the trips to Lincoln's tomb in Oak Ridge cemetery and to the old Lincoln home.

The convention closed with a banquet at the St. Nicholas Hotel where the convention was held. The principal speaker at the banquet was former Lieutenant-Governor W. A. Northcott, president of the Springfield Commercial Association.

Before adjourning the visiting delegates passed a vote of thanks to the local committee for their entertainment and hospitality.

Members of the local committee were W. W. Watts, Gaiety and Vaudette theatres, chairman; Adolph Kunz, E. Kunz and J. Kunz, Grand Theatre; I. Burnstine and J. Shepherd, Capital and Casino; B. Rovin, Amuse-U Theatre; G. Kerasotes and L. Kerasotes, Capital and Royal theatres; H. Thornton, Gaiety; Harry Loper, Lyric Theatre; T. M. Lawrence, Princess Theatre.

C. B. CHEADLE.

NEW THEATRE COMPANY IN LOUISVILLE

Louisville, Ky., May 6.

Another big motion picture theatre company was organized here recently, and has leased a building in the center of the city. The company has a capitalization of $75,000, all of which has been paid up. Michael Switow, owner of a number of houses, is head of the organization, which includes some of the city's leading capitalists.

The building is to be remodeled, with an expenditure of about $60,000, and the auditorium will have a seating capacity of 1,200, making it the largest in the city. Mr. Switow plans to run high-class productions chiefly, making three houses in the central part of Louisville devoted to this class of films.

The new owners lay stress on the beauty of the house and on the ventilating features. It will probably be opened in the fall. The lease secured is said to be one of the most advantageous on Fourth avenue, being between Walnut and Green, now occupied as an annex of the John C. Lewis department store.

FINISH BLUE GRASS PLAY

Special to THE MOTION PICTURE NEWS
Lexington, Ky., May 5.

The Chicago Feature Film Company is completing the staging here of a "film" play with scenes laid throughout the Blue Grass region. Private sittings will be given soon for a tryout, and then the film will be sent out. This week the attention of the photographer was given the races at the Kentucky Association track, a racing scene being one of the most important in the play. The company has been here several weeks and covered a large part of Kentucky in pictures.

The Star Theatre, on Upper street, owned by the Colonial Amusement Company, has reopened after several months' suspension because of the erection next door of the Fayette National Bank's fifteen-story building.

THANHOUSER BUYS HISTORIC HOUSE

The Francis Wilson home, in New Rochelle, was selected as the site for the "house of mystery" in "The Million-Dollar Mystery," when work on the film was first started, but the house could not be rented for any such purposes. Council after council was held and all decided they would have to have that house.

Consequently C. J. Hite just went ahead and paid out $200,000 and bought it. Many will recognize it immediately when the film is released on June 22.

Louisville Operators Give Dance

"The Post" Opens Motion-Picture Department—"Tess of the Storm Country" a Drawing Card—Other Exhibitors' Items

Special to THE MOTION PICTURE NEWS
Louisville, Ky., May 5.

A DANCE and Dutch lunch were given by the Motion Picture Machine Operators, Local No. 163, on April 28 in the Hopkins Theatre Hall. The affair was well attended, invitations being extended to numerous friends of the members, among them the managers of the various picture theatres here.

The management of the Walnut Theatre is advertising the Universal release of a Samson six-reel feature in which the principal parts will be taken by J. Warren and Kathleen Kerrigan, brother and sister, natives of New Albany, Ind., just across the river from Louisville. The management of the Walnut reports a very good patronage.

Goldberg and Levy have closed their new Grand Theatre for the summer, and Mr. Goldberg will again take up the management of the Olympic, a house down town.

L. J. Dittmar, manager of the Majestic, has been on the sick list for the past few days. It is not thought his ailment is of a serious nature, however. He has been under a doctor's care.

Following the plan of some of the Eastern newspapers the Louisville "Evening Post" is carrying a department devoted entirely to motion picture news. Stories of the films to be seen at the various theatres are printed daily, and, besides being a great help to the business, have increased the popularity of the paper. A complete cast of characters is used and the department, usually amounting to more than two columns, is well displayed.

A Famous Players' film featuring Mary Pickford, "Tess of the Storm Country," was shown at the Majestic Theatre recently and proved the biggest drawing card of any feature displayed in a long while. People stood in line waiting to get in the theatre, a thing almost unprecedented heretofore. The feature was put on for four days.

The last fortnight of pleasant weather has brought a rush of business to the exhibitors of this city, and consequently the film exchanges.

Harry Bilger, manager of the Hopkins Theatre, has decided to keep his theatre open all summer. It has heretofore been closed during the warm period.

The Princess Amusement Company, operating a string of theatres in this city, is preparing to open a new one. The theatre will have a capacity of 500, and will be known as the Star.

The Miller Feature Film Service has opened a branch office in Louisville from where they will cover the state. The home office is in New Harmony, Ind.

The drama "Creation" has been presented here by a Brooklyn, N. Y. minister for a week free of charge. Almost everybody saw the spectacle.

There will be several airdomes built here for the coming summer. This form of amusement has been little known in this city.

The Municipal and Commercial Film Manufacturing Company, with offices in Indianapolis, is producing at their new plant at Straw Mills, just across the river from Louisville. Offices have been established in the Preston Hotel.

Solomon and Taylor have opened a new house in Hodgenville, Ky.

J. P. Haney and T. H. Caskey have opened a theatre in West Liberty, Ky. This is the only theatre in this town.

N. A. Wilkerson, manager of the Maxine Elliott Theatre in Mt. Sterling, Ky., has installed a Gold Fibre screen.

The Henderson, Ky., Nickelodeon has offered as a prize, along with a number of other contributors, a book of twenty-four tickets.

G. D. CRAIN, JR.

FILMING DAYTON TO BOOST CONVENTION

Cincinnati, O., May 5.

After a long conference with President Neff, of the Motion Picture Exhibitors' League of America, George H. Wiley, national vice-president and chairman and managing director of the Special Convention Committee, left Cincinnati April 24 for Dayton, O., where he is completing his arrangements for the national convention.

To stimulate interest in the convention a motion picture of Memorial Hall, where the sessions will be held, the parks, public buildings and places of interest in Dayton, is being taken. These films will be sent all over the country that those interested in the National Convention and Exposition of Arts, which will be held in connection with it, can become acquainted with the surroundings in which they will find themselves on entering the convention city.

Members of the league in California have already made 50 reservations at one of Dayton's leading hotels for convention week, July 6 to 11.

The Exhibitors' Forum

TWO SIDES OF THE CENSORSHIP QUESTION

(Copy)

THE CLEVELAND MOTION PICTURE ASSOCIATION
Offices of The Secretary
701 Columbia Bldg.
Cleveland, O.
May 1, 1914.

Mr. W. A. Johnston,
MOTION PICTURE NEWS,
New York, N. Y.

Dear Sir: The enclosed letter from Mr. W. R. Wilson, Columbus, Ohio, speaks for itself. Kindly publish it with my answer, enclosed also. The subject is of vital interest to every exhibitor in Ohio and elsewhere.

The publication of same will enable us to find out just where we stand on the subject of legalized censorship in Ohio and elsewhere.

Your Exhibitors' Forum is going to make a hit with live exhibitors.

Fraternally yours,
(Signed) SAM BULLOCK.

(Copy)

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA
Columbus, O., April 29, 1914.

Mr. Sam Bullock,
Cleveland, O.

Dear Sir: I am very much disgusted with your efforts to pose as a savior of the motion picture film industry.

It seems to me that you have started altogether wrong, in as much as you have misrepresentation as a base. I note particularly two paragraphs in the preamble to the resolutions as published in the trade papers of which you claim authorship, as follows:

WHEREAS: Said Ohio State Censor Law was placed upon the statutes at the behest and with the connivance of a coterie of politicians without the slightest demand or request from any group of citizens, organized or otherwise; and

WHEREAS: No opportunity was granted to the film trade or exhibitors' representatives, or the representative of the millions of Ohio's citizenship who patronized the motion picture theatres weekly, to enter objections to the passage of said Ohio State Censorship Law.

I have absolute proof that these statements are false and will create a false impression if not corrected. I believe you were fully acquainted with the real facts in the case when you wrote the above, and if you were not you should have been.

There were no politicians and no connivance, as you said, but an orderly organized demand for relief from the situation which seemed to confront us.

Don't you remember the motion at the Toledo convention, July 16 and 17, 1912? "Moved that we recommend that the legislature of Ohio pass a law authorizing the governor to appoint a board to censor motion pictures in the State of Ohio," which was duly seconded and carried almost unanimously.

Don't you remember that the matter was taken up again at the Columbus convention in January, 1913, and all former action ratified? The officers were then ordered to proceed with the passage of the bill as drawn up, read and discussed. Does it not occur to you that this was a request from a GROUP OF ORGANIZED CITIZENS?

John Collier, of the National Board of Censorship; F. L. Dyer, president of the General Film Company; Alfred H. Saunders, and countless other able and prominent persons were consulted for a solution of the Censor question.

After several meetings between exhibitors and film exchange men at Columbus, an agreement was finally reached and Mr. C. M. Christensen, now of the Mutual Film Corporation, who was national secretary of the League at that time, signed a communication to the "Moving Picture World" on February 26, 1913:

"A conference of members of the Exhibitors' League of Ohio was held to-day in reference to proposed State Censor Bill as now pending in the legislature. All parties endorsed this bill after a few changes were made. We think it is best at this time, owing to conditions arising in most municipalities of this state. The ultimate results of this bill will help manufacturers, film exchanges and exhibitors." Ohio exhibitors are now solid for the bill.

I would advise that when you write for the newspapers, you be careful to make no misrepresentations, as there is a law on the statute-books which makes it a crime to publish false statements. Go to it, fight as hard as you like, but be fair and DON'T MISREPRESENT! I have great confidence that the ultimate results will be satisfactory to the majority concerned.

Yours truly,
(Signed) W. R. WILSON,
Treas. Ohio State Branch No. 1.

(Copy)

THE CLEVELAND MOTION PICTURE ASSOCIATION
701 Columbia Building
Cleveland, O.
May 1, 1914.

Mr. W. R. Wilson,
Treas., Ohio State Branch No. 1.

Dear Sir and Brother Exhibitor: Your esteemed favor of the 29th inst. indicates that you are somewhat "peeved" over the action of your fellow exhibitors of Cleveland regarding their adoption of the preamble and resolutions against the Ohio State Censor law.

I am sorry you think I am "posing as a savior of the motion picture film industry." I shall dismiss this as a childish proposition.

Your second and third paragraphs —quoting our preamble—I stand pat on, to the letter, and will go even farther and say that the film exchange representatives; the attorney for Cleveland local No. 1 of the League, Mr. Schwartz; the president of our local, Mr. Sam Harris, and Mr. C. M. Christensen, our then national secretary, acting with the above as a joint committee from Cleveland, to meet *you* and others who were *"railroading"* the bill through Columbus, *were "double-crossed" by your coterie in the dead of the night, so to speak, in the most approved manner—and they were all friends of Mr. Neff, too.*

That was their report then and they so report yet. Let us forget *that.*

In paragraph 4 you ask me several "Don't you remember" questions. I "remember" them all, for Cleveland always opposed them all—led by yours truly, who was "posing" thus early in the game of politics.

I notice the name of Hon. J. J. Lentz upon your letterhead as attorney for the League. *Don't YOU remember* his thrilling speech at the Dayton convention in which he hurled such invectives at all censors and would-be censors that some timid censorites said the silver-tongued champion's remarks were "almost sacrilegious"?

Don't you remember that he piled it

on again a year later at the Columbus convention banquet?

Why was he not invited to speak since?

Why was he not in evidence during the "jamming" through the Legislature of that odious bill?

Because you nor anyone else could ever hire J. J. Lentz to assist in such a "jamming" proposition.

You are right on just one point, but you put it wrong. There was "a group of organized citizens" and *only one.*

That "group" was you, Mr. Neff and about five others.

All exhibitors.

Shame for recalling the plot.

When that "group" succeeded in convincing "the powers that be" that they represented the 1,000 Ohio exhibitors it was another case of the *"Three Little Tailors of Tooley Street."*

If not, *why was a hearing not granted so that the "snake" bill could be amended and made workable for a try-out?*

Utilizing your biting (?) sarcasm, "don't you remember" the closing session of the Columbus convention when I "posed" with a resolution "To submit the proposed censor bill in bulletin form to every member and exhibitor in Ohio" "for approval or rejection?"

Don't you remember that I suggested that one thousand bulletins and stamps would give every showman a chance to vote for twenty-five dollars? I pointed to the clock forty-five minutes from adjournment—*and I was "squelched."*

What followed?

President Neff thought I intended to send out said bulletins and "the group" put through a resolution amending the constitution to prevent any member from introducing any similar subject to the exhibitors "except through the executive officers."

Then we adjourned to be patted on the back for obeying orders.

You say "Ohio exhibitors are now solid for the bill." Are you "posing" as their savior? If so, let me suggest that you help us to find out *whether they want it or not.*

We are giving every showman a chance to vote—*his first chance.* Our plan is explained in this paper and in official bulletins sent out by our committee. The questions submitted enable you to "fight as hard as you like" as you say.

Line up your censor advocates. Majority rule wins and your Cleveland League members will help count the ballots.

We will then be one grand united body at the two National Conventions at New York and Dayton. I pass over your last paragraph. I freely forgive you for your veiled threats.

I am fully responsible for all I write. Come again, Brother Wilson.

Fraternally yours,

(Signed) SAM BULLOCK.

With Exhibitors in and Near Buffalo

Savage Back with General Film After Eight Years—Regent Will Open in Two Months—Other News

Special to THE MOTION PICTURE NEWS

Buffalo, N. Y., May 5.

JOHN J. FARREN, secretary and manager of the Rochester Theatre Company, which controls the Victoria Theatre in that city and the Colonial Theatre in Elmira, N. Y., was in Buffalo last week looking over the Buffalo photoplay houses.

Daniel J. Savage has now assumed full charge of the local branch of the General Film Company. The three departments, formerly under different managers, are now looked after by Mr. Savage. These departments are Special Feature, Poster and the Regular service. Mr. Savage will make several changes in the office force, two of which have been announced.

H. E. Benedict, formerly associated with Mr. Savage at the Mutual offices here, has been engaged as head booker. Howard F. Brink, who was also with the Mutual branch, has been engaged as road man. Mr. Savage feels as if he were coming back home again in his new position, as he was with the General Film Company here as assistant manager for eight years before assuming the management of the local branch of the Mutual Film Corporation.

Mr. Savage says that there will be further changes which he will announce.



THE ELMWOOD, BUFFALO'S NEWEST MOTION PICTURE HOUSE

"I expect the new Regent Theatre to be open in about two months," said Mitchell H. Mark the other day. "This theatre will be the last word in theatre construction, with the largest organ in Buffalo." The new Regent will be located at the corner of Main and Utica streets.

The Academy Theatre broke all attendance records when "The Drug Terror" was shown at that theatre. A large advertising campaign preceded the showing of the picture and it brought big results.

Mr. Max Gertsman has been appointed press representative of the new Elmwood Theatre.

C. B. TAYLOR.

Late News from St. Louis

Special to THE MOTION PICTURE NEWS

St. Louis, May 5.

Prosecuting Attorney Sidener visited the Garrick Theatre, where the "Inside of the White Slave Traffic" films were being shown, and ordered the films stopped. The management complied with the order, and the Garrick is dark at present, but will reopen in a few days.

John Osborn, who was connected with the Maplewood Theatre, died very suddenly on the 2d of April. Mr. Osborn was nearly seventy years of age, but was active up to the time of his death.

The Powhatan Theatre and Airdrome, of Maplewood, is open for the summer season.

The Fairydrome, at 3100 Arsenal street, is open and seems to be pleasing its outdoor audience, despite the chilly weather.

"The Dishonored Medal," a Mutual feature which was made under the direction of W. Christy Cabanne, who is a native of St. Louis, was shown at the Park Theatre last month.

Sunday Opening the Topic at Rochester

Question Occupies Both Morning and Afternoon Sessions at New York State League Convention—President Neff Addresses Delegates—Advocates National, Not State, Censorship—Evidences of League Growth

(*Special to* THE MOTION PICTURE NEWS)
Rochester, N. Y., May 5.

THE Motion Picture Exhibitors' League of New York State held a successful meeting here to-day, mainly for the purpose of choosing delegates to the national convention, to be held in Dayton, O., the week of July 6.

While the election of the delegates was the principal object of business, the delegates, about 100 in number, took advantage of the gathering to discuss Sunday opening, and the price of admission which should be charged, together with other subjects of interest to themselves.

Contrary to his former stand in Ohio, National President M. A. Neff, who attended the convention, abandoned his advocacy of state censorship and urged a national censorship as against both state and local censors.

As a result, no action was taken by the New York exhibitors similar to that endorsed by the Illinois convention, last week, when a resolution declaring for state censorship was adopted by the convention.

The question of Sunday opening is the most pressing one just now in Rochester and other cities of the Empire State, and it was upon this issue that Mr. Neff, in his address to the exhibitors, dwelt longest and most forcefully.

Most of the discussion revolved about Sunday opening, and Mayor H. H. Edgerton, who welcomed the convention, was an interested listener at the debate.

MORNING and afternoon sessions were held, and in the evening the delegates and the members of the Rochester Motion Picture Exhibitors' League held a dance at Convention Hall, which proved a very enjoyable affair with many novel features.

President A. N. Wolff, of the Rochester branch, called the convention to order. Officers of the New York State League are: A. N. Wolff, Rochester, president; Morris L. Fleischman, New York, secretary; W. C. Hubbard, Rochester, treasurer; I. L. Davis, Binghamton, vice-president; Frank C. Pearce, Geneva, national vice-president.

New officers will not be elected until the October meeting, in New York.

In the course of his address, Mr. Neff referred to opposition to motion pictures on religious grounds and objections to Sunday picture shows.

"Possibly you have in Rochester a few of those fanatical people who imagine they have been divinely appointed to say what other people shall do," he said.

In the opinion of Mr. Neff, it would be well if such persons would confine their activities, for the present at least, to combating such evils as the growth of the cigarette habit, which is increasing at a startling rate and which resulted in the consumption in this country of forty billions of cigarettes last year.

"YOU close your picture shows on Sunday," said Mr. Neff, "while in Buffalo they are wide open. In requiring your picture houses to close on Sunday, you force the motion picture men to do one of two things, either charge a higher admission, or give less for the same admission.

"If you wish to continue closed on Sundays, you should advocate a ten-cent admission for the picture theatres on Saturday, in order that the picture men may not suffer because of their loss of Sunday business."

The president of the national association contended that to attend a motion picture show on Sunday was no different morally from showing pictures in an album at home, which was one of the old-fashioned ways of entertaining to which nobody objected.

With reference to improper films, the speaker declared the fault usually lay with the manufacturer, not the exhibitor, but it was always the misfortune of the latter to receive the blame.

At the opening of the afternoon session President Wolff read a telegram from Manhattan Branch Local No. 1, which was organized in the morning with a membership of twenty-five. It was from Louis S. Harris, second vice-president of the local.

Mr. Wolff simply remarked that the announcement of the formation of the new branch indicated the growth of the organization, which has enrolled seventy-five new members in the last month.

These delegates were chosen to attend the national convention: A. N. Wolff, Rochester; W. C. Hubbard, Rochester; M. L. Fleischman, New York; T. A. Keppler, New York; G. L. Tyler, Rochester; E. M. Day, Rome; J. J. Wittman, New York. Alternates are as follows: John Mullaney, New York; L. S. Harris, New York; F. C. Gerling, Rochester; T. W. Esterneld, Rochester; J. L. Dugan, New York; J. B. Flanagan, Waterloo; William Brandt, New York. Frank C. Pearce, of Geneva, national vice-president for the State of New York, will also attend in his official capacity.

MR. KEPPLER, of New York, asked that a resolution be adopted to appoint a committee of seven members from various parts of the state to devise ways and means to increase the membership of the association, and that an attempt be made to have a membership list of 500 before the next convention.

The resolution was adopted, and the president will name the committee later.

It was voted to instruct the delegates to the national convention to vote for M. A. Neff for re-election. This resolution went through without a dissenting voice.

It was decided to name a committee of five members to prepare for the next state convention, to be held in New York next October. Three of the five members of this committee were named at once: M. L. Fleischman, J. J. Wittman and John Mullaney, all of New York. The other two will be named later.

The greater part of the afternoon session was devoted to a discussion of Sunday opening. Mr. Keppler said he believed the association should stand back of any member who wished to open his house on a Sunday, and that the association should go on record to that effect. There is no place in New York, he went on, where an honest attempt to open on Sunday has been made where it hasn't succeeded. It is on record that it can be done, and whenever the question has been taken to the Appellate Division, the court has always decided in favor of the exhibitor.

Prices of admission came in for discussion, the belief being expressed that 10 cents should be the minimum figure, especially if there is to be no Sunday opening.

ALL the national and state officers in attendance were filmed after the meeting, in front of Hotel Seneca, two different companies sending operators.

Crane Wilbur, of the Pathé company, was the center of the group. He shook hands with all the officers, while the camera men turned the crank. He also gave a sketch at the

Victoria Theatre during the afternoon.

The dance at Convention Hall in the evening was a big success. Claire Ray, with Harland Moore, led the grand march, and later gave an exhibition of fancy dancing. The dance was largely attended.

ARTHUR R. TUCKER.

EXHIBITORS THANK MUTUAL

At a regular meeting of the Motion Picture Exhibitors' Association, of Greater New York, held at the Hotel Imperial, on Wednesday, April 22, the following resolution was unanimously carried:

That, whereas a censorship bill that is detrimental to the motion picture industry at large has been passed in Ohio, and

Whereas, the Mutual Film Corporation, at great expense and trouble have fought this bill in the courts in an endeavor to have it proven unconstitutional, therefore be it

Resolved, that a vote of thanks be tendered to the Mutual Film Corporation for their efforts in this matter; and that the same be spread upon our minutes and a copy thereof forwarded to the Mutual Film Corporation and all the trade journals.

UNIVERSAL CHANGES

With the idea of strengthening its program the Universal Film Manufacturing Company have made a number of important changes in it which will go into effect June 1.

The usual Powers release for Monday will be dropped and a Sterling kid comedy will take its place. Ford Sterling will not appear in these pictures. Billy Jacobs, twenty-nine months old, will play the leading parts. Undoubtedly he is one of the cleverest kid players on the stage. He was with Mr. Sterling in the past.

The Saturday Frontier picture will be changed to Sunday, and the release of the same brand on Thursday will give way to the regular Sterling picture. Sunday's Crystal brand will also be dropped entirely. This will give the Crystal and Frontier companies a chance to exert their powers on one release a week.

WOODEN THEATRES BARRED

Mayor Curley, of Boston, Mass., has announced that no more licenses will be issued, with his permission, for the exhibition of motion pictures in wooden buildings. Owners of buildings who are using them now for the projection of motion pictures, will be asked to change the construction to meet with the requirements.

Educating Cincinnati to Features

Patrons Have Refused the Price in the Past, but Exhibitors See Change Coming, and Prepare to Take Advantage of It

Cincinnati, April 28.

THE Gordian Knot in the Cincinnati motion picture field has at last been slashed. In the past big productions have not met with the favor of the public here, and Cincinnati has missed some of the biggest feature films which other and smaller cities saw, because the Cincinnati public has persistently refused to support pictures for which a price of more than five or ten cents was charged.

Big productions which have been attempted in this city have shown for a day or two to almost empty houses and then passed on to more profitable fields. G. J. Trask, of the World Special Films Corporation, declares Cincinnati is at last waking up and that the public will support good pictures if given the chance.

This faith in the public's ability to appreciate the classics as depicted on the motion picture screen has been shared by a number of the leading citizens, and the Grand Opera House will be opened May 3 as a high-class feature picture house for the summer season.

Isaac Libson, manager of the Family Theatre, the biggest and one of the most popular motion picture houses in the city, will assume the management in the new venture As the opening attraction, for the first week there will be shown "Les Miserables." This picture recently ran for three weeks in Toledo. Other features of a similar nature will follow.

The Lyric Theatre in Cincinnati will become a motion picture house for the summer months on May 3. J. D. Orr will take the management and first run Mutual films will be shown at popular prices.

William Munsey, of Indianapolis, has joined the forces of Cincinnati exhibitors by purchasing the Gem Theatre at Peebles' Corner, Walnut Hills, from J. Lynch, who has successfully operated the house for seven years. Mr. Lynch is to open a new picture theatre at Linn street and Central avenue. The building will be one of the most modern in the city and will have a seating capacity of 1,000.

M. M. Miller, assistant to Manager Hite of the Cincinnati office of the Mutual Film Supply Company, has left here to become manager of the office at Buffalo, N. Y. Mr. R. H. Haines has succeeded Mr. Miller in the Cincinnati office.

During the past week, the officers of the Mutual Film Supply Company, 17 Opera Place, have undergone a complete change. Owing to the increase in business in this territory the office room has been expanded by Manager Hite to take in both the second and third floors. The entire third floor of the building will be occupied by the shipping department.

The front rooms on the second floor will now, as formerly, be occupied by Manager Hite, his assistant and the clerical force. The rear of the second floor will be devoted to the use of the bookers. The company formerly occupied only the second floor.

ROE S. EASTMAN.

"The Lightning Conductor" a Marked Success

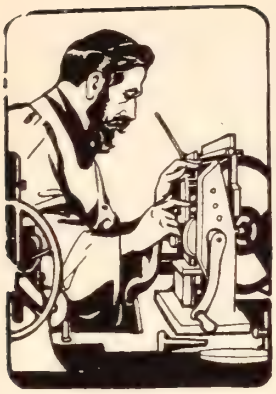
First Production Offered by Sawyer, Inc., Shown at Comedy Theatre, New York City—Dustin Farnum Leads Cast

THE presentation of "The Lightning Conductor," a seven-part Hefco Film Company production, owned by A. H. Sawyer, Inc., at the Comedy Theatre, New York City, on Thursday, May 7, was a marked success. The picture was presented under the direction of Wm. Elliott, owner and producer of the New York success, "Kitty Mackay."

"The Lightning Conductor" was arranged for picture presentation by Mr. Walter Hale, who has a reputation as an actor, writer and traveler. Mr. Hale has motored through Southern Europe each summer for fourteen years, and is naturally well equipped to arrange the scenario from the Williamson novel. The scenes throughout this picture are laid in Europe; many of the most exciting incidents take place through Southern France and Italy.

The cast includes several well-known Broadway favorites, Dustin Farnum playing "Sir John Winston," who is mistaken by the American heiress for a chauffeur. Mr. Walter Hale plays "M. Tallyrand," the French adventurer; Mr. William Elliott, "Jimmy Payne," the fresh young American.

Miss Helen Bertram, well-known operatic star, appears as the aunt, and Miss Rosina Henley plays "Molly Randolph," the American heiress.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*

Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest
PATENT AND TRADE-MARK News

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,094,613. Moving Picture Screen. Harry S. Walker.

1,094,704. Sound and Image Producing Apparatus. Harry H. Clubb and Richard A. Whitehead.

1,094,717. Coupling for Electric Conductors. Jesse L. Hinds and John J. Dossert.

1,095,096. Film Winding Apparatus. Ferdinand J. H. Fleck.

1,095,152. Fire-Resisting Shutter or Curtain. John Volp.

1,095,170. Alternating Current Rectifier Apparatus.

United States Trade Marks

96,689. Kinematograph Films. La Film-Artistica Gloria.

96,694. Moving Picture Films. Macnamara Feature Film Co., Inc.

Canadian Patents

153,078. Color Cinematographs. Pierre Ulysse.

153,330. Paper-Coating Machine. Charles W. Mayer.

153,356. Photographic Paper. J. C. M. J. Sury.

153,360. Photographic Printing Process. W. Willis.

Germany (Patents Recently Allowed)

273,243. Cinematograph. D Himouli and W. Korobtsoff.

Germany (Utility Models)

596,308. Shutter. Heinrich Ernemann Akt-Ges. für Camera Fabrikation.

597,191. Cinematography. Heinrich Ernemann Akt-Ges. für Camera Fabrikation.

597,442. Film Cleaner. Ph. Kaufhold and A. Johns.

Trade Notes

Y. M. C. A. to Make Operators

The West Side Young Men's Christian Association, of 318 West Fifty-seventh street, New York City, recently announced that its officers intended to organize a complete course for the instruction of members in order to enable them to become motion picture operators.

On Friday evening, May 1, a meeting was held at the Y. M. C. A., when the future program was discussed and explained. After the chairman and H. S. Wynkoop, the official city examiner, had made speeches the public was invited to ask questions. All those who asked questions were opposed to the opening of such a school and gave their reasons for it. All agreed that there are to-day several hundred skilled operators out of work, so that there is no real or immediate necessity for increasing their number by filling up the present overflowing market with a number of fictitious operators.

Cements

In the issue of May 2 cements were discussed in this department and several trade names and manufacturers were cited. It would therefore be unjust not to mention the One Drop Oil Company, whose product is said to be absolutely non-buckling and fast drying. It is evident that this means something in a warm booth.

Useful Book for Operators

There is very little room in the booth for an important library, and also very often little money in the operator's pocket to enable him to buy expensive books, when necessary or simply useful, but the little volume on "Electricity," by Gisbert Kapp, published by Henry Holt of New York, will certainly be of use to many operators and money will be no question, as it only costs 50 cents, bound and illustrated.

Read mainly chapter 5, the Electric Current; chapter 8, the Alternating Currents; chapter 9, the Distribution of Electricity, etc.

Cines Will Film "Carmen"

Reports from Spain are that the Cines company is preparing to produce "Carmen," with Marguerite Sylva in the title role, to be accompanied by music adapted from Bizet's opera, "Carmen." Most of the scenes will be taken in Valencia, Spain, it is said.

An Operator Protests

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—Congratulations are in order! New York is to have another school for motion picture operators! Always room for one more, you know! And this one is conducted by the Y. M. C. A., who no doubt considers it a real Christian act to do something which will satisfy the tremendous, overwhelming demand for operators which exists (?) and to increase the alarmingly scarce (?) number of men.

Well, it really does not matter very much. Conditions really could not be very much worse here than they are now, and a few hundred more operators to starve to death is only a small matter.

I wonder if the Y. M. C. A. does really know the conditions which prevail here? If they do not, why did they not find out before starting such a course? If they do know, then it certainly does not speak well for a large, world-famous Christian organization such as this to offer to train a man in such a mean, miserable trade as motion picture operating.

If the Y. M. C. A. would have made careful inquiry, it would have found out quite a few items of interest. It would have found out that operators must work seven days and nights every week—*if they are lucky enough to have a job*—and are compelled to be on the job every second of the time, and most places run from 1 to 11 p.m. continuously.

Quite some hours, don't you think so? Supper is easily arranged. The operator sends for two sandwiches, and turns the crank with the left hand and eats with the right. It doesn't matter that his hands are dirty and full of oil. While eating he wipes it on the bread.

No chance to wash his hands—he can't leave the machine, it's against the law, so he must make the best of it. Then he wants a drink of water. As I have said, he dare not leave the machine, much less step out of the hot cell that is called an "operating-room," so he waits for the boy who carries reels and is supposed to be generally useful.

These boys are, as a rule, peculiar animals, and as tough as you desire, or what is just as

bad, as stupid or lazy as anyone could possibly be. (Their salary averages 75c. per week.) When the boy finally arrives, and you speak kindly to him, he thinks you're an easy mark and pays no attention to you unless you hand him a nickel for getting you a glass of water.

If, on the other hand, you throw a pair of pliers at him, he disappears also. If you call up the boss and make a complaint, the boss says, "I'll fix it up right away," then he goes down the ladder and happens to see a woman coming in and he runs to the box-office to see if the cashier hasn't embezzled the nickel.

By that time he's forgotten all about the operator; operators aren't human, anyway. Somebody said that even horses have one day of rest every week. True, and horses also are usually not driven while ahey are eating, like operators are.

Now, I say nothing against the school or the Y. M. C. A. or the instructor of the class (although, by the way, I have never heard of this gentleman and don't know who he is or where he came from, information being somewhat indefinite).

The course, no doubt, is all right, and the instructor is presumably capable, faithful and intelligent, but there is one question I would like to ask those who contemplate taking up this course.

Suppose you complete your course of instruction and pass the city examination and receive a diploma with pink ribbon and a city license; WHAT ARE YOU GOING TO DO THEN? Do you think you will get work? If you do, think again. *At the present time there are at the lowest possible conservative estimate fully 250 good, capable operators unemployed here in New York.* THEY CANNOT GET WORK.

Right here I want to call attention to a certain school that has been advertising, "We can't get half enough men and jobs are going a-begging." That statement is a confounded lie and the man who is responsible for it is a liar or else he knows absolutely nothing about the conditions that exist.

Plain talk, isn't it?

It's a positive fact. It's the operators that are begging, not the jobs. This school also makes a statement that the salary of operators is from $15 to $35 per week.

It sounds attractive, but I can assure you that the salary of 99 per cent of the New York operators is much closer to $15 than it is to $35. These $35 jobs are what is known as "road-work"—traveling over the country, jumping from one town to another, setting up and taking apart your machine, losing your sleep, etc.

And out of this munificent sum he must pay $2.00 per day for a hotel room, so figure out how much is left when he is done paying for room, meals, laundry, etc.

My object in writing this letter is to lay a few plain facts before men who think that there is an unlimited field and a wonderful opportunity in motion picture operating. It is the worst business anyone could go into.

As I have said, there are more than 250 men out of work here now; and Mr. Wynkoop, of the Dept. of Water Supply, Gas and Electricity, admits that he as present has several hundred more applicants who are waiting to be examined. That will mean more operators—but still no work.

Where will it end? Of course, every year we have a few die of consumption, and that gives someone else a chance at the job, but they don't die often enough to maintain a balance between the supply and the demand.

Motion picture operating is the best thing in the world for developing a few nice big holes in your lungs, you know.

If you are thinking of entering this line, I say "DON'T!"

The office of the union is Room 910, 145 West 45th street. Go up there and take a look at the regiment waiting for jobs. Go into the office and have a talk with Mr. Stoffregen, the secretary-treasurer, or Mr. Chaney, the business agent,—two exceptionally intelligent and capable gentlemen.

Ask to see the list of men waiting for work in the union rooms, to say nothing of others scattered all over the city. I'm on the list myself, and judging by the way work is coming in I think I'll surely be working by Thanksgiving Day.

Once more I say, if you think you want to be a motion picture operator "DON'T!"

H. HOFFMAN.

"SPARTACUS" AT AUDITORIUM

On May 11 the Chicago Auditorium will open its doors to George Kleine's big eight-reel subject "Spartacus, or The Revolt of the Gladiators." The Auditorium is the largest theatre west of New York with its seating capacity of 3,666.

The "News," the "World," and the Operators

[Editor's Note.—The article published below was submitted to The Motion Picture News *by Mr. Robert Goldblatt and is reprinted here at his request. According to Mr. Goldblatt, F. H. Richardson, of "The Moving Picture World, after publishing a veiled attack upon him in the issue specified below, refused to print his defence and reply in his columns. On the principle that the columns of* The Motion Picture News *are open at all times, to operators as well as to everyone else in the industry, for the presentation of every side of all questions, Mr. Goldblatt was cheerfully accorded space in which to publish his side of the matter.]*

A FRIEND in need is a friend indeed, and it must be admitted beyond a doubt that The Motion Picture News has proven such in every sense of the word.

I had the pleasure of meeting Mr. William A. Johnston, president of the above magazine, through S. Wein, an operator.

And during our conversation I discovered that the operators, not only of Greater New York, but of every part of the globe, have at their disposal this *valuable union printed journal* for whatever good purpose they may desire to use it that will be of benefit to them individually or collectively.

As a proof of the above statement, you will remember the great assistance The Motion Picture News has rendered unto the New York operators in their fight for a direct charter from the I. A. T. S. E. of N. S. & C., which, as you know, was issued at the last convention.

And I have been assured that the News stands ready to assist the operators in general.

The following is a reply to an attack made upon me in the "Moving Picture World" in the issue of April 11th. To this day Mr. Richardson has failed to publish this reply in his columns.

"I HAVE with great interest read the article entitled 'Important agreement' in the issue of April 11th (page 209), and I feel that it is my duty to make a reply to the same.

"Of course everybody is familiar with the saying, 'If the cap fits, wear it'—and it fits me jolly well.

"I am amazed to think that a man of your intelligence would express his views on a matter of which you are absolutely ignorant. Possibly, you have heard but one side, which must be the case, otherwise you would not have judged so unfairly.

"As to the action taken at the last Seattle convention in reference to the operators of New York, you know nothing about it, because you were barred from the convention the first day it went into session, for reasons which you know were just. On Thursday morning of the same week you departed for home, and the question of the New York operators did not come before the body until the last day of the convention (Saturday). This proves that you are not familiar with the subject.

"You also stated in your valuable article that, through misinformation, the American Federation of Labor was induced to make a ruling in behalf of the dissenting faction, better known as the Moving Picture Machine Operators' Union, Local No. 1, of Greater New York.

"In making the above statement, you again prove how entirely ignorant you are of the case.

"In my experience with the officials of the A. F. of L., I could with pride say that not one member of the executive council of the above great organization would say that I misrepresented the truth. They are too broad-minded, fair and honest in their dealings.

"And that's more than I could say of a lot that I have been forced to deal with since the beginning of the old auxiliary.

"YOU were quite wrong in saying that it was a one-man affair; I was but one of many, and being made the leader, did as I was bade. What I dreamed and fought for during the last six years became a reality at the last Seattle convention, thanks to the delegates that supported the operators of New York—and that's more than I could say of you.

"I also pray that you will not worry too much as to whether I will get an opportunity to make more trouble, as you call it. If I should happen to see things go wrong, nothing will keep me from righting the wrong, if within my power.

"As to the importance and value of the agreement entered into between the I. A. T. S. E. and M. P. N. O. U. Local No. 1 of Greater New York, you don't seem to have the slightest idea, because you were unfair and listened to but one side.

"But the truth you have yet to learn.

"Perhaps you are familiar with it, and you are suppressing it for personal satisfaction.

"If it is your aim to inject into the members of Local No. 306, and those that are about to become members, a poison of hatred against me, permit me to assure you (if that is your object) that it will be of no avail."

Robert Goldblatt.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

HANDLING A FEATURE

"JOAN OF ARC," a feature played at the Broadway Theatre, Detroit, Mich., the week of April 27 at 25 cents an admission, the highest price now being charged for a photoplay in Detroit. Interest was stimulated in the production first by issuing 300 or more special invitations with complimentary tickets to school teachers of the city, the idea being that the children would be reached through the teachers and the homes through the children.

Fifty street-car signs on the fronts of cars were used throughout the week and window cards were scattered about the city. The newspapers were used generously, the display being with the regular dramatic "ads" and special notices given in the weekly and mid-week dramatic columns.

"Joan of Arc" made a hit in Ypsilanti, which is the seat of the Michigan State Normal College, and incidentally settled the matter of Sunday shows favorably for A. M. Renne, manager of the Ypsilanti Opera House. When he first received the film Mr. Renne invited the teachers in the public schools and the pupils of the fifth, sixth, seventh and eighth grades to a complimentary matinee.

In the audience was the daughter of the mayor, and after she had reported at home on the play she had seen, the mayor said, "Renne, as long as you have such educational features as that, you need not worry over being closed up on Sunday."

UNITING WITH THE STORES

MOTION picture exhibitors at Campbellsville, Ky., co-operated with the Merchants' Association to make the spring opening at that place a big success. All merchants gave to women visitors tickets for the motion picture theatres.

The advertisement that this would be done helped to bring in women from the surrounding country and insured crowded houses for the exhibitors and helped business for the merchants.



VIEW OF THE LOBBY DISPLAY WHICH MANAGER EDEL, OF THE STRAND THEATRE, BUFFALO, N. Y., GAVE TO A RECENT NUMBER OF "DOLLY OF THE DAILIES"

LESSONS IN LOBBY DISPLAY

MANAGER EDEL, of the Strand Theatre, Buffalo, N. Y., is a most enthusiastic advocate of newspaper advertising. His campaigns have made other managers sit up and take notice.

His lobby displays are always on the "unusual" order, as the accompanying photograph will show. Manager Edel believes in the power of the press and expends a large amount every week to let patrons know of the excellent bills at this house.

The next attraction will be Edward Abeles in "Brewster's Millions."

WINNING WITH A "LOSER"

A. W. BLANKMEYER, who has purchased the Grand Circus Theatre in Detroit, Mich., has demonstrated what can be done with a losing proposition if it is intelligently taken hold of. The Grand Circus was running behind $150 a week when Mr. Blankmeyer took it over a few weeks ago.

He sought out back reports on the business of the house, compared the receipts and the character of the pictures run on different days and from these determined that classical pictures—high-class features—were what the people of his neighborhood wanted. Now he sees to it that every feature booked is such as will please his patrons and is filling the house regularly.

Last Sunday he had to turn them away, the first time this has been the case with the Grand Circus. He doesn't find it necessary to do any special advertising stunts, just puts up his paper and his photograph frames and relies on the passing throng, and being in a busy section of the city, just in the edge of the rooming-house district, he has plenty of passersby to see his display.

A LOUISVILLE LIVE WIRE

A RECENT coincidence which was taken advantage of by Manager Levinson, of the Novelty Theatre, Louisville, Ky., gave him a large amount of good advertising. Madame Nazimova, the noted Russian actress, was playing an engagement at Ma-

cauley's Theatre here while the Novelty was showing the film of the Four-mile Race, held last fall at Churchill Downs.

Among the views at the famous race-track in connection with the race was one of Madame Nazimova herself, watching the event with all the enthusiasm of a real lover of the thoroughbred.

She accepted an invitation to see the pictures, which delighted her extremely. The pictures were taken by Carpenter & Johnson, a local motion picture firm.

FEATURES ONLY FOR HIM

THE Hippodrome Theatre, Dallas, Texas is the first theatre in that city to use nothing but features. The Mutual program was used for several months after the opening, but with a seating capacity of 1,400, Manager T. P. Finnegan decided that he could at least take a chance on the "flyers."

"Gross receipts have increased fully twenty-five per cent," Finnegan said, "since I have taken the feature films. I am now convinced that the public's demand for feature films with famous actors in the cast is stronger than ever."

Finnegan is building theatres in Waco, Gainesville and Fort Worth. He intends to use feature films in these theatres also.

WINNING THE SUFFRAGISTS

AN interesting affair, which "incidentally" furnished some good advertising, took place at the Novelty Theatre, Louisville, Ky., in connection with the special film, "What 80,000,000 Women Want." Manager David Levinson issued an invitation to the Louisville Suffrage Club to attend the exhibition.

The club not only accepted the invitation, but asked permission to have an address made. Accordingly, Miss Emma Woerner, president of the club, delivered a talk in both the afternoon and evening. The house was crowded with suffrage adherents throughout the day. Members of the club acted as volunteer ushers, and distributed literature.

One of the results of the event was that a local pro-suffrage newspaper devoted a half column to the description of the affair, in spite of the fact that the Novelty had not advertised in this paper for several months.

AN EXHIBITOR-MUSICIAN

MANAGER MARCUS, of the Lyric Theatre, Buffalo, N. Y., who was formerly musical director of Shea's theatre orchestra and who is one of Buffalo's finest musicians, has consented to conduct a series of symphony programs on Sunday afternoon and evening for an indefinite period. The orchestra will be augmented to 20 pieces.

Features of I. M. P. A. Convention

Fruitful List of Topics for Discussion Offered by Committee—Numerous Novel Features Promised

THE forthcoming exposition in New York City, at the Grand Central Palace, June 8th to 13th, will afford plenty of opportunities for the manufacturers to exchange views as the annual convention of the International Motion Picture Exhibitors Association and the Independent Exhibitors of America will be held in the Convention Hall of the Grand Central Palace.

This convention will be an open one, permitting the exhibitor to voice his views, to express his thoughts upon the remedies for the evils affecting the industry.

Identification cards are being issued to all bona-fide exhibitors applying to the secretary, Harold W. Rosenthal, 136 Third avenue, New York City. This card will entitle the holder to all privileges during the exposition and convention.

Among the many subjects already scheduled for discussion and action thereon are:

The effect of the multiple reel on the five- and ten-cent show; the desirability and possibility of controlling the length of programs at various prices of admission; censorship in all its phases; uniform charges for regular film service and features; the exploitation of fake features by irresponsible exchanges and individuals; the manufacturer and the exhibitor; the exchange and the exhibitor; the poster question in all its phases; motion picture supplies; the entrance of manufacturers and exchange men into the exhibiting business; advertising the motion picture theatre; adverse legislation and the best means of combating it; souvenirs, country stores, etc.; the church and the picture theatre; the school and the picture theatre; the establishment of a central national information bureau for exhibitors in all parts of the country; technical questions pertaining to the operation of a picture theatre; the press and motion pictures.

These matters will be discussed not only by the assembled exhibitors, but also by the leading film manufacturers, exchange men, feature men, supply dealers, clergymen, educators, officials, and newspaper men from all parts of the country, who will be in attendance at the various sessions of the convention.

That the exposition is going to be replete with many novel features is already shown by the large number of novelties which will be introduced by the many manufacturers and producers who have already contracted for space.

Dayton Convention News

Memorial Hall Will Be Scene of League Gathering and Exposition in July—What the Exhibits Will Be

THE Motion Picture Exhibitors' League Convention will commence on Monday, July 6, and continue in session throughout the week at the Memorial Hall, First and St. Clair streets, Dayton, Ohio. The Convention Hall will be situated on the first floor, committee-rooms, press-rooms and officers' quarters being adjacent, in fact all conveniences necessary for comfort and luxury will be provided in this commodious and up-to-date fire-proof auditorium.

The Second International Exposition of the Motion Picture Art will be held during the convention week, the exhibits being arranged on the main floor of the Memorial Hall, the area of which exceeds thirty thousand square feet with a permanent balcony which seats 2,000. The exhibition will include the following main sections:

Representations of Cinematograph Subjects, etc. Theatre Equipment and Electric Lighting Novelties. International Cinematograph Congress. Development of the Cinematograph Industry from its commencement to the present day. Exhibits of American and Foreign Cameras, Printers, Projecting Machines and House Projectors. Miscellaneous Allied Industries. Mechanical Orchestral Organ, Piano and other musical attractions in the motion picture theatre. Scientific Tests and Awards.

Among the interesting features of the exhibition will be different collections of early Cinematograph apparatus and accessories. There will be sub-sections for films, demonstrations, tests, the equipment of film manufactories, arc lamps and other forms of illumination, etc., etc.

Arrangements to produce a duplicate of many things pertaining to Cinematography from the starting of the picture to its projection on the screen, while several prominent European manufacturers of projectors, cameras, and accessory outfits will have exhibits.

Daily Cinematograph performances will take place in the mammoth theatre erected in the building, where the choice of the world's films will be projected, while the most popular American and European actors and actresses, who are engaged in the production of the plays will appear at different performances.



The Operating Booth

THE operating-booth of a picture theatre is the very heart of the whole organization. The architect, the owner and the lessee must deal liberally with the space that is to be allowed for it and with its equipment.

From there radiates the entertainment and instruction of the patrons, and the best results can only be obtained by providing most efficiently in all matters. As the student needs a healthy body to provide a healthy mind, so it is with a picture house, for there it needs a most complete booth to develop a highly acceptable show.

The compartment should be spacious. There must be enough room for all the equipment that is to be placed therein, properly spaced and plenty of room for the operators to work and move about without the danger of knocking against and jarring any of the equipment.

There must be provided space for at least two picture machines and one spotlight machine. If the entertainment is to be a combination of picture and vaudeville, two spotlight machines might be provided for.

If the current at hand is alternating, and if it is to be transformed to direct current, the apparatus shall likewise be located in the booth, for there it will have the constant surveillance and care of the operators, whereas if such apparatus is located in out-of-the-way places it is sure to be neglected, only to fail when most needed.

THE booth must be fireproof, substantial and rigid, and it is essential that each opening to the booth walls be equipped with fireproof doors. Those to be in front of the machines must have the slides controlled by a system of cords with a series of underwriters' fusible links, so that should a fire occur at any place in the booth, and particularly about the various machines, all the slides will drop instantly over the enclosures.

Too much study cannot be given to this arrangement, as the audience gets the first flash of fire on the screen and at once falls into a panic. If they additionally look back and see a fire in the booth, and perhaps see flames and smoke coming out, the results may be far more serious.

There shall be provided a large opening in the ceiling of the booth which shall lead to a fireproof duct to above the roof, there to have dampers controlled from the booth by fusible linked cords.

If the opening in the roof is directly above the booth a skylight will give daylight to the compartment, but if such is not the case an additional window is advisable. Where windows or skylight are provided, a method should be employed to darken the booth at will. This might be done by drawing a black shade, or providing secondary metal shutters that may be closed, barring out light, yet permitting ventilation.

IN some cities a separate rewinding room is required by ordinance, but the writer rather believes that where it is not so demanded a rewinding shelf at one end of the booth as far distant from the projection openings as possible, and providing extra precaution against the known dangers, will generally suffice, and additionally does away with one excuse of operators absenting themselves from the booth.

It is very desirable that the operators be on duty at all times, and their work should be concentrated in the booth.

Film producers have ever been alert to reduce the amount of vibration in pictures, and they have spent large sums of money to deliver films almost perfect in that respect. Likewise have the machine builders made their work well-nigh perfect.

It therefore behooves the exhibitor to do his share in this regard. First, he must have a solidly built booth, and he must then mount his machine in a way that no vibration outside of the working of the machine shall affect his picture.

This has been done in many ways, among which might be mentioned bolting the legs of the machine to the floor, by cross-bracing, by extra weighting the frame and by setting the legs in solid concrete.

Where the metal legs are bolted to other solid material, and where metal forms part of the construction, there is the objection that the noise in the booth is intensified and there is danger of electrical conductivity.

The writer recommends that heavy solid blocks of cork be bolted to the floor construction, and that the machine legs in turn be bolted to the cork blocks.

In this way the noise is reduced to a minimum, the vibration of the machine and exterior vibration is almost entirely done away with so far as affects the picture. The cork blocks also provide a perfect electrical insulation.

IT is not the purpose of this article to comment upon the relative values of different makes of machines, but the writer wishes to impress the fact that *the best is none too good.*

Next to two approximately the same quality machines, buy those that have their main works or service station nearest your theatre, that repairs and replacement may be made in the shortest time and with the least inconvenience.

Quality must also rule in the personnel of the operators.

No machines are made fool-proof, and there is much in the management of the booth besides the apparatus that needs the careful and thoughtful attention of the men.

The location of the booth relative to the other parts of the theatre, and the projection of the pictures, and the current and light of the booth, will be treated in later articles.

NATHAN MYERS.

Construction Notes

District of Columbia

The new $10,000 motion picture theatre now being built at 2114 Fourteenth street, Washington, is to be opened within a month, according to announcements issued by the Belmont Amusement Company. The house will seat 300. The incorporators of the company are A. P. Rey-

burn, W. F. Zanner and C. B. Bauman, Jr.

New York

Plans have been filed for a $15,000 theatre at 346-50 East Seventy-second street, 42.8x102.2, for the Seventy-second Street Amusement Company. Gronenberg & Leuchtag are the architects.

The tenements at 165-69 West Houston street will be converted into a motion picture theatre by C. Moriggia. The buildings have been used for several years as an Italian hospital.

Pennsylvania

A new motion picture theatre will take the place of the Gem, Tenth and Spring streets, Reading, according to plans filed by Architect Young. J. Hanssen will operate the new theatre.

The Majestic, North Main street, Scranton, will be operated as a motion picture house for the next five years by J. R. Watkins, of that city.

A one-story brick and terra-cotta motion picture theatre is to be built at Hanover for John J. Schmidt. Herman Miller is the architect. The building will be 36x110 and will seat 500.

Rhode Island

License has been applied for on behalf of a theatre now under construction at Dyer and Farrington avenues, Cranston.

The Empire Theatre, Providence, has permanently become a motion picture theatre. A complete rearrangement of the seating is contemplated this spring and other alterations will be made in the interior of the theatre.

South Dakota

Theodore Hanten, of Hanten Brothers, of White Lake, are rebuilding their opera house with brick and plate glass front, a new stage and brick veneer or steel covering for the building.

Albert Gaudin, manager of the Crystal Theatre, Iroquois, has started work on the construction of a new picture house there. The building will be 25x75 with basement and gallery. Cost $20,000.

Washington

J. E. Ferguson, of Wenatchee, has taken out a building permit for a $50,000 motion picture house to be built here at once.

Construction work on a two-story theatre at 1131 C street, Tacoma, is practically finished. The opening of the house may be expected shortly. A. W. Anderson will operate the house. George P. Purvis is the architect. Loges on the second floor, equipped with rattan chairs, will be one of the features. The seating capacity is 800.

Suffragists O. K. Pathé Feature

Nebraska Women Protested at First, but After They Witnessed "A Militant Suffragette" They Agreed It Could Not Hurt "The Cause"

Omaha, Neb., May 5.

NEBRASKA, a 1914 campaign state for equal suffrage, did not rise up and tear asunder Pathé's five-reeler "The Militant Suffragette," as was feared last week.

A committee of local suffragists witnessed the reel at the General Film Company's office and approved it. Manager E. R. Pearson immediately booked it throughout the state and it is making a highly favorable impression with "antis" and "pros" as well.

Mrs. Draper Smith, president of two Omaha suffrage societies; Mrs. James Richardson, chairman; Mrs. Z. T. Lindsay, county chairman; Mrs. W. C. Sunderland, chairman of the city central committee; John Rine of the men's league for equal suffrage, and Mrs. W. E. Barkley, chairman of the state publicity work committee, viewed the career of "Nellie," the militant suffragette. They enjoyed the film apparently.

They saw her go through the stages of window smashing, getting put in prison, being forcibly fed and then the lionizing after her arrest. They saw her put a bomb in the home of the leader of the "antis" in parliament, the explosion, the fire, and last of all saw her lose her heart to the man whose home she destroyed, and at the close, they saw her coddling two little babies.

They enjoyed the film, they said, and pronounced it entirely harmless as far as "the cause" in Nebraska is concerned.

Life-Photo Begins New Feature

THE Life-Photo Film Corporation has purchased the rights to produce "The Greyhound," which had such a long run at the Astor Theatre in New York and at the Studebaker Theatre in Chicago. The drama was written by Paul Armstrong and Wilson Mizner, and is thoroughly melodramatic with touches of comedy and realism that relieve the tense situations. The scenes will be made on the steamship "Lusitania," affording atmosphere not otherwise obtainable.

The cast will include Elita Proctor Otis in her original part of Baroness Von Hilde, alias "Deep Sea Kitty." David Wall, who played the lead in "The Banker's Daughter" in the role of McSherry, the reformed card sharp, William H. Tooker, Harry Spingler, Philip Robson, Harry Cowley and Victor Beloit.

In addition to Miss Otis, the feminine roles are taken by Catherine Carter, formerly leading woman with the Famous Players; Anna Laughlin, who has played leads with the largest motion picture concerns in the country, and Miss Corbin, who has played in Broadway successes, and Lillian Langdon. Work on the new production is already well along.



McSHERRY VOWS TO PROTECT CLAIRE
Scene from "The Greyhound," latest Life-Photo feature.

FILM NEWS FROM FOREIGN PARTS

Bring Test Case in English Courts on Licensing of Trade Projection-Rooms—American "Westerns" Have New Rival in Australian Bush Pictures—Taxes in France—Big European Productions

AMERICAN manufacturers who have agencies in London cannot fail to be interested in the attitude of the London County Council toward trade projection-rooms. The council's disposition is to require these rooms to be licensed, on the ground that they come within the limits of the Cinematograph Act of 1909. Needless to say, the manufacturers have protested and persuaded the council to leave the matter to the courts.

Accordingly a test case will be instituted, under a fiat of the Attorney-General, against the Vitagraph Company, Limited, charging them with using a projection room without such a license at their premises, 31-33 Charing Cross Road. First hearings in the case are predicted early in May, and the manufacturers will make a vigorous fight against the license measure.

Famous Books Filmed in England

A trade showing of "The Heart of Midlothian," the Hepworth picture based on Scott's famous novel, was given at the Electric Pavilion on April 21. Highest praise was accorded the feature on all sides.

The Kineto Company's version of "Little Lord Fauntleroy," from Mrs. Frances Hodgson Burnett's story, is meeting with the most gratifying reception in England. Mrs. Burnett's story is as popular in America as in Great Britain, and the picture should meet with marked success on this side of the water.

The Sixth Annual Cinematograph Trades' dinner was held at London, April 8, at the Connaught Rooms, Great Queen street, Kingsway. Siegmund Lubin, the American manufacturer, now abroad, was a guest at the dinner.

Australian Bush Pictures Coming

American "Westerns," with their cowboys and Indians, are to have a new and powerful rival, in England, at least. This comes in the shape of the Australian "bush" picture, a "Western" in all respects, save that it depicts the life of the settlers and the bushrangers of the Antipodal Commonwealth of the British Empire, instead of the life of the American plains. A series of these are being issued by the Lincoln-Cass Company, whose British agency is at 58 Dean street, London, under the title of the X. L. Film Company. The first number of the series, "The Two Bushmen," will be ready May 25.

Bar Inflammable Films

The mayor of Nantes, France, has issued an order forbidding the use of inflammable films in the motion picture theatres of the municipality after July 1, 1915.

Fight Seat Tax in France

The question of a municipal tax, which applies to motion picture theatres as well as playhouses, music-halls, sporting clubs and so forth, is before the French Senate. The city of Bordeaux now charges cinemas, as well as other amusement resorts, a tax of ten centimes, or about two cents, a seat.

A committee headed by Robert Flers, president of the Society of Dramatic Authors; Albert Carre, and the heads of the motion picture manufacturers' and exhibitors' associations have waited upon the Senate committee to protest against any further taxation along these lines, particularly in the form of a tax such as the one mentioned. Theatrical men and cinematographic leaders have united for this cause, though they are elsewhere at swords' points.

To Film "The Huguenots"

"The Huguenots," founded on the libretto of Meyerbeer's opera and dealing with the St. Bartholomew massacre at Paris in 1563, will be produced in motion pictures by "Grands Films Populaire," of the French capital.

Spanish Producers Open "Bourse"

An exchange, or Bourse, where pictures of every concern doing business in the country can be shown, has just been opened in Barcelona, Spain, corresponding to the famous "Tivoli" of Paris. Pathé, Gaumont and Cines have elected to continue the use of their individual projection-rooms, but the other houses have agreed to use the new Bourse.

Royal Family to See Film

What will amount to a "command performance" of "Adrienne Lecouvreur," the Hecta-Films' picture, will be given before the royal family of Spain in the very near future.

Mammoth Productions in Italy

"Quo Vadis" and "The Last Days of Pompeii" already have rivals and successors in three mammoth productions that have been made by three of the Italian companies, all of Turin.

Ambrosio has issued "The Destruction of Carthage," founded on the Punic wars between Rome and the Carthaginians, during the second and third centuries before Christ. "Nero and Agrippina," a huge multiple narrating the career of the notorious Emperor, his murder of his mother, the burning of Rome and the persecution of the Christians, has come from the Gloria Company, and is now being seen in England, France and Germany.

The third was written by no less a celebrity than Gabriel d'Annunzio, the famous Italian dramatist and poet, and produced by the Itala Company. It is entitled "Cabiria," and deals with the career of Hannibal, the Carthaginian general, the siege and capture of Syracuse in Sicily, and the final downfall of Carthage. It requires three hours to show this picture, which is said to be about 16,000 feet long.

"Nero" had its première at Turin, March 23, at the Victor Emmanuel Theatre. The cost of production is said to have been $140,000.

Celio has just issued two historical pictures of unusual length, "Othello" and "The Masked Amazon." Another multiple, based on the official archives of the city of Venice, and dealing with the history of the "Bride of the Adriatic," has come from the house of Leonardo

New Italian Company

Under the name of "Corona Film," a new producing company has recently been formed in Turin, Italy. The capital behind the firm is estimated at $250,000, and the head of the concern is Cav. Ottolenghi, one of the pioneer motion picture men of that city.

Rumors are rife in Italy that Pathé is about to open a producing and distributing branch in Turin.

Great Flaubert Novel for Screen

"Salammbo," the world-famed novel of Carthage in the time of Hannibal, by Gustav Flaubert, will be dramatized for the screen and produced by the Pasquali Company.

New Napoleon Film

In addition to all the other "Napoleon" films now on the market, Savoia has just put out a new one entitled, "Germania." This picture deals with the struggle of the German states against the Emperor, and reproduces in great detail the battles of Austerlitz and Jena. Kaiser Wilhelm is said to have expressed a desire to see the picture as soon as possible.

The German exhibitors, it is reported, are considering the formation of an association which shall purchase films direct from the manufacturers and rent them to the exhibitors.

Boosting Business on a Wager

By Charles B. Taylor

Manager Kaliska, of the Allendale, Buffalo, N. Y., Has Undertaken to Show a Twenty-five Per Cent Increase Within Thirty Days—And It Begins to Look as if the Other End of the Bet Is the Small One

"Bill, you've got a big proposition ahead of you at the Allendale!"

"Maybe so. Maybe not. Anyhow, I'll tell you what I'll do.

"I'll bet you $25 that I will increase the receipts at that theatre twenty-five per cent in thirty days."

"I'll take you up on that, Bill. I'm looking for some easy money."

And so it started.

THE above conversation took place between Manager E. Meadows, of the local special feature department of the General Film Company, and the new manager of the Allendale, William G. Kaliska.

Now the cry is, "Let Bill do it!"
And Bill has set out to do it.

Such a wager is more than interesting. It is positively exciting. To win it looks difficult at first blush. And the longer you consider it, the more difficult it appears.

How would you go to work to win it?

Read what William G. Kaliska has done and is doing, and consider whether you, as an exhibitor, could improve upon his methods.

FIRST of all, Mr. Kaliska will inaugurate a publicity campaign, for he is a firm believer in the power of advertising.

Every week he will insert a large ad in the Buffalo Sunday newspapers and throughout the week use smaller ads.

The Allendale books only the highest class of attractions, but up to the time Mr. Kaliska assumed the management many Buffalonians, except those in the immediate vicinity of this theatre, knew nothing of the splendid programs which they could see at the Allendale.

All the products of the Famous Players and the Jesse L. Lasky Feature Play Company get their first showing in Buffalo at the Allendale.

Manager Kaliska believes that motion picture enthusiasts will come a long distance to see some of these features.

He has engaged a publicity director to handle all his press matter and announces that while only a week old, his advertising plan has already increased his receipts.



WILLIAM G. KALISKA

ANOTHER way in which he hopes to attract more patrons is by the augmentation of the Allendale orchestra. This he has done.

He has engaged Paul Senno, flautist, who went around the world with Sousa's Band as piccolo soloist, and William Robinson, clarinettist, who also accompanied the March King on his world tour. These two men are among the finest wind instrument musicians in western New York, and although their services cost more, patrons are already remarking, upon leaving the theatre, of the excellence of the orchestra.

The orchestra now has eight members. Drums, traps and chimes have also been added to the orchestration.

BEFORE Mr. Kaliska assumed the management of the Allendale the prices were 25, 15 and 10 cents, only a few rows in front coming under the latter admission price.

Mr. Kaliska believed this to be a bad policy, and so starting last Monday, all seats, except the automobile boxes, were placed at 10 cents.

Immediately his audiences increased, and he is now receiving congratulations on this popular move.

Also, along this same line he has established children's matinees with a five-cent admission price.

This has also met with the approval of his patrons and helped to increase receipts.

THE Allendale, while one of the most beautiful theatres in western New York, has until recently been "littered up" in front, if we may use that expression, with cheap paper posters and other signs.

Now Manager Kaliska has done away with all this and has engaged a prominent artist to paint several permanent posters in oil for the front of the theatre.

Upon the arrival of big features he will also have them advertised by this system, thus doing away with the unsightly display. The front of the theatre has been vastly improved by this system.

The stage has been reset with new scenery and a beautiful red velvet curtain hung from the top of the stage, gracefully sweeping the footlights, which have been banked with artificial flowers. New electric fixtures will be installed at the Allendale this week.

BEFORE the new management there were two matinees only at the Allendale. Mr. Kaliska has now opened the theatre for matinees on Tuesday, Thursday, Saturday and Sunday.

Special music will be a feature of the Sunday programs in the future. At intermission solos will be rendered by Messrs. Senno and Robinson, which will no doubt be greatly appreciated by the audience.

From present conditions it looks as though Manager Meadows is going to lose some money.

UNIVERSAL CONSTRUCTION PLANS IN HAND

Plans for a number of buildings and stages to be built by the Universal Film Manufacturing Company, in Cahuenga Pass, California, are now well under way, it is reported. Architects S. Tilden Norton and Frederick H. Wallis are preparing the working drawings. The construction of the principal buildings will be reinforced concrete.

The structures will include a two-story administration building, 50x94 feet, mill 50x158, two stages 200x600 and 200x350, film plant, revolving stages, restaurant, laboratory, stores and shops, costume factory, emergency hospital, dressing-rooms, animal enclosures and several artificial lakes.

The
Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES
Published Every Week by
EXHIBITORS' TIMES, Inc.
220 West 42nd Street, New York City
Telephone Bryant 7650

Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

WM. A. JOHNSTON.....Editor
MERRITT CRAWFORD.....Managing Editor
LESLEY MASON.....News Editor
E. J. HUDSON.....Circulation Manager
E. KENDALL GILLETT.....Advertising and Business Manager

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $3.00, Foreign $4.00 per year.
ADVERTISING RATES on application.

Copy for next issue must reach us by Wednesday 11 a. m.
For Feature Booking Directory See Page 71
For Buyers Guide See Page 69

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX May 16, 1914 No. 19

Relief that is no Relief

THE Illinois State Convention of the Motion Picture Exhibitors' League of America put itself on record as endorsing state censorship of motion pictures. The convention, it is true, favored national or state censorship, as opposed to local censorship.

But it approved state censorship.

And the vast majority of exhibitors will be profoundly disappointed at the action of the Illinois convention.

* * *

THAT resolution is not an endorsement of state censorship.

IT IS A FORMAL INVITATION TO THE POLITICIANS OF ILLINOIS TO EMULATE THE EXAMPLE OF THEIR BRETHREN IN OHIO, AND BEGIN PLUNDERING THE MOTION-PICTURE INDUSTRY FOR ALL IT IS WORTH.

"Resolved, that the members of this convention prefer to be held up and put out of business by the political grafters of the state rather than be at the mercy of the police and the narrow-gauge reformers of every city and town in Illinois."

* * *

THAT is the real meaning of the resolution the Illinois exhibitors have adopted. And if they do not know it, it is high time they did.

STATE CENSORSHIP OF FILMS MEANS CENSORSHIP BY POLITICIANS. AND CENSORSHIP BY POLITICIANS MEANS LEGALIZED ROBBERY.

To be sure, local censorship in Illinois has reached a highly inflamed state.

But to exchange state censorship for local censorship is like choosing to be devoured by tigers (apologies to Tammany) rather than by wolves.

It is the drowning man who feels himself going down for the last time and appeals for help to a man-eating shark.

* * *

THE disasters of state censorship will inevitably recoil on the head of every exhibitor who espouses it.

Imagine, for a moment, a state censor board in every state in the Union that was free from political control, composed of sincere and honest men and women. No two of these censor boards, it is likely, would agree on the question of what should or should not be in a film.

SUPPOSE a sick man was diagnosed by forty-eight different doctors; each doctor made a different diagnosis and each insisted upon operating on the patient for a different ailment.

The chance that man would have for his life is the chance the motion-picture industry has to survive if the "film surgeons" are let loose upon it.

And that is state censorship in its least obnoxious form. Its most obnoxious can be found—in Ohio.

An All-Year Convention

THE MOTION PICTURE NEWS desires to call the attention of every exhibitor to the department headed "THE EXHIBITORS' FORUM," on another page of this issue.

Questions and problems daily throng the mind of the wide-awake exhibitor, and the answers to these he seeks until he finds them. Often they come only through painful experience, for lack of any other accessible source of information.

* * *

THE EXHIBITORS' FORUM is designed to meet the needs of just such seekers for knowledge and enlightenment. The exhibitor meets his fellow showmen in convention at most once a year, if as often.

THE EXHIBITORS' FORUM offers the exhibitor the advantages of an open convention all the year round, in the columns of which he can present his problems and read the suggestions and solutions of men who have met the same problems successfully in the past.

EVERY exhibitor who has an opinion to express upon any phase of the motion-picture industry, upon any of the film questions of the day, is invited to make use of the columns of THE EXHIBITORS' FORUM.

If your mind is working on this, or any other topic, give your fellow showmen a chance to know what you think and where you stand.

You Can Pick Feature Films That Are *Real* Features



THE INVITATION



ON THE WAY



THE PLOT

Let us give you a tip—it will be worth real money to you and will save you many mistakes.

The leading moving picture stars will not play a part in a poor production. They will not risk their reputations. They are just as particular in that way as the stars on the "legitimate" stage. So when we offer

The Perils of Pauline

played by the greatest, best-known stars in the motion picture business you can rest assured that the production is a pippin. It would have been impossible to have persuaded, ordered or bullied Pearl White, Crane Wilbur, Paul Panzer, Francis Carlyle or the others to play in the Perils of Pauline unless they were assured that it would be a real feature. When they saw what scope it allowed for their talent they threw themselves into it with an enthusiasm that is carrying everything before it.

You Know

what these names mean. You know what they have done before. They are doing better work in "The Perils of Pauline" than ever. "The Perils of Pauline" is a real live, red-blood feature that is pleasing the public and making a name for the theatres running it.

Prove to the Public that Your Theatre Is a *Feature* House—The Best

THE ECLECTIC FILM COMPANY
110 West 40th Street New York City

Hit the Trail to Popularity The Going's Good

Popularity is a big thing for any business. Popularity is what makes anyone or anything a big success. Popularity is what fills your theatre, puts money in your pocket, gives you a living. Popularity is the middle name of

The Perils of Pauline

Millions of people are reading the story of the Perils of Pauline every week. Millions of people are crowding the theatres showing it. There never has been such a crush to see a feature picture. There never has been such enthusiasm. We are getting hundreds of letters from exhibitors all over the country voicing their appreciation. They report crowded houses and people turned away. The Perils of Pauline has proved the very biggest money-maker for the exhibitor ever put out.



KIDNAPPED



THE ATTEMPTED RESCUE



WHO CARES?

You Take No Chances

The Perils of Pauline is an assured success. Every exhibitor has proved that. Book the series from the start. Get all episodes and give the people the chance to pay their money to you. They are waiting to hand it over.

Now—Ride That Hunch—Hard!

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City

DALLAS FEATURE EXCHANGE OPENS

THE advent of the Southern Feature Film Corporation into new headquarters was marked by extensive ceremonies. Invitations were extended to exhibitors, exchange men and journalists and a crowd of more than 150 attended.

The company is now located at 1902 Commerce street, with two floors accommodating 27x110 feet. More than $3,000 worth of office furniture has been installed and the building is one of the best-appointed exchanges in the city.

W. I. Terry, of New York, president of the concern, attended the opening along with C. W. Slater, district manager. After the dancing, refreshments were served in profusion, and "Brewster's Millions" was exhibited.

Universal films are now being shown at the Hippodrome theatre instead of the Crystal. This is the third change the Universal has made recently.

The Hippodrome opened with the "Lucille Love" serial by inserting free admission tickets in a local paper. The Universal service will not be used exclusively, as Manager Tom P. Finnegan intends to continue the use of Lasky and London features.

The Crystal will book General Film releases in conjunction with the Queen. Famous Player features will be shown exclusively at the Crystal.

TO FILM "THE SPITFIRE"

Carlyle Blackwell, who recently left the Kalem organization to go with the Famous Players, is to be seen shortly in "The Spitfire" which is now being produced by the latter company in four reels. The comedy-drama was written by Edward Peple, and has been seen by thousands in the many years it has played on the stage. Mr. Peple is also author of "A Pair of Sixes," which is now playing in New York.

"The Spitfire" is said to have many very humorous passages, yet withal is dramatic also. The laughs and thrills will be carefully balanced in the film version. Mr. Blackwell should do very well in the part of Morson, the young American. His type and figure fit him for such a part.

ANOTHER THEATRE YIELDS

San Antonio, Texas, May 5.

The Grand Opera House here, which has been booking legitimate productions the past season, has been converted into a photo-playhouse.

The General Film Program and Warner's Features are being booked

Webb Electrical Pictures Shown

ON Monday, May 4, at the Fulton Theatre, New York City, George R. Webb presented for the first time in an official way the invention of the talking motion picture on which he has been working for several years.

Contrary to other methods now in use, Mr. Webb does not employ a phonograph back of the screen, but instead conducts his sound waves over a wire from the operating booth, where the phonographs are installed. Back of the screen and around it are many horns which are regulated from the booth, so that the voice follows the person speaking about the screen, thus giving a far more realistic effect than anything thus far offered.



FAMOUS MINSTREL STARS IN THE WEBB TALKING MOTION PICTURES

At the present time the longest record used is of five minutes' duration, but it will not be long before a twelve-minute record will be put in use. This will enable an entire opera to be put on the screen without delay in changing the records.

The program opened with a banjo selection, which was remarkable for its realistic effect and was received by the audience with a round of applause. "Rocked in the Cradle of the Deep," "U. S. Patrol" on the xylophone, and "The Old Oaken Bucket" by the well-known comedian, Nat Wills, followed. These selections were all short and well received.

The second part of the program showed Carroll Johnson and his company of "old-time minstrels," which, although rather long, was well staged and showed the possibilities which these new electrical pictures have.

The third and last part were selections from "Faust," one of the best known of the grand operas. The staging and general effect of this part was a fitting climax, for the superb voices of Caruso, Farrar, Melba, Journet and Amati were to be heard. This part of the program especially showed the effect of the numerous horns behind the screen and brought out the realism of the various scenes to a wonderful degree.

This reproduction of the opera should prove to be one of the most universally popular of all the branches of the talking pictures, as it will enable those who are lovers of music throughout the country to enjoy their favorite voices and visualize the scenes and action in a way which has never been possible in the past.

The length of the present engagement is for four weeks, during which time the various parts will be changed slightly in order that an ideal program may be worked out.

PORTER AND FORD OFF FOR EUROPE

Edwin S. Porter, technical director of the Famous Players Film Company; Hugh Ford, the theatrical producer, and six members of the Famous Players Company, sailed for Europe on May 7 to produce a number of pictures, based on celebrated plays. They will be joined by Mary Pickford and James K. Hackett later.

"The Silver King," after the play by Sir Henry Arthur Jones, will be produced in England and "The Eternal City," by Hall Caine, in Italy. The tour will last many months.

Live News of the Week

The Casino Feature Film Company, of Detroit, is preparing to open an office in Milwaukee to serve Wisconsin and upper Michigan. The office is made necessary by the upper Michigan business the company has booked which can be supplied more promptly from Milwaukee than from Detroit.

State-right features which are bought for Michigan will hereafter be purchased for Wisconsin at the same time.

A. M. Renne, of the Ypsilanti Opera House at Ypsilanti, Mich., is just now defendant in a test suit that is of interest to all theatrical managers Ypsilanti has a large colored population and Mr. Renne has refused to sell seats downstairs to colored people, making them go in the balcony. The suit is to test his right thus to discriminate.

Hal Wilson & Co. have been made the official photographers for the convention in June of the Michigan League of Motion Picture Exhibitors in Detroit, Mich.

Lyda Borelli, whose coming into pictures was widely heralded, is one of the best-known actresses in Europe. She has joined the Kleine-



LYDA BORELLI

Cines Company and will be featured in a number of subjects. She is said to be the most "Americanized" actress in Europe. She is only twenty-two years old and is an accomplished dancer.

George Gebhart, who has been producing Pathé Western films for the last two years, has been added to the producing staff of the Ramo Company. He commenced his acting with the Biograph and from there went with Messrs. Kessel and Baumann.

A new branch of the Eclectic Film Company has been opened at 910 Gravier street, New Orleans, La., of which J. A. Nicoll has been appointed manager.

Catherine Carter, formerly a leading woman of the Famous Players Film Company, will play the leading part in "The Greyhound," now being produced by the Life-Photo Film Corporation. Miss Carter is a Ten-



CATHERINE CARTER

nessee girl and has played in many successful productions both on the screen and on the "legitimate" stage.

The part, that of "The Greyhound's" wife, is one that will be most difficult.

Features controlled by the Box Office Attraction Company will be shown to exhibitors on Monday, Tuesday, Thursday and Friday mornings at 10:30 in their own theatres at 130 West 46th street, New York. They are at present releasing four features a week.

Charles O. Baumann, vice-president of the New York Motion Picture Corporation, has invaded the legitimate field and is presenting "Mr. Aladdin" in a four-



C. O. BAUMANN

act drama written by Thomas H. Ince and William H. Clifford..

The first performance will be at the Majestic Theatre in Los Angeles. From there it will come to the East and play on Broadway. After its run the drama will be filmed.

Pearl White and Francis Carlyle, leading lady and heavy respectively in the "Perils of Pauline" series had a very narrow escape while making the sixth episode. While carrying Miss White up stairs the steps gave way and both were hurled to the bottom. Both suffered dislocations and bruises, but went on with the production.

Bernard Daly, the Irish singer, has been engaged by the Solax Company to appear in their production of "The Lure." Following this he will appear in a number of Irish dramas for them.

"One of Our Girls," the well-known drama, is now in the course of production at the Famous Players' studio. Hazel Dawn, the comic opera singer, has been engaged to play the leading part.

The Shubert Theatrical Company have announced their intention of releasing to their theatres the 7,000 feet of film which they had taken of the spectacle "America" at the New York Hippodrome.

Harry E. Chandlee, who was editor of "Automobile Age," has joined the scenario staff of the Lubin Manufacturing Company. He was taken on after submitting two scenarios and will assist Lawrence McCloskey.

Jack Cohn, editor of the Animated Weekly of the Universal Film Manufacturing Company, has become the father of a baby of the male species.

Al Jennings, former bandit, whose life has been filmed by the Thanhouser Company, made an offer to President Wilson to recruit a company of Oklahoma cowboys and "clean up" the Mexicans. His offer is being considered by the War Department.

J. Warren Kerrigan pitched the first ball in the first game of the Photoplayers' League when the Universal city team played the American players. The score was not learned.

The Sterling Motion Picture Company are in the market for new comedies. For those they accept, Fred J. Balshofer promises to pay the highest prices. Address Hollywood, California.

Edmund Breese, the well-known Broadway actor, is seen here in one of the characteristic poses he assumes



EDMUND BREESE

in "The Master Mind," in which he is starring for Lasky. Mr. Breese is so very well known to the American and European audiences as to need no introduction, and his entrance to the camera life is looked to with interest.

The Komic brand of pictures, released on the Mutual program, will be continued, it is now announced by the manufacturers. They will, however, be released on Sundays instead of Wednesdays, as heretofore.

The sixth instalment of the "Lucille Love, Girl of Mystery" series will have its setting in the China seas. Many of the scenes will be taken on an old Chinese junk.

Aaron A. Corn, who has been appointed chairman of the Arrangement and Entertainment Committee for the coming Second International Exposition and Convention to be held at the Grand Central Palace in New York, June 8-13 inclusive, is making rapid arrangements toward completing the plans for enter-



AARON A. CORN

taining guests. Many social diversions will keep the visitors constantly busy. The leading manufacturers have all promised their aid.

Two Powers 6-A projecting machines have been installed at the office of A. H. Sawyer, Inc., 1600 Broadway, New York.

The American Company, under the direction of Sydney Ayres, is working on a three-ring circus production.

Leon J. Bamberger, who was recently appointed as special representative of Warner's Features, Inc., and assigned to the Pittsburgh office, has made his headquarters at the Colonial Hotel, Altoona, Pa.

Will S. Davis, the Ramo director, has been selected to serve on the board of directors by that management. Mr. Davis has been a director



WILL S. DAVIS

with this company for fifteen months and during that time has made a large number of pictures.

The Rolands Feature Film Company are ready to commence work on their second release. George K. Rolands will direct this himself, and is said to have completed negotiations with several stars to play in the new feature.

The children of the Hebrew Orphan Asylum are being shown a series of pictures dealing with the dangers of the street, at the Hudson-Fulton Theatre, New York.

Arthur P. Desormeaux, local manager of the Big Productions Film Corporation's Chicago office, reports having closed a contract with the Ziegfeld Picture Play House in that city to show the production of "Dope" for two months.

Much success has attended the sale of "The Banker's Daughter." It is said that seventeen states have been closed out by the Life-Photo Film Corporation for all of their productions for a year. Among the large exchanges who closed out territories are the Famous Players Film Company of New England, Celebrated Players Film Company of Chicago, Progressive Feature Film Company of New Jersey and the Mecca Feature Film Company of New York.

A concern with $100,000 capital, under the name of the Oz Film Company, has been formed on the Pacific Coast to photodramatize the "Wizard of Oz," "The Tik-Tok Man" and other extravaganzas from the pen of Frank Baum.

A new office has been opened by the Eclectic Film Company at 1235 Vine street, Philadelphia. Exhibitors throughout that territory are asked to get in touch with R. Etris, the new local manager.

H. Lorance will cover territory in Texas for Warner's Features. He was formerly with the Mutual Film Corporation in Canada and the South.

James J. Corbett, the former pugilist, will shortly be seen in several productions now being made by the Blaché studios.

Harry Carey, head director of the Progressive Motion Picture Corporation, is said to be one of the most



HARRY CAREY

versatile men in the motion picture business. His long and varied career before the camera has made his face very well known

The Dallas, Texas, branch of the Warner's Features Company have been forced to move into larger offices in the Andrews Building. Increased business is given as the cause.

S. W. Hatch, who was to have taken the management of the Cincinnati office of the World's Special Films Corporation, instead accepted an offer to take charge of the newly created feature department of the Universal Film Company. His work will be in conjunction with Manager E. T. Lux, of the Universal, but he will maintain separate offices at 707 Andrews Building.

The new offices of Sawyer, Inc., on the eighth floor of the Mecca Building, New York, are going through a process of construction. More than $10,000 will be spent on furnishings.

Undoubtedly the most attractive folder we have ever seen is that one issued by the Master Producers Film Company to advertise their picture "The Hindu Nemesis." The booklet is made up of expensive material and contains the synopsis of the picture and numerous illustrations.

"The Toreador's Romance," a Cines-Kleine feature, shows a number of scenes taken in Spain, in parts seldom visited by the tourist. A number of well-known toreadors display their prowess for the camera. It is scheduled for release through the General Film Company on May 12.

Captain E. F. Kleinschmidt, producer of the Carnegie-Alaska-Siberia Motion Pictures, has disposed of his rights in these pictures to the Arctic Film Company, of Harrison, N. Y., and will leave for Mexico within a day or two, accompanied by two expert camera-men. A comprehensive serial of the prospective hostilities in Mexico is Capt. Kleinschmidt's plan, and bulletins of all important developments will be sent back in picture form to the United States.

Casper Blum has purchased the interest of his partner, P. J. Babler, in the Grand motion picture theatre at Monticello, Wis.

"Native Life in the Philippines," a series of pictures which are being exploited by the Pan-American Film Company, are reported to be meeting with unusual success. They will be released to exhibitors after May 15 on a rental basis.

Robert Grau is preparing for the press the fourth of his series of books. This volume will be called "The Theatre of Science" and will contain 500 pages of text and 400 illustrations, and will describe the growth of public entertaining along scientific lines.

Thomas Ricketts, of the American Company, is producing a polo story featuring Elmer Boeseke and his pony, Blue Knot.

The Mutual Film Company's Omaha, Nebraska, exchange has moved to larger and better quarters at 1413 Harney street. Increase in business led to the change.

The Novelty Slide Company, formerly at 20 East Fourteenth street, New York, have moved to larger quarters at 67 West Twenty-third street, near Sixth avenue, New York. The telephone number is Gramercy 3672.

Thomas W. Ross is the latest addition to the Jesse L. Lasky Feature Play Company's roll of players. Mr. Ross is well known for his recent connection with "The Only Son" during its run in



THOMAS W. ROSS

New York and Chicago. It will be in this play that he will appear for the Lasky interests. "The Only Son" will be released following "The Master Mind."

J. E. Hennessy, manager of the General Film Company, spent a week recently in Cincinnati, and made some important changes in the local office. S. W. Hatch and E. H. Painter resigned and accepted positions in Chicago. E. L. Smith and B. F. Clinton succeeded Mr. Hatch and Mr. Painter, respectively.

Miss May Cruze, a sister of James Cruze of the Thanhouser, has joined the Frontier Company at Santa Paula as leading woman of the comedy company.

Walter Stanhope, assistant to David W. Griffith, head producer for the Mutual company, is in every way an able lieutenant. Having spent a number of years on the speaking-stage he is well able to handle the details of directing, acting, and scenario work.

The regular monthly meeting of the Ed-Au Club was held on May 2, in New York, with S. H. "Pop" Hadley presiding. Several important questions were brought up for discussion. Eight writers were admitted to membership.

Richard Tucker, the Edison player, has returned to New York after spending the winter in Florida and South Carolina.

"A CRY IN THE NIGHT"

(20th Century Feature Film Co.)

REVIEWED BY A. DANSON MICHELL

A FOUR-REEL melodrama, with an unusually interesting and novel story. There is little of the conventional in the plot and the action is sufficiently fast to sustain the interest. There are a number of strong dramatic scenes, the principal one of which is the attacking of the girl in the darkened room at the end. The villain, groping in the dark, catches the throat of the wrong person, whom he kills. The audience can see nothing but the hands, and this causes a weird sensation.

Self-sacrifice forms the basis of the plot. Rather than be-



"GIVE ME THAT MONEY!"

tray his worthless brother, a man takes the blame for his theft and is sent to prison. His escape is well planned and executed, with the exception of his swimming "under" water. This is worked by double exposure and too much of it is shown. It can plainly be seen that the "swimmer" is making much movement, but is not progressing at all. A flash of it would be better than the fifty or sixty feet shown.

Having been sent to prison for his brother's theft, Henry plans and executes his escape. His daughter has been taken care of by Alfred during his absence, and Henry now wishes to locate her. The girl and her uncle have become gypsies. She is rescued from her cruel relation and marries a journalist.

Alfred, reading an advertisement asking for her, substitutes another girl and collects the reward. The cupidity of Alfred is discovered by the journalist's wife and she tells her father who she is and reconciliation follows. The uncle, Alfred, in an attempt to kill her, murders the girl he had substituted.

Viola Whitten, the emotional actress, is featured in the part of Jennie, the daughter. Edwin Newman plays the "heavy" role. Halfang Neff the lead.

"PROTECT US"

(Ruby)

REVIEWED BY PETER MILNE

THIS film is, without exception, the worst picture, white slave or otherwise, that I have seen this year. Even if the acting were passable—and it comes as near to being so as day does to being night—the production would be worthless, and not only worthless, but immoral and degrading.

It is this type of picture that casts a bad light on the whole world of pictures.

This is just the piece that the censorship advocates are looking for, it is just the kind that they can pick to pieces, and those who are prejudiced against pictures in general will hold this one up as an example of what they term "the motion picture menace."

If these films, "Protect Us" and its kind, were eliminated, or better yet, had they never appeared, the censor agitators would never have raised such a hue-and-cry as they have raised, and will keep on raising, if more such pieces are produced.

Going over each and every scene of the six reels, it is impossible to find one, in regard to acting, production and effect given, that would not come under the title of "pictorial putridity."

And if any exhibitor thinks that by exhibiting this play at his house he can fill it, he is greatly mistaken. He may fill it the first night (if the police are not forewarned), but the public will be absolutely disgusted with it, and none will return, unless for morbid curiosity. No normal, healthy-minded person would want to see it.

The acting amounts to nothing from start to finish. It could be worse, but not much worse. The gentleman who impersonates the "cadet," doubtless did his best, but he makes one think of a "Desperate Desmond" or the overdone villain in a comedy.

The four girls who, one after the other are seduced, are barely passable, though this is making many allowances. The play gets monotonous, except for the raving parents, who are actually amusing in a burlesque fashion, all of them going through the same movements when they find their daughters have left them. Each father pounds the table or the first thing handy, and each wife becomes maudlin exactly as the one before her had done.

The picture was handled by no less than four producers, and it shows it, for different ideas of production are brought out in each reel. When the fifth reel arrives, which is intended to be comic, to relieve the *awful* strain of the preceding four, one doesn't know whether to laugh, sleep, or go up and kill the operator.

The scenes are poorly laid. Stone walls shake noticeably in one. The lighting is markedly poor; only one scene is worthy of notice, the fire scene, which is perhaps the single passable feature of the picture.

At present the picture is being shown at the Republic Theatre, New York, and signs invite the passerby to see "The Blot On Modern Civilization." If he is a misguided wretch he goes in and sees it.

But it can be safely said that when he comes out, he will agree with me in wondering why the sign doesn't read, "The Blot on the Motion Picture Industry."

"THE MARRIAGE OF CUPID"

(Pathé)

REVIEWED BY A. DANSON MICHELL

LOOKING at this picture purely from an artistic standpoint, it would be difficult to imagine anything more perfect. Considering its plot, it is absolutely clean and worthy of being shown in the best houses. Photographically, if it were an American picture, it would mark a new era. To be more brief and right to the point, the story is a two-reel masterpiece. It is released May 9.

The story is taken from the ancient Grecian mythology, those fascinating stories regarding the lives of the inhabitants of Mount Olympus, where none but immortals might live.

The characters of the jealous Venus, the beautiful Psyche, and the amorous Cupid are well drawn. They are assisted by numerous gods and little gods, all dressed in flowing white, who move through the background of the picture, amid exquisite gardens. The result, as may be imagined, is beautiful beyond expression.

FILMS IN ORCHESTRA HALL

Orchestra Hall in Chicago, which was built especially for classical music, is to be a motion picture house for the summer months. The lease calls for a monthly rental of $5,000. The building has a seating capacity of 2,577. Harry M. Lublimer and Joseph Trinz are the lessees.

"THE PERILS OF PAULINE"

(Eclectic)

REVIEWED BY PETER MILNE

THRILLS abound in this episode of "The Perils of Pauline," making the fourth of those now released.

Crane Wilbur as Harry, Pauline's lover, assumes a clever disguise, so clever that the audience is completely taken by surprise when his true identity is revealed.

These two reels take place in the water and on the water; the pirate makes a beautiful high dive from the deck of



HARRY OVERHEARS THE PLOT

a large liner near the close of the last reel, and then a hard question is put, "How Does the Pirate Escape?"

He is seen struggling in the water after his dive and then he presumably sinks. His fate is left to be followed in the next edition. But the crowning scene in this "Peril" is, undoubtedly, the blowing up of a large yacht. The passengers of an ocean liner see it serenely floating on the water; they lean over the rail watching its aimless course and then the explosion occurs and it is seen no more.

Besides the numerous thrills, there is plenty of humor present in this number, and it is real humor. Harry fails to make an excellent cook; the pirate is so displeased when he breaks a precious tooth on one of Harry's biscuits that he throws it through the side of the yacht. The droll action and the comic make-up of Donald Mackenzie, who impersonates the pirate, will bring a laugh from all.

No new characters of any importance are introduced to the already capable cast. The water scenes are extremely beautiful, not moving up and down, as usually the case; the film continues in all the clearness of preceding installments.

Harry assumes the guise of a colored cook and offers his services to Owen, when the cook that he had procured failed to turn up. Owen and Hicks discover who their cook is and plan to blow up Harry and Pauline together with the yacht. They place a bomb under one of the seats in the cabin and then disembark, but Harry discovers the fiendish plot and he and Pauline jump overboard and are picked up by a passing steamer.

The two villains and the pirate are also picked up by the same steamer, and the two parties meet. Owen places all the blame on the pirate, but he refuses to be the guilty one, and when they start to force him to confess the outrage, he jumps overboard.

"IN THE COW COUNTRY"

(Kay-Bee)

REVIEWED BY PETER MILNE

A MUTUAL Western release in two reels, one that "could happen" and therefore more fascinating than most. The picture is remarkable for the fact that every gesture and every movement, no matter how small, plays an important part or has an important bearing on the plot, and no doubt this is the reason for its charm.

Not once while the piece is being shown does the spectator look away from the screen, because by so doing he might miss something good. There are plenty of thrillers, but not an excess of such scenes. The last of these is a real live one.

A runaway stagecoach rolls down a steep hill, carrying the three robbers to a horrible death. There is plenty of good riding, and the distant scenes are unusually clear and well photographed; the same may be said of the rest of the picture.

There is a love story, but it is only prominent first and last. Marsden objects to his clerk's attentions to his daughter and discharges him. Three thieves plan to rob Marsden's store, but through the energies of the faithful clerk, aided by the daughter, they are captured. Needless to say, the clerk is restored to his former position and Marsden no longer objects to his affections toward his daughter.

"A STRUGGLE FOR LIFE"

(Pathé)

REVIEWED BY PETER MILNE

CHARLES PATHE, himself, head of Pathé Frères, is the author of the scenario from which this picture is made. His incidental aim was to show some of the beautiful scenes of France both in the city and in the country in this production, and he has put as many in the five reels as possible.

The photography is virtually perfect; there is not one bad spot in the whole production. The picture's predominant feature is detail.

For example, when Jean meets the wealthy factory owner to whom he is returning his purse, an entertainment is being given for his daughter, Claire. Strictly, it is unnecessary to produce the entertainment, but the fête is depicted with lavish but appropriate elegance. An elaborate stage with orchestra, and fifty or more people attending is shown, while a succession of dancers appear. Considerable time and space is devoted to this scene.

The final scene, that of a burning house from which Jean rescues Claire, is done with excellent effect.



JEAN IS WELL REWARDED

The story in itself is extremely simple, but it is decidedly fascinating. Rene Alexandre, of the Comedy Français, takes the part of Jean Morvin. There is really no other prominent character.

Jean, a factory worker, is discharged owing to the prejudice of his employer, and goes to the country, where he obtains work on a farm, but by the same prejudice is forced to leave there also. He wanders to Paris and there, after doing a number of odd things, he finds a purse of money and returns it to its owner.

He will have no reward but accepts a position in the factory and there rises till he becomes his employer's secretary. In the final scene he rescues Claire from the fire and is rewarded with her hand.

The picture is released through the General Film's Photoplay Masterpiece department.

TIGHTENING THE MACHINE'S GRIP ON THE OHIO CENSORS

(Continued from page 22)

in the matter, and is prepared to give to Burleson the ultimatum that either Smith gets the job or the Republican postmaster stays in office."

Don't you think that Durbin had something to do with the appointment of Mr. Vestal, of his home county, who runs a Democratic newspaper in connection with several other occupations?

And in the meantime the Supreme Court of Ohio (Democratic) will pass on the constitutionality of the new State civil service law. What the decision will be no one knows.

But we all know that a State Censorship Board as such is un-American primarily; that the first board ever created in the United States is tainted with politics; and that a strong effort is being made to perpetuate its membership in office when the present membership has not proven to exhibitors or to others that they are conversant with their duties.

No politics connected with the Ohio Board of Censors of Motion Pictures?

Again: It is to laugh!

(*To be continued next week*)

"LUCILLE LOVE; THE GIRL OF MYSTERY"

(Gold Seal)

REVIEWED BY A. DANSON MICHELL

THE fourth of the series of "Lucille Love" stories, told in two reels, and released May 5. The story is as exciting and mysterious as hitherto. Grace Cunard and Francis Ford deserve great credit for their excellent work in this series. The chances they have taken, and are taking,



"WHAT DID HE DO TO YOU?"

are sufficient to merit them a well-earned vacation when they are through. Nothing seems too large for them to undertake, nothing so small, and in this regard the picture is nearly perfect in detail.

The finale is probably the strongest point in the picture. Lucille is trapped by her enemy and takes a great chance when she rides over a deep pit and falls, together with the horse, to the bottom. Miss Cunard drops with her mount, and there we leave her.

Fire is played with in a reckless manner. One of the native straw huts in the center of the village is set afire. How the other buildings are prevented from catching is one of the other mysteries. A large cast of natives take part, as in previous installments.

Lucille is unable to escape with the papers in her possession. Hugo, her enemy, plans to get these while the girl is in his power. The house in which she lives is burned and she is left without a home. A call to her for aid for a sick native carries her into the trap, and there until the next installment she remains.

"THE GAMBLERS"

(Lubin)

REVIEWED BY PETER MILNE

FROM the title one is led to believe that cards, chips, the roulette wheel, and other similar devices for losing money play important parts in the drama. But, in this drama, gambling is defined from a different angle; the gamblers that appear here are those who gamble more with the greater things—life and love and business. In fact, this five-reel masterpiece confirms the oft-repeated saying that "Life is but a gamble."

The story was written by Charles Klein, author of "The Lion and the Mouse" and "The Third Degree," two well-



CATHERINE ACCEPTS DARWIN

known Broadway successes. It contains nothing startling or sensational, but runs on in a most natural way; nevertheless, the interest is held throughout. No vivid climax appears, but the climax is there and it comes when a man, much admired by all, sacrifices his freedom for the love of his father and the honor of the woman he loves, and gives himself up to the police.

The photography is pleasing and quite out of the ordinary; none of the usual glaring white scenes appeared at all. The day scenes are a beautiful shade of brown, the night scenes are shown in pleasing subdued colors. But the film has its faults, for it is somewhat too long and too many sub-titles appear.

The plot of the story is given away in the first reel. This may be considered by some a redeeming feature and by others a fault, but one who has missed the first reel hardly knows what the story is, even by seeing the other four; no reference to former happenings being alluded to in the latter parts.

The cast embraces George Spencer, William Turner, Gaston Bell, Earl Metcalfe, Ethel Clayton and Lillie Leslie. The characters are well introduced preceding the commencing of the play. Miss Clayton is the leading lady. Only praise can be accorded to her work. The rest of the cast performs in a highly commendable manner.

The story: Catherine accepts Darwin, a prominent lawyer, rejecting Wilbur Emerson, whom she loves better but who is devoted to his work. Young Emerson's father hands the management of his bank to his more progressive son. His progressiveness causes the directors to borrow on their own funds beyond their notes, a criminal offense, and Darwin is called upon to prosecute them. Secretly hating Wilbur, Darwin gladly undertakes the task, and finally brings down the law on Wilbur's head. Catherine, embittered by her husband's actions, divorces him and promises Wilbur to wait until his term is over.

The picture is released through the General Film Photoplay Masterpiece department.

"THE PORT OF MISSING MEN"

(Famous Players)

REVIEWED BY PETER MILNE

THE Famous Players have never produced a picture of any kind that has failed to come up to the very best in the world of pictures, and "The Port of Missing Men" admirably lives up to the high standard set by its many predecessors. Much can be said of its merits, nothing of its demerits, for of the latter there are none in the entire five reels.

Only the highest praise can be accredited to the work of Arnold Daly, famed as the main exponent of the "intellectual drama." He makes his first appearance on the screen in this



ARMITAGE OVERPOWERS THE CONSPIRATOR

master production, and all the praise he earned on the legitimate stage will follow him into motion pictures, if this, his first attempt, may be taken as a criterion.

He is admirably suited to the part of John Armitage, as those who remember him as Napoleon in Bernard Shaw's "Man of Destiny" can testify. "The Port of Missing Men," written by Meredith Nicholson, was fascinating as a novel, and, filmed, its charm is doubled.

Actions and scenes can be described in such a way that the reader almost sees what he reads, but seeing a well-known novel, acted and produced as it is in this instance, puts the book in the background.

Highest praise is due Mr. Daly, but he is not alone in deserving it; he is supported by a cast worthy an equal amount of praise, for what is a star surrounded by a poor cast? Marguerite Skirvin as Shirley Claiborne, plays opposite Mr. Daly. She is a delightful, genuine American girl, plays an important part, and plays it well. Edward Machay, as Frederick Augustus, is a characteristic prince. Frederick Bock, as Emperor Charles Louis; Augustus Balfour, as the Arch-Duke Karl; Minna Haines, as his wife, are excellent. Mortimer Martini, Arthur Dale, Dave Wall, Wallace Scott and Fred Weber complete the cast.

A word pertaining to the settings. The interiors were taken in the New York studio, the exteriors on the beautiful Gould estate. Elegance and grandeur predominate in both, especially in the latter; the spacious grounds resemble those of a palace to perfection, and no small details have escaped the eye of Francis Powers, the producer.

The story is one that will keep everyone on the edge of their seats from the moment John Armitage, who is really the son of the Prime Minister of a mythical Empire, comes to America with Frederick, the heir to the throne, and thereafter through their many and varied experiences, until Frederick is proven the rightful heir, through the efforts of Armitage, who baffled countless plots on the life of Frederick as well as his own. No person, no matter how disinterested, or prejudiced against a motion picture, can fail to enjoy this wonderful story of romance, adventure, and intrigue.

And the five reels, entirely void of all padding and superfluous scenes, are not a bit too long. The picture is one of those that cannot help but bring an appreciative round of applause from its audience when the last scene disappears.

"THE MASTER MIND"

(Lasky)

REVIEWED BY A. DANSON MICHELL

A POWERFUL, absorbing drama featuring Edmund Breese and told in five parts. Breese played the same part in the original drama, in which he scored a tremendous hit. He has also played in "The Third Degree" and "The Lion and the Mouse." But it is in the film version that he has scored his greatest success. The unlimited chances offered him before the camera enabled him to give his undoubted powers greater scope. He is deserving of much credit for his interpretation of "The Master Mind."

This film version was produced by Cecil B. DeMille and Oscar Apfel at the studios in Hollywood, Cal. A strong and capable cast supports Mr. Breese. Mabel Van Buren, who plays the opposite part, is very pretty and does clever work. Fred Montage, Jane Darwell, Dick La Reno, Harry Fisher, Richard La Strange, Monroe Salisbury and Billy Elmer complete the list of important players.

Probably the most powerful part is the denouement when Richard Allen, "The Master Mind," exposes his hand to the District Attorney whom he hates so much. It is of such power as to make the audience literally hold their breaths.

A large number of very clever disguises figure in the film. This, together with countless trap doors, windows, etc., make the film of unusual interest. Mr. Breese is a master of make-up, and an added interest is created by showing the actual affixing of wigs, beards, mustaches on the screen.

Richard, while yet a youngster, is kidnapped and forced to steal for a living. Years later the two brothers, Henry, a wealthy young man, and Richard, "The Master Mind," meet



THE "MASTER MIND" ELUDES HIS PURSUERS

again and recognize each other. Henry shortly after meets and falls in love with a girl who is really a flirt. Seeing her in another's arms he shoots the man, and is convicted, and sent to the chair.

Richard pledges vengeance on the District Attorney. He disguises himself as a valet, and with his gang of crooks as a family, he sets Lucine, alias "Three-Armed Fanny," to catch the lawyer. The girl is successful and marries the official, really loving him. Just when revenge is at hand, when he can crush the man he hates, he refuses to do so, and everything ends as it should.

NOW ON THEIR TRIUMPHANT CONQUEST OF THE WORLD

THE MOST TALKED OF MOTION PICTURE IN EXISTENCE

"A MILLION BID"

5000 FEET OF SENSATIONAL THRILLS

AND

"GOODNESS GRACIOUS"

OR, "MOVIES AS THEY SHOULDN'T BE"

THE BIGGEST LAUGH MAKER IN FILMDOM

RELEASED THROUGH GENERAL FILM CO.

BY ARRANGEMENT WITH BROADWAY STAR FEATURES CO.

STATE RIGHTS GOING FAST

FOR

"THE CHRISTIAN"

ADAPTED FROM HALL CAINE'S NOVEL

WITH

EDITH STOREY as GLORY QUAYLE—EARLE WILLIAMS as JOHN STORM

and a wonderful cast of Vitagraph Players—Including

3000 PEOPLE IN 500 TREMENDOUS SCENES

For terms and further particulars apply

VITAGRAPH-LIEBLER FEATURE FILM CO., 116 NASSAU STREET NEW YORK CITY

COMING! BY ARRANGEMENT WITH BROADWAY STAR FEATURES CO. COMING!

A SENSATION IN PICTURES. A SIX PART MASTERPIECE

"Mr. Barnes of New York"

ADAPTED FROM ARCHIBALD CLAVERING GUNTER'S NOVEL

AND

THE MERRIEST, MADDEST COMEDY OF THE AGE

"Love, Luck and Gasoline"

Direct from VITAGRAPH THEATRE, New York City

WATCH for DATE of RELEASE through GENERAL FILM CO.

SPECIAL FILM REVIEWS

"A Pack of Cards." (Lubin. Two reels. April 30.)—A beautiful drama of the far Northwest. The winter scenes are extremely pretty. The photography is of a high class and wonderfully clear. The cast is remarkably small; there are only four characters of any importance, but, contrary to the rule in such pictures, the action holds the observer throughout. The drama is void of the sensational and for this reason refreshing to see. The main point is a novel one, seldom used, at least not overworked like most.

Fionette, the wife of Pierre, is badly treated by her husband, a gambler and a confirmed drunkard. He quarrels with Jean, another trapper, over a game of cards and is killed. Jean escapes with all his cards except one. By this clue he is brought to justice by the police and Paul, one of the Northwest mounted police, is freed from suspicion. Paul and Fionette are engaged before Paul goes away on a long trip.

"In Royal Bondage." (Pathé. Two reels. April 30.)—A fascinating drama of royal life, which undoubtedly has happened many times in the olden days and may even happen in the present time. The photography is practically perfect. The coloring and light effects are beautiful, as in most Pathé foreign pictures. There are no thrilling scenes in this production, but even so one can't help enjoying it, it is so pathetic and pretty.

Prince George, of Bavaria, marries the gamekeeper's daughter, unknown to his parents. Three years later his brother dies, thus making him Crown Prince. Although his father learns of the marriage, he insists that George leave his wife and marry a woman of royal birth. He finally is forced to consent, and his wife is given a title and a good home, but these do not make up for the loss of her husband, nor does his second wife take the place of the first in George's mind.

"The Dawn of Romance." (Imp. May 4.)—The first of the experiences of Doris, released through the Universal company, featuring Ethel Grandin. This reel is high-class comedy with here and there touches of drama. The comedy is all to be found in the actions and experiences of Doris (Miss Grandin) who furnishes all the laughs by her queer ways. The photography is better than the ordinary; the scenes are nothing unusual, but appropriately laid. Miss Grandin is well assisted by the rest of the cast.

Doris is unmanageable, flirtatious, gay and very much of a tomboy, and so she is sent to boarding school. She and the singing teacher, Signor Ricardo, plan to elope, but as they are seated in the latter's car he is accosted by a woman with a child who claims that the Signor is her husband. Needless to say, Doris returns to school and creeps into bed and no one but herself is the wiser for her experience.

"A Meddler with Fate." (Pathé Two reels. May 7.)—A Berlin picture. The photography is exceptionally beautiful. The settings are also most artistic.

The wife of an army officer carries on a violent flirtation with her husband's friend. The husband sees a photograph of them together and manages to take a similar one himself. He asks her to develop it. On seeing that he knows of her disgrace, and being told he does not care, she attempts suicide, but is saved just in time by the husband.

"Regeneration." (Kalem. Two reels. May 11.)—A gripping drama, one that will hold all with its tense situations. The scenes are well laid, especially those portraying the darker side of the characters' lives. The last scene is pathetic, though pleasant, and will appeal to everyone's heart. The photography and lighting are good, though the actors seem to have a little too much make-up on in some scenes.

The story is that of two of the city's submerged who have risen and have lived good lives for many years. These two, George and Katherine, meet and after a while they become engaged. Burt, the old companion of Katherine, tells George of her past and he breaks the engagement, but that night his own past rises before him, and the next day he seeks forgiveness.

"His Sob Story." (Edison. Two reels. May 15.)—There are no startling, thrilling or desperate scenes in this drama, and probably for this very reason it is refreshing for the spectator. The piece contains two morals, both of them of equal importance and well worth remembering.

Dains, the editor of a city paper, was divorced from his wife in former years, and seeing it was all a mistake, he longs to find her again. Crandall, a young would-be reporter, goes to Dains for a job, who tells him to get any story and write it up for a sample of his work. Crandall gets the pathetic story of Mary Dains, who is ill in a hospital.

Needless to say Crandal gets a position, while Dains is happily reunited to his wife.



SCENE FROM "WHOM GOD HATH JOINED"
Eclair-Universal—Two reels—May 6

"THE WAIF"

(Eclectic)

REVIEWED BY PETER MILNE

SIX reels of a smoothly running story, an entertaining story, containing nothing sensational and nothing suggestive, and at the same time a story that will please all kinds and classes. It is remarkable for the fact that the plot contains no love story, no trials of an unhappily married couple, in fact none of the usual events which mark many a photo-drama. The spectator's sympathy is aroused for little Remi at the very start, and continues till the end.

The scenes are all well laid and beautiful, most all of them pretty rural scenes, and they are fortified by excellent photography and coloring, no uncommon thing with this brand of pictures.



REMI PARTS WITH HIS FIRST FRIEND

The star is no other than La Petit Fromet, the juvenile actress made famous by her personation of Cosette in "Les Miserables." Here she assumes the rôle of a boy.

The cast, of course, contains some full-grown actors and actresses who play important parts, but without a doubt Mlle. Fromet is the shining light.

While dwelling on the cast, the remarkably well-trained dogs should not be forgotten. The three dogs, together with a little monkey, play prominent parts and will surely amuse.

Some of the experiences that befall little Remi make our hearts go out to him. Remi's parting with Mother Barberin is a pathetic scene, and with the death of his great friend and master, Vitali, is impressive.

Robert Daubrias hears that his brother has died, and expects to inherit the bulk of his fortune; the only one in his way is a weak child of Madame Daubrias, but fortunately another child is born to her, a strong and robust boy. Robert determines to do away with him and pays a gangman to kidnap him.

The story then follows Remi through all his many experiences while struggling to make a living. He meets his mother once, but neither of them recognizes the other. Finally after many years of wandering Remi is restored to his parent, who had given up all hope of his return.

WILL RECEIVE AT EXPOSITION

The manufacturers who are releasing their products through the Warners' Features offices will be in attendance and receive every day at the Second International Exposition of Motion Picture Art in New York City.

Those certain to be on hand are: Sid Olcott International Feature Players, the Gene Gauntier Feature Players, the Colorado Motion Picture Company, Marion Leonard Players, the Albuquerque Film Manufacturing Company, the Milano Film Company, and the Pyramid Film Company.

"THE DISHONORED MEDAL"

(R. & M.)

REVIEWED BY A. DANSON MICHELL

A FOUR-REEL drama directed by W. Christy Cabanne, under the supervision of D. W. Griffith, and enacted by the Reliance and Majestic players. In many ways this film, similar to others Mr. Griffith has had to do with, is remarkable. It may be said without fear of contradiction that it is one of the finest the season has produced.

The plot of the story is laid in the north of Africa and deals with the struggles of the Arabs with their masters, the French. Whether or not there is any historical foundation for the facts is of minor importance compared with the actual story itself. It can hardly be called melodramatic in character, although rudimentarily so. It is a very difficult subject to deal with intelligently and plainly. Mr. Cabanne and his players have been able to express their actions in a very clear manner, yet without danger of offense.

There are a number of very wonderful battle scenes between the Arabs and the French. Real cannon are used and the camera registers the effect of the shells as they hit the mountain-side. The scenes showing the soldiers fighting, just visible through the haze of the smoke, supply atmosphere.

The first two reels contain practically no action, merely a sequence of events. Commencing with the third, however, there is sufficient to satisfy anyone's craving for the fight in the films. The make-up of the characters is also very well done. With the exception of the French army officer, who plays the lead, all the principal characters are Arabs. The girls, Miriam Cooper, as Zora, and Mabel Van Buren, as Anitra, were most attractive. The others in the cast, George Gebhard as the heavy, R. A. Walsh as the lead, and Frank Bennett as the juvenile did splendid work.

A very dramatic climax is registered. The adopted son of Achmet, who is really the illegitimate son of DuBois, the French officer, meets his father. Neither knows the other and the boy kills him. As the older man dies the relationship is discovered.



"WHY IS THIS WOMAN HERE?"

With musical effects that will synchronize with the action, this picture will receive applause in any theatre. There is much chance for splendid work on the piano and trap-drums, during the battles, with weird oriental music through the other scenes.

Dissolves are used plenteously. Some of them, made probably by use of mats, are very effective.

FAMOUS THEATRE A PICTURE HOUSE

Sadler's Wells Theatre is the oldest of all London theatres, not excepting the Drury Lane. It was built more than two hundred years ago, and has been the birthplace of some very famous dramas. Finding variety unprofitable, it has now become a motion-picture theatre. The house has been remodeled and refitted and should be popular.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Warrior Maid." (Selig. Two reels. May 4.)—The tenth of the adventures of Kathlyn and much better than the numbers issued of late. The two reels are full of action. Numerous battle scenes are shown and the film ends at an extremely critical moment. Kathlyn and her sister Winnie escape from Umballah and join a revolution being formed against him. They put the king and his army to rout, but Kathlyn is trapped in a house in which the lions take refuge. Umballah sets the house on fire and her fate is left in the balance.

"The Man Higher Up." (Pathé. Split reel. May 4.)—On the same reel with "Manila, Capital of the Philippines." The "man" is the man upstairs bothered at night by noises and a thirst for beer. A roaring picture cartoon by J. R. Bray.

"Manila, Capital of the Philippines." (Pathé. Split reel. May 4.)—On the same reel with "The Man Higher Up." Showing how this picturesque city has advanced in late years.

"Cupid Versus Money." (Vitagraph. May 4.)—A very pretty comedy-drama of how a marriage for money finally resulted in real love.

Hearst-Selig News Pictorial, No. 19. (Selig. May 4.)—Patriotic, as usual, in more ways than one. The fashion section will interest the women, while other items of great interest make it an excellent number.

"The Saving Presence." (Biograph. May 4.)—A deep drama, but containing many laughable spots. The scenes are pretty and well photographed. A number of society women are saved from an angry mob of unemployed by the presence of a woman from their own class.

"The Wedding Present." (Kleine-Cines. Two reels. April 28.)—An entertaining and beautifully staged drama. At the same time Mademoiselle Devries is married, Marie, her maid, is engaged to Jim the chauffeur. Joe, Marie's brother, steals a necklace, belonging to his sister's mistress, and suspicion falls on Jim. Marie discovers the true thief and brings him to justice, freeing her sweetheart, but betraying her brother.

"Yarn Atangle." (Essanay. April 28.)—This drama is in the form of an old lady's dream of long ago. It is rather slow—meant to be pathetic but unintentionally humorous in parts. The sub-titles are written in poetry.

"The Deadliest of Nature's Celebrities." (Pathé. Split reel. April 28.)—The poisonous cobra is the subject of this title. Many and close views are shown. On the same reel with "A Few Minutes in Calcutta," and "St. John De Luz on Biscay Bay."

"A Few Minutes in Calcutta." (Pathé. Split reel. April 28.)—On the same reel with "The Deadliest of Nature's Celebrities" and "St. John De Luz on Biscay Bay." An unusually beautiful scenic of the far Indian city.

"St. John De Luz on Biscay Bay." (Pathé. Split reel. April 28.)—On the same reel with "The Deadliest of Nature's Celebrities" and "A Few Minutes in Calcutta." A wonderful view of the sea dashing over the breakwater is shown here, the spray shooting many feet in the air.

"Tony, the Greaser." (Vitagraph. April 30.)—A pathetic drama in which Tony sacrifices his life for the girl he loves, but who had rejected him. Beautiful settings add greatly to the plot.

"Pie for Sophie." (Essanay. April 30.)—A German band, consisting of two, think they can fool Sophie; they are partially successful at first, but justice is meted out to them in a comical manner later.

"The Soul of the Desert." (Biograph. April 30.)—A disconnected drama, but one containing an excellent moral. Bert and Blanche, who have run away, get lost in the desert. They meet a group of gamblers who willingly give up their lives to save those of the young people.

Hearst-Selig News Pictorial, No. 18. (Selig. April 30.)—The opening of the Federal League Baseball Park in Chicago is a good starter for this number; besides a few minor events, Mexico occupies the rest of the reel.

"Andy Plays Cupid." (Edison. May 13.) A novel comedy in which Andy, an A. D. T., puts an Englishman to rout and fixes up a happy marriage.

"An Alaskan Interlude." (Edison. May 12.)—A fine Northern drama. A good husband is willing to sacrifice his honor for the happiness of his wife. He is prevented from doing this by her and later they both become happy.

"The Coward and the Man." (Edison. May 16.)—A pathetic story. A dishonest land agent repents when he sees the misery that he brought on some of his victims.

"Martha's Rebellion." (Edison. May 11.)—A rather slow comedy. Martha is much mistreated by her husband. He goes away on a long voyage and in the meantime Martha learns to box. When her better half comes back Martha turns the tables on him.

"The War Bonnet." (Kalem. May 16.)—To a tourist who wishes to purchase his headdress an Indian tells its story. A gripping story of the jealousy of one Indian and what it led to, based upon an Indian legend.

"A Darktown Wooing." (Kalem. Split reel. May 15.)—On the same reel with "The Girl and the Gondolier." An excellent comedy portraying the adventures of two darkies in love with the same girl.

"The Girl and the Gondolier." (Kalem. Split reel. May 15.)—On the same reel with "A Darktown Wooing." A good comedy but lacking in action; the scenes are realistic. Signor Spaghetti and Signor Vermicelli are in love with Theresa Garlic. Spaghetti wins her in a novel way.

"A Man's Soul." (Kalem. Two reels. May 13.)—A tragic but agreeable drama. Richard's wife cannot force him to stop drinking, but the young child of his old friend can and does. The picture ends in a wonderful forest fire scene, after which Richard and his wife are reunited.

"Mareea, the Half-Breed." (Vitagraph. Two reels. May 2.)—A drama admirable in acting, photography, scenes and most of all in atmosphere. It is pathetic to the extreme, ending in a tragic scene. The three principals, without a doubt, gain the sympathy of all.

Benny, a good-hearted drunkard, is uplifted by Mareea. Later she is sentenced to three years for stealing, which she did owing to her love of Bunny. She trusts him to wait but he marries, and Bess, his wife, cannot manage him. Mareea returns and finds Bess and her little child. Later in the night Bunny is brought in dead. Mareea has cause to mourn, but Bess is unmoved.

"Seeds of Chaos." (Essanay. Two reels. May 1.)—An inconsistent, but well-acted and interesting drama. The light is poor, being quite dark in some places. Morgan, for no apparent reason, changes his bookkeeper's books and arrests him. He relents when he sees his wife and child and withdraws his evidence.

"A Foolish Agreement." (Edison. June 23.)—A drama entirely different from most, but quite confusing, revolving on a foolish agreement of three men. The attention is held to the end, as the mystery is not cleared until then.

"Chicago Mounted Police Review." (Essanay. Split reel. April 29.)—On the same reel with "Curing a Husband." Among the inspectors of this review is Second-Deputy Funkhouser.

"Curing a Husband." (Essanay. Split reel. April 29.)—On the same reel with "Chicago Mounted Police Review." A comedy in which a dissipated husband is cured by feigned desertion of his wife and child.

"The Inventor's Wife." (Lubin. Two reels. April 29.)—A slow and tiresome drama containing little live action. Ward, the inventor, takes Ellen, an agent of the rival's, into his employ. She arouses the jealousy of his wife, who spies on her. One night Ellen tampers with the electrical invention and is killed. Mrs. Ward is accused of her death, but finally the truth is learned.

"Setting the Style." (Vitagraph. April 29.)—Sure to bring a laugh from the gloomiest house. Through a mistake, Street Cleaner Bunny and his wife attend the horse show. Their outlandish clothes are taken as patterns for the styles of the season.

"The Pirates of Peacock Alley." (Selig. April 29.)—A confusing drama in which the worthless man who makes a business of marrying money meets his just but tragic end.

"The Greater Love." (Essanay. May 5.)—Except for the photography, this is a worthy piece. The drama tells in a touching way the heroic self-sacrifice made by a girl for the man she loves.

"A Blind Business." (Lubin. Split reel. May 5.)—On the same reel with "Casey's Birthday." A ridiculous comedy, laughable in parts, but dry in others. Two hoboes make a blind man out of a scarecrow, and proceed to dupe the populace, but later they are found out.

"Casey's Birthday." (Lubin. Split reel. May 5.)—On the same reel with "A Blind Business." Casey celebrates by getting gloriously drunk, and getting into various mix-ups, most of which are too silly to be comical.

"The Old Fire Horse and the New Fire Chief." (Vitagraph. Two reels. May 5.)—John Bunny, Kate Price and Flora Finch play the leads in this comedy-drama. It is both pathetic and humorous, and always interesting. The new fire chief thinks she can take time to prink before a fire; then when she is ready the new auto fire-engine goes wrong, with the result that the old fire chief and his horse are reinstated.

"A Knight of Trouble." (Selig. Split reel. May 1.)—On the same reel with "The Plot that Failed." An old plot handled in a novel way makes this a comic production. The photography is noticeably clear and bright.

"The Plot that Failed." (Selig. Split reel. May 1.)—On the same reel with "A Knight of Trouble." The usual comic results follow when the new cook is mistaken for mother-in-law.

"The Get-Away." (Lubin. May 1.)—Holt, a director of a bonding company, aids in the escape of a dishonest bondee; later he marries his daughter. The story scents of mystery and holds one until the finale. The plot is different than the usual run.

"Bunco Bill's Visit." (Vitagraph. May 1.)—A slow comedy rather devoid of laughs. Farmer Bunny captures a notorious bandit in a peculiar way.

"Broncho Billy's Close Call." (Essanay. May 2.)—Far better than the average of Billy's experiences. A reel of drama and a good bit of comedy. Billy mistakes his wife's brother for a rival, but it ends happily.

"He Never Found Out." (Lubin. May 2.)—A servant problem comedy which gets

slow toward the end. Carl is a grouch, and has fired five servants. Bess gets her mother to come as a servant, and she soon fixes Carl.

"Her Big Scoop." (Biograph. May 2.)—A newspaper story and a good one, somewhat impossible, but it will surely please. A young reporter lays bare a trust, restores the wife of the candidate for governor, gets a big scoop for her paper, and wins a husband besides.

UNIVERSAL PROGRAM

"How Green Saved His Wife." (Joker. May 13.)—A comedy with a lot of fast running and tumbling. Green's wife gets locked up in a cave by the incoming tide. While he is off for help a gallant bather rescues her.

"The Career of Waterloo Peterson." (Rex. May 10.)—Produced by the Smalleys. The story humorously depicts the life of an amateur camera-man. His antics are burlesque and form good humor.

"Fashionable Dances." (Rex. May 10.)—The Tango, Cortes, Mexican Dip, Lame Duck, and so forth, are danced in allegedly the correct manner.

"Universal Ike Gets a Line on His Wife." (Universal Ike. May 12.)—Not as good as most of Universal Ike's experiences. Ike goes off with another man's wife while the man goes off with Ike's wife. Complications occur when they meet.

"Toilers of the Sea." (Victor. May 11.)—A J. Warren Kerrigan-Vera Sisson drama. Good action and finale. The ship-owner's son, disowned by him, ships on one of his boats, which the father knows is rotten. The old man takes him off after a chase in a launch.

"Dad's Allowance." (Frontier. May 14.) A fair comedy. The boys obtain a larger allowance from Dad by "working" him through the younger's fiancée.

"The Transformation of Prudence." (Powers. May 15.)—A nice drama in which John thinks his wife too old-fashioned. She lets him see her transformed into a "fast" woman, but then he prefers her old-fashioned ways.

"Won by Wire." (Frontier. May 16.)—A conventional Western story, having plenty of action. A girl, having learned the Morse code, records her claim in advance of a crooked partner.

"Charlie's New Suit." (Crystal. Split reel. May 12.)—On the same reel with "Their Picnic." A rival obtaining a suit of clothes, stolen from Charlie, is surprised to have them torn off.

"Their Picnic." (Crystal. Split reel. May 12.)—On the same reel with "Charlie's New Suit." A wrongly addressed letter brings back the unfavored rival.

"The Fascinating Eye." (Joker. May 15.)—"Can a man be honest on limburger and onions?" the boss asks his clerk, who had just eaten some. He then proceeds to find out he can. Some good comedy.

"The Newlyweds' Dilemma." (Nestor. May 15.)—A misunderstanding due to the girl being in another man's room causes all the trouble. A chase, with a pistol constantly exploding, forms much of the humor.

"Papa's Boy." (Sterling. May 14.)—Not enough Sterling in the comedy. It will appeal to children, for little ones play the prominent parts.

"The Count's Infatuation." (Powers. May 18.)—A vague plot, with little action and less comedy. The Count falls in love with a picture of a girl and a dog. The model thinks that she is the object of the Count's infatuation, but it's the canine who wins.

"Neighbors." (Sterling. May 7.)—Neighbors will quarrel, and this comedy proves it. Pie, brick-throwing and shooting cause many laughs, and the picture ends in a hose-fight.

"The Call Back." (Victor. May 18.)—A Kerrigan picture, full of action and good acting, but vague owing to the lack of subtitles. A hot-headed Westerner leaves his love, but after an experience with the Chicago police, returns to her.

"Vasco, the Vampire." (Imp. May 7.)—The first of a series of juvenile detective comedies. All in the cast are under nine years of age. These are stories that will surely please the children, but not all grown-ups. The first deals with a notorious villain, who is a mesmerist. He is finally brought to justice.

"On the Chess-Board of Fate." (Imp. Two reels. May 14.)—A drama with a good plot but poorly produced. Dramatic scenes are interpreted as comical in some instances. An unscrupulous doctor plans to rob a family of their rightful inheritance, but the hand of fate intercedes and the doctor meets death before his wicked plans are accomplished.

MUTUAL PROGRAM

"Ashes of the Past." (Reliance. Two reels. May 2.)—Although slow in parts, this drama is pleasing as a whole and terminates in a pretty finale. The scene of action is on a Western desert. An orphan child is the means of reconciliation between a discontented gambler and his wife.

"The Navy Aviator." (American. May 13.)—Full of thrilling scenes combined with good Mexican atmosphere. An aviator proves the value of his machine by dropping a bomb on Valdez, a traitor.

Our Mutual Girl, No. 16. (Reliance. May 4.)—Margaret meets F. P. Adams and Briggs of the New York *Tribune*. Returning home, she encounters a burglar. Then follows a touching story of the man's hard life.

"Eugenics Versus Love." (Beauty. May 5.)—A clever and droll burlesque on eugenics. Rapid action, good photography and well-staged scenes add to it greatly.

"The Forest Vampire." (Domino. Two reels. May 14.)—A drama containing some pretty scenes. The landlord of an inn is secretly a highway robber. His daughter falls in love with a musician, who proves to be a spy, and later captures the robbers and kills the innkeeper. She is heartbroken and leaves him.

"A Suspended Ordeal." (Keystone. May 9.)—Trouble arises, due to a mixup between two policemen and their wives. A continual laugh; the last scene is a side-splitter.

"Forced to Be Stylish." (Princess. May 1.)—Aunt Jane does not like girls to dress as the modern fashions decree, but she is brought around in a clever manner by her nieces.

"The Different Man." (Majestic. May 5.)—Francelia Billington and Donald Crisp are the principals. The title is good. The hero does exactly the reverse to what is expected and so wins the girl.

"Fickle Mary Jane." (Royal. Split reel. May 2.)—The cook's lovers hide, one in the ice-box and the other in the pantry. The policeman, who is "on ice," gets rid of the other by merely arresting him.

"Snookem's Birthday." (Royal. Split reel. May 2.)—Old comedy. A piano-tuner is taken for a doctor by Snookem's parents.

"Cheese of Police." (Apollo. May 3.)—A Fred Mace comedy that is rather better than average. Mr. Mace does some excellent slapstick work.

"Lost; A Union Suit." (Thanhouser. May 10.)—The plot in this comedy is a physical impossibility, which does not, however, deprive it of its humor. A thread on a girl's shoulder, when pulled, unwinds the yarn of her union suit.

"The Broken Bottle." (Reliance. May 6.)—Telling how a girl outwitted two crooks who were desirous of getting her father's wealth. The story has strong dramatic possibilities.

"The Return of Cal Clawson." (Reliance. Two reels. April 25.)—Irene Hunt, Arthur "Sheriff" Mackley and Courtenay Foote in the leading roles. The story is distinctly a drama, possessing some originality, although the plot is in the main conventional.

An outlaw, pursued, falls in love with a girl. The sheriff changes a note which the girl writes the hunted man, and he, in answer, comes to the hut where she lives. A fight between the two men follows and the criminal escapes. He is later caught on the desert, but saves the sheriff, who in turn gives him his freedom.

WARNER'S FEATURES

"False Evidence." (Gene Gauntier. Three reels.)—A drama interesting to the extreme, but containing a large amount of unnecessary scenes. Ainsley, in love with his employer's daughter, Florence Cobb, is accused of robbing the firm, when in reality it is Hunt, a bitter rival. Through Florence's efforts Ainsley is freed and Hunt justly imprisoned.

"Love Is Watching." (Milano. Three reels.)—A drama in two reels and a prologue. The present sub-titles lend a ludicrous effect. Too much time is consumed in leading up to the main plot. Some of the scenes are widely different in latitude. Count Burt is on the point of ruin and his Alaskan mine is declared worthless. Hesperia, his wife, goes to Alaska, and with her own funds operates the mine which is discovered to be of great value. A happy reunion follows.

EXCLUSIVE SUPPLY CORP'N

"The Red Club." (Film Releases of America. Four reels.)—A melodramatic story whose chief claim to favor is the use of a myriad of new ideas for revenge. The director and scenario writer must be given credit for an original genius. The "high tension well" which would kill an army, the "narcotic pistol" and "the automatic clock revolver" are just a few of the devious methods "The Red Club" employs to put their enemies out of the way. Aside from these, the story is of little interest.

"The Tiger Countess." (Film Releases of America. Three reels.)—Countess Mary loves John, the stableman. When he repels her, she swears vengeance. Her opportunity arrives when a man is shot by accident. She blames John, who is thrown into prison. Mary is badly scratched by a cat and confesses, and John is freed.

MISCELLANEOUS

"The Opium Smugglers." (Gaumont. Three reels.)—The blowing up of a large tug boat with two barrels of gunpowder and the cannonading of a stone building are the features of this melodrama. The story contains many thrills, and is Americanized, as far as names are concerned. A detective is assigned to arrest a number of smugglers. Disguised as a Chinaman, he becomes one of the gang. He is discovered and follows the men to their cave after a clever escape. Through a number of adventures we follow him, the bombardment of the building ending the film.

"A Little Widow Is a Dangerous Thing." (Hepworth. Split reel. April 29.)—On the same reel with "Pass It On." A girl, unable to get a lover, dons a widow's weeds and gets many.

"Pass It On." (Hepworth. Split reel. April 29.)—Holding a baby for a stranger proves dangerous, as often before. The poor kid is passed from one stranger to another, finally arriving at the starting place. Good comedy, considering the age of the plot.

"The Staircase of Death." (Gaumont. Three parts. April 25.)—The French love for the unusual in crime is brought out strongly in this picture. A staircase is used which revolves when a cord is pulled. An adventurer traps a rich man this way, and the detective, who is put on the case, is also caught. Finally the man and his accomplices are captured, in another unusual scene, and sent to the guillotine. Of course, a girl plays a large part.

ELEPHANT TACKLES "UNIVERSAL IKE"

Augustus Carney (Universal Ike), is "elephant shy." Recently while performing a stunt with "Charlie," the big Universal elephant, the pachyderm suddenly reached over and grabbed Carney with his trunk and deposited him in a mud puddle several feet away. Since then the portrayer of Universal Ike roles has kept his distance from Charlie.

"THE HILLS OF SILENCE"

(101 Bison)

REVIEWED BY PETER MILNE

AS the title imples, this is a drama, and a drama of the finest sort, featuring Cleo Madison. It differs from most Western features in which redskins and the old pioneers play important parts in that it is altogether possible and probable.

The scenes are exceptionally well laid and so arranged



AMONG THE RUINS OF THEIR HOME

as to keep one's interest always keyed up to the highest point. A scene seldom shown in dramas is vividly portrayed in this, that of the rush of the homesteaders when a gold streak is reported.

The mad fight for first places is extremely interesting to witness and such episodes were not uncommon in the days when the wild West was being developed. The roughness and the brawls that occurred in towns where no law of man applied years ago is another feature of the picture that will surely impress all who see it.

The characters all ably assist Miss Madison; they act like the old-timers and none of their actions leads one to detect modernism in them.

The photography leaves nothing to be desired, the distant scenes are very clear, and the close-ups are equally as good. There is an excellent fire scene in which a log cabin is totally demolished before the camera.

The story is as follows: The Reeds, penniless, decide to go farther West. They are joined by another family, the Blakes, they fall in with a large immigrant train. The train is attacked by Indians; Mrs. Reed is killed and Reed and his two children, Mary and a little son, escape. Jack Blake, Mary's little sweetheart, is supposedly killed.

After many hard experiences in the wild West, Mary and Jack are happily reunited at the end of some twelve years of separation. Reed becomes rich through the discovery of gold on his land and the story ends peacefully.

"THE GREAT PYTHON ROBBERY"

(I. S. P. Co.)

REVIEWED BY A. DANSON MICHELL

THE thing that impresses the audience in seeing this picture is the continuity of action throughout. There is not a moment that something of importance connected with the plot is not happening. One thrill after another makes the whole a picture of much worth. The story is melodramatic, but not of the variety that thrills but fails to impress, nor of the kind that contains nothing else but excitement, without any plot or reason.

The action takes place in Paris, London and the English Channel. Flashes of street scenes in both capitals are shown, proving where they were actually taken. Views through the open porthole of one of the channel steamers en route from Dover to Calais, with the profile of one of the characters appearing hazily against a background of water, are unique and effective.

The title is derived from a python snake, used by the robbers when engaged in their precarious trade. This snake is made to climb through windows or doorways, and so scare the woman occupants that they faint and thus give the thieves a chance to enter. By means of a mirror on a long pole they watch the women from the apartment above.

The most thrilling piece of work in the picture is the landing on a train, while in motion, from a balloon. This sensation was featured in many of the local Sunday papers. The detective, having to catch the steamer train, hires a dirigible balloon, and by means of a long rope extended from the side of the basket, leaps on the top of the moving train and thus enters the compartment.

There is some excellent detective work of the usual character. There is the boy hero in the form of the newsboy whom the great detective has helped, but aside from these there is an entire absence of all conventionality.

"THE ZINGARA"

(Aetna Film Co.)

REVIEWED BY A. DANSON MICHELL

ALTHOUGH this is the same picture that received an unfavorable review in this paper some time ago one would never recognize it in its present form. The story has been changed, the subtitles altered and everything rearranged, and the result is a practically new picture which is far above the average.

The greatest change has been made in the tinting. This was done by the Harvard Film Company, to whom great credit must be given. Blue, green and a light "night" color are used with much effectiveness. There are also several shades of yellow, which add to the sunlight effects. In its present form, the picture makes a most desirable release.

The story in the main has not been altered. Several scenes have been eliminated, others have been placed in other positions, but aside from this the plot is the same.

The picture was made in Florida and contains much good photography. Christine Mayo plays the part of the gypsy



"TELL ME! IS HE DEAD?"

queen with much grace. George Cowl plays her lover. They are supported by Fred Radcliffe, George Lanning, Caryl Fleming, Myrtle Van Zandt, Marjorie Nelson, John Arthur, Mae Prestell, Laura Sanborne and James Kilgannon.

The film might be said to be in three acts, a reel representing each of these. The time of the first is 1900, the place, Italy. A year elapses and the place changes to England, the third scene being a month later in the same place.



AT THE PRIVATE SHOWING
BEFORE A REPRESENTATIVE AUDIENCE
AT THE COMEDY THEATRE

DUSTIN FARNUM

IN

THE

LIGHTNING CONDUCTOR

WAS PRONOUNCED BY
THE PRESS
THE PUBLIC
THE FILM EXPERTS

THE FILM BEYOND COMPARE

PRESENTED BY
WILLIAM ELLIOTT

INITIAL OFFERING BY
HEFCO FILMS

PICTURIZED BY
WALTER HALE

STATE RIGHTS NOW SELLING

Address SAWYER, Inc., Sole Distributor.

WORLD'S LARGEST SAWYER INC FILM MART

1600 BROADWAY - NEW YORK

FEATURES PRODUCED, BOUGHT, MARKETED AND SOLD.
POMPEIIAN PROJECTION ROOM THE FINEST IN THE CITY.

THE "OLD BULL"

Seems to be the ONE GREAT FEATURE of the Feature Film Business these days, and, judging from the numerous places in which this very much overworked quadruped bobs up serenely, he is in great and constant demand in the marketing and selling of many (so-called) Features.

THERE---IS---NO---BULL---IN---THE---SAWYER---ORGANIZATION

President Sawyer, declaring himself at the start that this gentleman bovine be tightly lashed to a good strong post outside this office—**and kept there.** When last seen he was the center of an admiring "coterie" of "Feature Film gentry" who have made a profound study of his general usage.

***We don't claim our Features to be the Best Features in the World*—That's "Bull."**
***We don't tell you our Features are Smashing all Box Office Records*—That's more "Bull."**
***We don't tell you every foot of our film has a punch and a couple of kicks, and that you must have our Features to do business*—That's a whole herd of "Bulls."**

When we talk to you, Mr. State Rights Man, we talk to you straight from the shoulder—man fashion—and we don't plaster our statements with a myriad of brainless adjectives. While "Magnificent," "Wonderful," "Lavish," "Finest," "Marvelous," etc., would no doubt legitimately express the quality of our output, we are satisfied to tell you, and back it up with facts, that SAWYER FEATURES ARE GOOD FEATURES, AND THE PRICE IS LESS THAN EVER BEFORE OFFERED ANYWHERE. **For the first time in your life**

Features YOU Want at the Price YOU Want to Pay

STATE RIGHTS Now Selling
"THE QUEEN OF THE SMUGGLERS"
3 PARTS.
A thrilling story of love and adventure based on fact. Beautiful photography, handsome backgrounds, good acting and a story that holds interest from start to finish.
SOLD Greater New York, New Jersey, West. Pennsylvania, East. Pennsylvania, West Virginia, Delaware, Maryland, Virginia

STATE RIGHTS Now Selling
SIR HENRY IRVING'S Greatest Success
"THE BELLS"
4 PARTS
A story too well known to demand comment. A splendid cast enthralls the spectator through every foot of film.
SOLD Greater New York, New England, New Jersey, West. Pennsylvania, East. Pennsylvania, West Virginia, Delaware, Maryland, Virginia

STATE RIGHTS Now Selling
"THE BUSHRANGER'S BRIDE"
3 PARTS.
A real live melodramatic picture, with more than enough action to keep the audience on the qui vive every minute.
SOLD Greater New York, New Jersey, West. Pennsylvania, East. Pennsylvania, West Virginia, Delaware, Maryland, Virginia

READY MAY 21 THE CONVICT HERO (3). THE BANDIT TERRORS OF AUSTRALIA (3).

WATCH! IN A FEW DAYS!! A SAWYER SENSATION!!!

The Mohawk Film Company, Inc.

INVITES BIDS FOR TERRITORIAL RIGHTS

— ON —

JAMES A. HERNE'S MASTERPIECE

"Hearts of Oak"

A FIVE PART PRODUCTION, WITH

RALPH STUART and VIOLET HORNER

AND A NOTABLE CAST OF PLAYERS

Advertising Matter de Luxe

THE MOHAWK FILM COMPANY, Incorporated

Times Building, New York

The Mexican trouble is going to make big money for Cameramen. Get busy. We can send you a camera the day your order is received. Send today. Don't wait until the best opportunities are gone. Camera tripod, carrying case, all complete $150. Send today.

PHANTOSCOPE MFG. CO.

700 Bond Building **Washington, D. C.**

HARVARD

Send in your Negative and be convinced that

FILM

Quality and Punctuality is our Motto

CORPORATION

231-233 10th Avenue **New York City**

W. K. HEDWIG, Pres. J. T. REARDON, Sec'y-Treas.

Tel. Chelsea 812

THE 1914 MOTIOGRAPH

USED WHEN THE *BEST* IS NEEDED. THE BUYER'S CODE:— QUALITY, ENDURANCE, STEADY AND FLICKERLESS PROJECTION, SATISFACTION AND LOWEST UP-KEEP COST.

All these you get in the *Motiograph*. *Why?* The quality of the raw materials, their rigid inspection, scientific heat treatment to mechanism parts and high grade of workmanship employed.

GUARANTEED AND MANUFACTURED BY

THE ENTERPRISE OPTICAL MFG. CO. 564 W. Randolph St. CHICAGO, ILL.

THE WORLD'S GREATEST MOTION PICTURE THEATRE

THE VITAGRAPH THEATRE

Broadway and 44th St., New York; Operated by the Vitagraph Company, manufacturers of the famous Vitagraph Films

AND

THE WORLD'S GREATEST MOTION PICTURE ORCHESTRA

THE

WURLITZER

UNIT ORCHESTRA

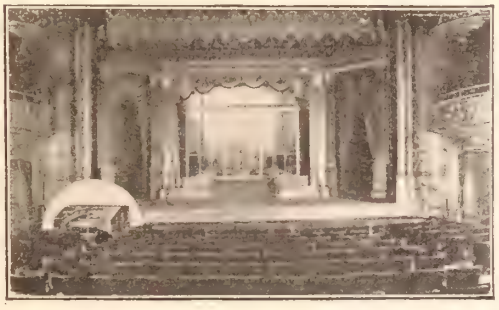
For days the Vitagraph Company of America pondered and discussed pro and con the proposition of music for their colossal new venture—the VITAGRAPH THEATRE; such music as would not only fulfill their requirements, but fit in with their big and lavish ideas of decoration and policy. They had money to engage the largest and finest orchestra in America—expense was not a consideration, their sole idea being to get the BEST music, and the music that they unanimously decided upon to be the best was produced by the magnificent WURLITZER UNIT ORCHESTRA, which is admitted to be an equal attraction with their splendid pictures.

Wm. A. Brady writes: "I feel certain that your new instrument will shortly be used in all theatres in place of the usual orchestra."

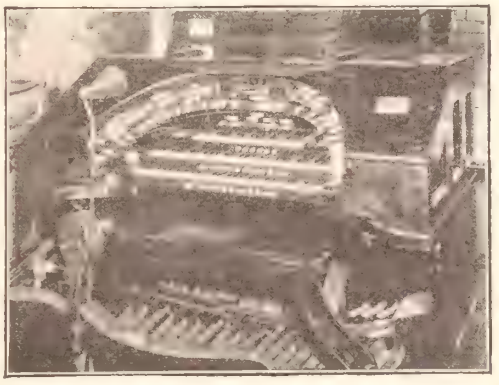
Such a prophecy is rapidly becoming a reality; other Wurlitzer Orchestras having already been installed in Proctor's and Cort's, New York; the wonderful Baptist Temple in Philadelphia; Cort's in Chicago; the Paris in Denver, Colo.; the Imperial in Montreal; the million-dollar Elks' Temple in New York, and many others.

Wurlitzer Motion Picture Automatic Musical Instruments sell for as low as $900, and every one is a positive boomer of business.

Write for the brilliant and interesting illustrated WURLITZER Motion picture Orchestra catalogue.



Send for New Free Illustrated Motion Picture Catalogue



New York City Store:
113-119 W. 40th St.

Chicago Store:
329-331 S. Wabash Ave.

WURLITZER

121 E. Fourth St.
CINCINNATI
OHIO

"Garden" Opens in Des Moines

New Iowa Theatre Will Be Home of High-Class Films, Says A. H. Blank, Manager—Ten-Cent Admission Fixed

Special to THE MOTION PICTURE NEWS
Des Moines, Ia., May 5.

THE Garden Theatre, occupying the newly remodelled Odd Fellows Building on Locust street, opened Saturday afternoon, May 2, under the management of A. H. Blank, with "Goodness Gracious" heading the bill. The admission price has been fixed at ten cents and a continuous show will be given at the Garden from eleven in the morning to eleven at night.

Nothing but high-class, censored films will be shown. The bill will be changed four times a week. Some of the films to be included during the first few weeks will be plays that are well known to theatre-goers and the principals will be the original stars in these same productions. Mr. Blank has contracted for some of the best Frohman and Belasco productions that will be shown in movies.

A feature of the theatre is the new $10,000 tubular pneumatic action pipe organ that has been installed by the William Schuelke Organ Company, of Milwaukee, Wis.

The new organ cost $10,000. The instrument is especially voiced to the acoustic properties of the Garden Theatre. The distance from the keyboard to the organ is 35 feet and 4 000 feet of tubing was used.

The pictures shown at the Garden Theatre will be thrown on an Atsco gold radium screen. This screen is so designed as to eliminate all flicker.

The Garden Theatre will seat 750 people. The chairs are upholstered in leather and of the most sanitary type. There are no radiators located near the seats, heat being provided to each chair individually by the Acme heating and ventilating system.

The Garden orchestra will open every performance with an overture and will alternate during the performances with the pipe organ. The personnel of the Garden orchestra, which includes some of the prominent musicians of the city, is as follows: Frank Lorenz, violin; George A. Johnson, flute; A. F. Hayes, oboe; C. C. Burjo, cello; Lou Johnson, cornet; Mrs. Katherine Baxter, piano; Earl Krell, tympani and effects, and Arthur Hays, director and organist.

FIRST DANIA BIOFILM HERE

The new Dania Biofilm Company are presenting "The Hostage" as their first release. The company has been organized to produce dramatic pictures, relying solely on the story rather than on thrills. The works of Henrik Ibsen, Hans Christian Andersen, and others of equal note, will be produced. Bodil Ibsen, Adam Poulson, Bjorn Bjornson and Martinius Nielson have been engaged to play the leading parts.



MUNDSTUK'S FEATURES
Present
TREACHERY
IN FOUR PARTS
A heart touching, human interest photo-play, full of intense situations in every foot.
MUNDSTUK'S FEATURES 909 Long Acre Bldg. New York City

MOVIE "L." MFG. CO.

Producing, Developing and Camera Work

Film Developed and Printed 5c per ft.

Renovating, $1.00 per 1,000 ft.

FACTORY:
111 N. CICERO AV.
OFFICE:
406 SCHILLER BLDG.
CHICAGO, ILL.

Now Being Produced by the Lubin Mfg. Co.

At the various Lubin Studios

THE WORLD'S MOST ABSORBING AND THRILLING DRAMA OF ADVENTURE AND INTRIGUE

"MICHAEL STROGOFF"

WITH AMERICA'S MOST WIDELY-KNOWN ROMANTIC ACTOR

JACOB P. ADLER

SUPPORTED BY THE CREAM OF LUBIN'S UNIVERSE OF STAR PLAYERS

A Five Part Dramatic Thunderbolt, with Situations and Climaxes Galore



A Vivid Blending of Intrigue, Romance and Red-blooded Action that Knocks at the very door of your Heart

Released June 1

2nd Release
ANDREW MACK in "The Ragged Earl"

Responsible Buyers
NOTE
STATES AND TERRITORIES NOW SELLING

POPULAR PLAYS & PLAYERS, Inc.

Mecca Building. **1600 Broadway, New York City**

HARRY J. COHEN, General Manager

"St. Elmo" In Six Reels

194 GORGEOUS SCENES

The one big available opportunity of the year for responsible
greatest money-making features in the history of the motion

New York City and State, Northern States Reserved for the

"St. Elmo" was produced at the perfect photographic plant
cast of all-star American players. Greater, better and more

Communicate with us for state rights before it is too late.

"St. Elmo" Is a Magnificent

In many respects "St. Elmo," which is a motion picture
is the very best thing ever done by an American manufacturer.
will book without hesitation—an attraction that will command
that the public will de-

Open Negotiations at Once. Ask Us

If you are prepared to talk business, that will decide you.
picture perfection—the height of motion picture attainment.
by every conceivable device that lends quality and character
the most gorgeous scenes you have ever viewed. You will

THE BOX OFFICE ATTRACTION CO.

for State-Rights Buyers

BEST LOVE DRAMA EVER PRODUCED

individuals and corporations who want to control one of the picture business. Wire, write or telephone.

New Jersey and All New England Box Office Attraction Co.

of the Balboa Company in California, acted by a distinguished powerful in action and picture than "East Lynne."

Canada and South America also open. European rights sold.

Production Throughout

dramatization of the famous heart-interest story by that name, It is a feature that will sell itself. It is an attraction exhibitors the top-notch rental price and give such pronounced satisfaction mand it again and again.

to Put "St. Elmo" on the Screen for You

You will acknowledge "St. Elmo" the acme of motion You will see an all-star cast of remarkable ability supported to a production. You will see the best photography and be convinced that "St. Elmo" is a motion picture wonder.

130 West Forty-Sixth Street, New York

"THE CURSE OF GREED"

(General Film Masterpiece)

REVIEWED BY A. DANSON MICHELL

THIS picture is five reels in length and is released under the trademark of the Melies Company. The story is essentially melodramatic, and for the first two reels is inclined to be conventional. But the last three parts are excellent, and the plot is developed in a novel manner.

Unlike many films the story is of minor importance, acting



THE COURT-ROOM SCENE

more as a means to introduce large scenes and photographical effects. One is inclined when watching the screen to forget the fine points of the story, intent only on the deep settings and the engrossing action.

The picture was made in France. The town of St. Malo is shown by the camera, as are also the Eiffel Tower and other Parisian sights, merely as background and not as a feature.

Undoubtedly the most wonderful scene is the storm at sea. Real lightning plays over the waves as they roll mountain high. It is one of the best of its kind and will create a sensation for its beauty. Many night scenes are introduced, some of them most artistic. In several scenes in the first reel the lighting effects are poor but these are remedied later.

The interiors are exceedingly deep and luxuriously fitted. The court-room set is especially fine, in fact, it is probably the best interior in the picture.

The Marquis De Luscky having dissipated his entire fortune, desires to marry the widowed Countess. Webb, a money-lender, and he enter into an agreement whereby he shall receive the money at the death of the widow and her young son. The boy is shanghaied to sea, but escapes being killed. They attempt to poison the Countess but fail, and De Luscky drinks the liquid himself. He dies and the Countess is blamed. The return of the son clears her name. There are a number of very dramatic scenes.

GENERAL FEATURE FILM IN NEW QUARTERS

The General Feature Film Company, of Chicago, are getting settled in their spacious new offices in the Mallers Building. This concern since its organization, something less than a year ago, has had a speedy growth. This is the third time they have been compelled to seek larger quarters. Their new offices will be equipped with the most modern things known to the motion picture exchange business. Their offices are ideally located and permit of an up-to-date layout. Besides a fireproof inspecting-room, which is outfitted entirely in steel, and a poster-room which is second to none, roomy private offices are supplied for both Mr. Spencer and Mr. Hirschberg.

When settled the General Feature Film Company will have one of the snappiest feature offices in the city.

HAVE YOU USED ANY

HORSLEY POSITIVE FILM in 500-Foot Rolls? No?



Get Busy! You're overlooking something.

DAVID HORSLEY, Agent

Also American Agent for Lumiere Film

New York Mecca Bldg. Chicago Schiller Bldg. Los Angeles Higgins Bldg.

COPYRIGHTED

"ANIMATED SONGS"

"IMPERIAL SINGING PICTURES" WITH THE HUMAN VOICE



A SONG PORTRAYAL IN MOTION PICTURES

Controlled Exclusively by

The Imperial Motion Picture Co., of N. Y., Inc., 1476 Broadway, N. Y.



Our Mutual Girl—in the seventeenth reel—revisits her old home in the country.

Here you get, to its full, the fascination of the *personality* of Our Mutual Girl which has contributed so much to the amazing success of Our Mutual Girl Series.

You see in this reel more plainly than ever why people fall in love with Our Mutual Girl, why once they see her, they come again and again.

It isn't what she *does* (though there's always great interest in *that*)—

Or what she *sees* (though everybody is interested in *that*).

It is what she *Is*.

There are mighty few film pictures in the world that bring people week after week—

Pictures the best people make up parties to go and see.

The Mutual Girl Series is one of them.

Really a feature, it comes *only* as a part of the *Regular* Mutual Service.

Note

Our Mutual Girl Series, remarkable as it is, is but an incident that indicates how the Mutual Film Corporation is working always for the benefit of the exhibitor.

It is head and shoulders above the crowd in the real progressiveness that makes for, box office receipts that are steady and strong.

Is it the War in Mexico?

Mutual got it.

Is it the greatest of Directors?

Griffith—Sennet—Ince—Lonergan—Ayres.

Mutual Movies are the only ones they direct.

Is it helpful advertising and selling suggestions for exhibitors?

Mutual has the greatest Press Bureau in the world—ready to give every exhibitor special help.

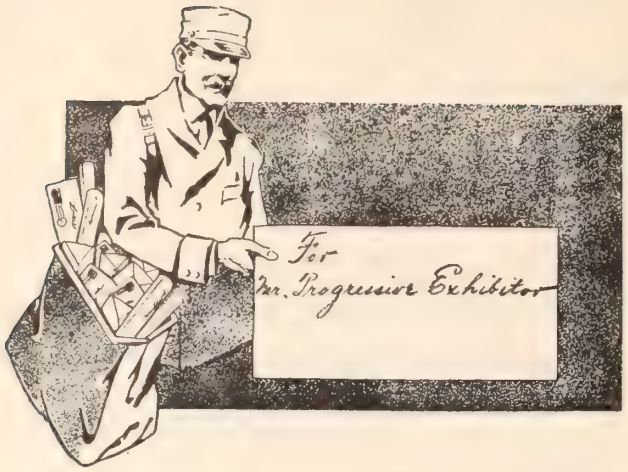
Is it posters that pull—or a magazine to interest your patrons?

Mutual is ahead of the procession.

Exhibitors tell us that *being ahead pays.*

BRANCHES IN 49 CITIES **MUTUAL FILM CORPORATION** **NEW YORK**

American	Majestic	Royal	Kay Bee	and
Reliance	Komic	Keystone	Domino	Mutual
Thanhouser	Princess	Broncho	Beauty	Weekly



A Message from

P. A. POWERS

Good News! Great News! Wonderful News!

We have it—another spectacular six-part Warner's Feature to release shortly—and I think so well of it that I want to personally recommend it to you.

Beyond the shadow of a doubt, it is the most magnificent film production I have ever seen, and that's stating it broadly. But mere words will never be able to describe its impressive battle scenes, its perfect photography, its superior presentation by a cast of World renowned stars; it must be *seen* by *you* to be rightfully appreciated.

We are going to release it in two parts of three reels each, but it can be shown in its entirety in one day.

Need I tell you that our lobby display for this supreme Warner's Feature is going to be a revelation?

Let me urge upon you the necessity of becoming a service customer *now;* only by doing so can you hope to reap the benefit of these *extra good* features that we are continually buying.

Next week our advertisement will give you complete information about this record breaking, six-reel attraction.

Watch for it.

Sincerely yours,
(Signed) P. A. POWERS,
President Warner's Features, Inc.
130 West 46th St., New York City.

"THE DIVINE LAW"

(Highgrade Feature Film Co.)
REVIEWED BY A. DANSON MICHELL

THE first of the new pictures to be released by the Highgrade Company since inaugurating their new policy. The four-part picture was purchased from a Berlin company and is an excellent one in many ways. The Germans, unlike their neighbors, the French, possess a style of acting so very similar to the American and English, as to make it difficult to differentiate.

The plot of the story is very slight, so slight, in fact, that it might well be told in a very few feet of film, minus



"I BELIEVE YOU, WILFRED"

the padding and incidentals that accompany it. This must not be taken, however, to mean that the picture is not interesting, for it is engrossing and possesses that quality in its makeup which will sustain the attention.

Elsie, the governess of a wealthy family, is ruined by Wilfred, the son, who later deserts her. His theft of his mother's jewels is blamed on Elsie and she is discharged. In a fit of despondency she shoots herself, ruining her eyesight. A lamp exploding blinds Wilfred. Elsie recovers her sight and forgives her traitor-lover, and marries the butler.

Ida Neilsen, sister of the celebrated Asta Neilsen, portrays the leading part. She possesses more grace and beauty than her better-known sister, and, though lacking the emotional skill, makes up for it with her grace and elegance.

"THE WHITE GHOST"

(Milano)
REVIEWED BY PETER MILNE

A COMBINATION ghost and detective story in a prologue and two reels released through Warner's Features. If one considers the piece from a standpoint of possibility, there is not one possible point in the drama. But despite, or perhaps because, of this fact, the piece holds one's attention throughout from the beautiful scenes on Lake St. Moritz to the detective who carries bombs and pistols in the soles of his shoes.

Taken in the heart of the Swiss Alps the scenics, of which there are many, are clearly and beautifully shown. The wonderful tints and coloring, so common among all films of foreign make, are even better than the average in this production. The action is quick and there is "something doing" all the time and perhaps it does one good to see a wholly impossible picture just as it does one good to read a fairy story once in a while. The plot is the adventures of a detective who runs down a blackmailing ghost. His adventures and hairbreadth escapes are marvelous, to say the least.

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES
Niagara Slide Co., Lockport, N. Y.

ASBESTOS BOOTHS
Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS
A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS
The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS
(Manufacturers, Dealers and Renters)
American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle, N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.
Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.
Movie "L" Mfg. Co., 406 Schiller Bldg., Chicago, Ill.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS
Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL
William Birns, 103-105 West 37th St., New York.

FEATURE FILMS
Aetna Film Co., Longacre Bldg., New York.
All Star Feature Corp., 220 W. 42nd St., New York.
Anglo-American Film Corp., 126 W. 46th St., New York.
Australasian Films, Ltd., 15 E. 26th St., New York.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
Films Lloyds, Inc., 220 W. 42nd St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New York.
Stellar Photoplay Co., 1476 Broadway, New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

LABELS
Every Ready Roll Label Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS
Cushman Motor Works, Lincoln, Neb.

MOTION PICTURE MACHINES AND SUPPLIES
Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St.
Ernemann, 114 Fifth Ave., New York. Chicago, Ill.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS
Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

NOVELTIES
Philip Hano, 806-810 Greenwich St., New York.

POSTER AND PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York.

RAW FILM
Eastman Kodak Co., Rochester, N. Y.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS
Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES
Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS
The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES
L. C. Smith Co., Schenectady, N. Y.

SCREENS
Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.
Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES
Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

THEATRE CHAIRS
The Hardesty Mfg. Co., Canal Dover, Ohio.

UNIFORMS
Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

RIGHT OFF THE REEL

The Colorado Motion Picture Company has executed a contract with the Pan-American Film Manufacturing Company whereby they will release occasionally a four and five reel feature for the American and foreign field. These occasional releases will not in any way interfere with their contract with Warners' Features.

C. G. Thompson, manager of the Victor Film Company, of Cleveland, O., returned from Buffalo, where he went to attend a special showing of the Universal's production of "Samson." Mr. Thompson is very enthusiastic over this picture and is arranging for the presentation of it in Cleveland.

Milton H. Fahrney has just completed a series of Western features for the Frontier Company, which were shown to a private audience recently. Mr. Fahrney brings his long legitimate stage experience to his aid in photoplays and he was one of the very earliest actors to enter the picture game.

Wilfred Lucas has a star company under his direction now, with Cleo Madison, George Larkin, Frank Lanning and Gus Inglis. Lucas still suffers from his injured shoulder, but refuses to rest up.

Edna Maison is featured in a comedy-drama called "The Transformation of Prudence," and in it Miss Maison takes the part of a Quaker girl who enters society and effects a cure on her erratic husband. The picture is directed by George Stanley. Ray Gallagher is acting opposite Miss Maison.

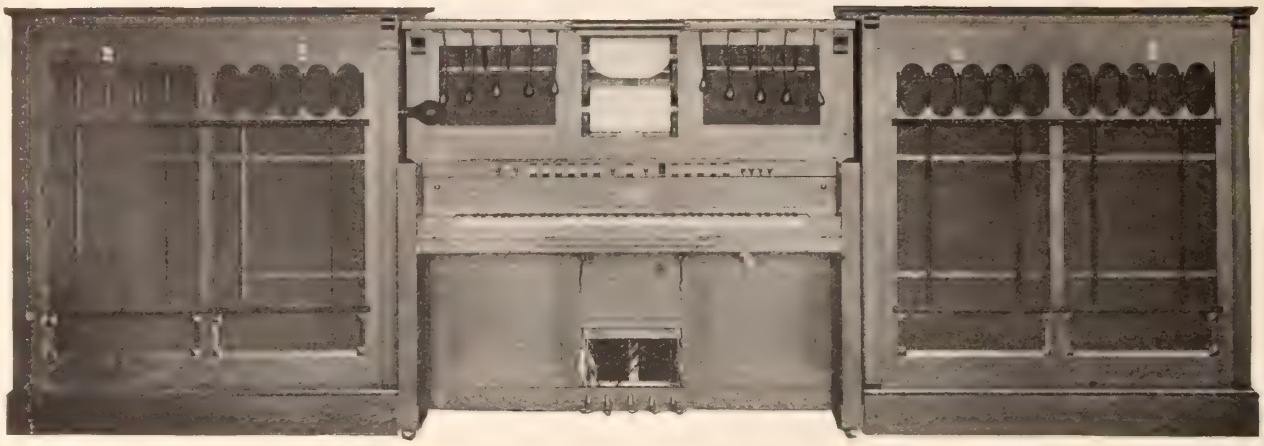
Percy Standing has just completed a four-reel feature for the English market, entitled "The Red Flame of Passion," the New York rights of which are being handled by the De Luxe Feature Film Company.

Carlyle Blackwell recently entertained one hundred guests at his beautiful home in Los Angeles and it was a notable affair, being attended by all the stars from the studios, the stage and the variety platform.

Francis Ford is still hard at work on the "Lucille Love" series and is getting some startling results. Both Ford and Grace Cunard are doing fine work histrionically.

A. H. Sawyer, Inc., whose office has just been opened on the eighth floor at 1600 Broadway, New York City, have produced a picture teaching the latest ballroom dances, with A. Baldwin Sloane and Grace Field as the teachers.

"The Transformation of Prudence" is the title of a comedy-drama on which George Stanley's Powers brand company has just started. Mr. Stanley is the Universal Company's latest acquisition.



THE FOTOPLAYER — a pleasing harmony of piano, reed organ and pipes for every orchestral effect.

THE FOTOPLAYER — "the all but human orchestra" — the only instrument that renders appropriate music for every detail of the picture.

Uses ordinary player music and is always under the perfect control of the player.

Changes instantly from one selection of music to another.

Drums, cymbals, bells, crash, wind, siren, thunder, locomotive bell, steamboat whistle, horses' hoofs, chimes, orchestra bells, etc.

BUILT TO FIT THE PIT

Price right Terms right

American Photoplayer Company

AGENTS EVERYWHERE Berkeley, California AGENTS EVERYWHERE

FEATURE BOOKING DIRECTORY

Editor's Note.—The rapid increase in value of the columns of THE MOTION PICTURE NEWS, together with the popularity which the Feature Booking Directory has already attained and which indicates a still greater growth in days to come, has necessitated a change in the typography of this department. In future, to avoid unnecessary repetition and with the object of presenting the information given under this heading in more compact form, firm names and addresses shall be indicated by a letter or key number. Thus, a glance at the features in a given territory and a reference to the key-letter that follow them in the list below will give the name and address of the exchange or company handling them.

A—Golgate Feature Service, 234 Eddy St., San Francisco, Calif.
B—Texas Film Corporation, 1917 Main St., Dallas, Texas.
C—Exclusive Feature Service, 314 Praetorian Building, Dallas, Texas.
D—Notable Feature Film Co., 303 Boston Building, Salt Lake City, Utah.
E—Mountain States Features, 204 Boston Building, Salt Lake City, Utah.
F—Famous Players Film Service, Calgary, Alta, Canada.
G—Inter-Urban Amusement Co., 110 West 40th St., New York City.
H—Attractive Features, 211 North 13th St., Philadelphia, Pa.
I—E. & W. Transfilm Bureau, 110-112 West 40th St., New York City.
J—Nebraska Feature Co., 1210 P St., Lincoln, Neb.
K—Kansas City Feature Film Co., Kansas City, Mo.
L—H. E. & J. C., Feldman, 1482 Broadway, New York City.
M—Peerless Film Company, 34 Willoughby Bldg., Indianapolis, Ind.
N—Monarch Feature Film Co., Kansas City, Mo.
O—Famous Players Film Co., 31 Beach St., Boston, Mass.
P—Progressive Features, 800 Broad St., Newark, N. J.
Q—Orpheum Features, Candler Bldg., 220 West 42d St., New York.
R—William L. Sherry Feature Film Co., 126 West 46th St., New York.
S—G. F. Garbe Feature Fotofilm Co., 310 Mutual Life Building, Buffalo, N. Y.
T—Stevens Attractions, 15 W. Swan St., Buffalo, N. Y.
U—European Feature Film Corporation, 220 West 42d St., New York.
V—Modern Feature Film Co., 318 W. Court St., Cincinnati, Ohio.
W—Photoplay Feature Co., 412 Ferry St., Pittsburgh, Pa.
X—Weiland Film Co., 212 Fourth Ave., Pittsburgh, Pa.
Y—Progressive Motion Picture Co., 300-4 Marsh-Strong Bldg., Los Angeles, Cal.
Z—The Film Exchange, 35-37 W. 39th St., New York City.
AA—Casino Feature Film Co., 2211 Dime Bank Bldg., Detroit, Mich.
BB—Box Office Attraction Film Rental Co., 130 W. 46th St., New York City.
CC—Cosmos Feature Film Corporation, 120 West 46th St., New York City.
DD—Sturtevant Amusement Co., 143 Lafayette Boulevard, Detroit, Mich.
EE—Famous Players Film Service, 404 Ferry St., Pittsburgh, Pa.
FF—Famous Players Film Service, 803 Powers Building, Chicago, Ill.
GG—Southern Feature Film Association, Atlanta, Georgia.
HH—Superior Feature Film Co., 37 So. Wabash Ave., Chicago, Ill.
II—Inter-Urban Amusement Co., 1123 Real Estate Trust Bldg., Philadelphia, Pa.
JJ—Famous Players Exchange, 71 West 23d Street, New York City.
KK—Famous Players Exchange, 1331 Vine St., Philadelphia, Pa.
LL—Rex Feature Film Co., 145 West 45th St., New York City.
MM—Artistic Feature Film Exchange, 211 North 13th St., Philadelphia, Pa.
NN—General Feature Film Co., 37 So. Wabash Ave., Chicago, Ill.

Production	Key
ALABAMA	
"The Three Musketeers"	CC
ARIZONA	
"Checkers"	A
"In Mizzoura"	A
"Soldiers of Fortune"	A
"Paid in Full"	A
"David Copperfield"	A
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
ARKANSAS	
"The Three Musketeers"	CC
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"The Secret of Adrianople"	N
"Her Life for Liberty"	B
CALIFORNIA	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
"Her Life for Liberty"	A
COLORADO	
"Three Musketeers"	D
"The Drug Terror"	N
"Trapped in the Great Metropolis"	E
CANADA	
All Famous Players and Lasky Features	F
"Fedora"—Five Reels	CC
DELAWARE	
"Magda, a Modern Madame X"	H
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
"Her Life for Liberty"	II
"Escaped from Siberia"	MM
DISTRICT OF COLUMBIA	
"Magda, a Modern Madame X"	H
"Her Life for Liberty"	II
"Escaped from Siberia"	MM
FLORIDA	
"The Three Musketeers"	CC
GEORGIA	
"The Three Musketeers"	CC
All Star and Jesse Lasky Features	GG
GREATER NEW YORK	
"Rome or Death"	I
IDAHO	
"Three Musketeers"	D
"The Drug Terror"	N
"Trapped in the Great Metropolis"	E
IOWA	
"Ten Nights in a Barroom"—Five Reels	J
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Over Niagara Falls"	N
All Star and Famous Players Features	K
"David Copperfield"	K
"Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Her Life for Liberty"	K
ILLINOIS	
"Magda, a Modern Madame X"	L
Famous Players and All Star Features	FF
"Her Life for Liberty"	HH
"Escaped from Siberia"	NN
INDIANA	
"Mary Magdalene"—Three Reels	M
"Bride of Lammermoor"—Three Reels	M
"Magda, a Modern Madame X"	L
Famous Players and All Star Features	FF
KANSAS	
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
All Star and Famous Players Features	K
"David Copperfield"	K
"Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Her Life for Liberty"	K
KENTUCKY	
Famous Players, All Star and Jesse Lasky Features	EE

FEATURE BOOKING DIRECTORY—Continued

Production	Key
LOUISIANA	
"Magda, a Modern Madame X"—Four Reels	C
"The Three Musketeers"	CC
"Her Life for Liberty"	B
MARYLAND	
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
"Her Life for Liberty"	II
"Escaped from Siberia"	MM
MICHIGAN	
"Tess of the D'Urbervilles"	AA
"In the Bishop's Carriage"	AA
"Chelsea 7750"	AA
"His Neighbor's Wife"	AA
"An Hour Before Dawn"	AA
"Arizona"	AA
"The Count of Monte Cristo"	AA
"Caprice"	AA
"The Port of Doom"	AA
"Checkers"	AA
"A Daughter of the Hills"	AA
"A Lady of Quality"	AA
"An American Citizen"	AA
"The Day of Days"	AA
"Soldiers of Fortune"	AA
"Paid in Full"	AA
"Hearts Adrift"	AA
"The Pride of Jennico"	AA
"A Good Little Devil"	AA
"In Mizzoura"	AA
"Clothes"	AA
"The Squaw Man"	AA
"Tess of the Storm Country"	AA
"The Battle of Waterloo"	AA
"The Two Spies"—Two Reels	AA
"A Fight for Millions"—Four Reels	AA
"Helen Gardner in Cleopatra"—Six Reels	DD
MINNESOTA	
"Ten Nights in a Barroom"—Five Reels	J
"David Copperfield"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Firefly"	N
"Fedora"	N
"The Ghost Club"	N
Over Niagara Falls"	N
"The Tragedy of the Arena"	N
MISSISSIPPI	
"The Three Musketeers"	CC
MISSOURI	
"Soldiers of Fortune"	K
"David Copperfield"	K
"The Three Musketeers"	K
"Evangeline"	K
"The Vicar of Wakefield"	K
"A Message from Mars"	K
"Helen Gardner in Cleopatra"—Six Reels	DD
All releases of All Star Feature Corporation	K
"David Copperfield"	K
"A Message From Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Her Life for Liberty"	K
"Rome or Death"—Five parts	K
MONTANA	
"Three Musketeers"	D
"David Garrick"	E
"The Drug Terror"	N
"Trapped in the Great Metropolis"	E
NEBRASKA	
"Ten Nights in a Bar Room"—Five Reels	J
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
All Star and Famous Players Features	K
"Rome or Death"—Five Reels	I

Production	Key
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Her Life for Liberty"	K
NEVADA	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
"Trapped in the Great Metropolis"	E
NEW ENGLAND STATES	
"An American Citizen"—Four parts	O
"Day of Days"—Four parts	O
"Hearts Adrift"—Four parts	O
"A Good Little Devil"—Five parts	O
"Clothes"—Four parts	O
"Tess of the Storm Country"—Four parts	O
"In Mizzoura"—Five parts	O
"Fedora"—Five Reels	CC
"Traffickers on Soles"—Five Reels	CC
"The Three Musketeers"—Six Reels	CC
"Lure of Paris"—Three Reels	CC
"Her Life for Liberty"	I
"Rome or Death"	I
NEW JERSEY	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	P
"Fedora"—Five Reels	CC
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Quo Vadis"—Three Reels	CC
"Resurrection"—Four Reels	CC
"Streets of New York"—Three Reels	CC
"Satan"—Five Reels	CC
"Siegfried"—Three Reels	CC
"Sicilian Heroine"—Three Reels	CC
"Circus Queen"—Three Reels	CC
"Rome or Death"	I
"Les Miserables"	JJ
"Scrooge"	JJ
SOUTHERN NEW JERSEY	
"Escaped from Siberia"	MM
NEW MEXICO	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Leah Kleschna"—Four Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
NEW YORK STATE	
"Her Life for Liberty"	G
"A Message From Mars"	K

Production	Key
"Magda, a Modern Madame X"	Q
"Tess of the Durbervilles"—Five Reels	R
"In the Bishop's Carriage"—Four Reels	R
"Chelsea 7750"—Four Parts	R
"The Count of Monte Cristo"—Five Parts	R
"Caprice"—Four Parts	R
"A Lady of Quality"—Five Parts	R
"An American Citizen"—Four Parts	R
"The Day of Days"—Four Parts	R
"Hearts Adrift"—Four Parts	R
"The Pride of Jennico"—Four Parts	R
"A Good Little Devil"—Five Parts	R
"Clothes"—Four Parts	R
"Tess of the Storm Country"—Four Parts	R
"Leah Kleschna"—Four Parts	R
"A Daughter of the Hills"—Three Parts	R
"The Port of Doom"—Three Reels	R
"An Hour Before Dawn"—Three Reels	R
"His Neighbor's Wife"—Three Reels	R
"The Squaw Man"—Six Parts	R
"The Trap"—Three Parts	S
"The Fugitive"—Three Parts	S
"Wives"—Three Parts	BB
"The Lotus Dancer"—Four Parts	BB
"Ben Bolt"—Three Parts	BB
"Fortune Hunters"—Four Parts	BB
"In the Stretch"—Four Parts	BB
"A Paradise Lost"—Four Parts	BB
"Beneath the Czar"—Four Parts	BB
"The Dream Woman"—Four Parts	BB
"Fedora"—Five Reels	CC
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
NEW YORK STATE EXCEPT NEW YORK CITY	
Charles Hawtrey "A Message from Mars"—Four Reels	T
"A Soul's Tempest"—Three Reels	U
"80 Million Women Want"—Four Reels	U
"Gambler's Revenge"—Four Reels	U
"Magic Veil"—Four Reels	U
"Power of Innocence"—Three Reels	U
"An Hour Before Dawn"	JJ
"The Count of Monte Cristo"	JJ
"Caprice"	JJ
"The Port of Doom"	JJ
"Leah Kleschna"	JJ
"A Lady of Quality"	JJ
"An American Citizen"	JJ
"The Day of Days"	JJ
"Hearts Adrift"	JJ
"The Pride of Jennico"	JJ
"Clothes"	JJ
"Tess of the Storm Country"	JJ
"The Redemption of David Corson"	JJ
"The Brute"	JJ
NEW YORK STATE AND NO. NEW JERSEY	
"80 Million Women Want"—Four Reels	U
"Unmasked"—Three Reels	U
"On the Steps of the Throne"—Four Reels	U
"Escaped from Siberia"	LL
NEW YORK AND NEW JERSEY	
"Scrooge"—Three Parts	Z
"David Garrick"—Three Parts	Z
NORTH CAROLINA	
"The Three Musketeers"	CC
NORTH DAKOTA	
"Ten Nights in a Barroom"—Five Reels	J
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle"—Three Reels	J
"David Copperfield"	K
"The Prisoner of Zenda"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Over Niagara Falls"	N
"The Tragedy of the Arena"	N
OHIO	
"From the Manger to the Cross"	V
Famous Players, All Star and Jesse Lasky Features	EE
OHIO (WESTERN)	
"Her Life for Liberty"	W
OKLAHOMA	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—Four Reels	C
"The Master Hand"—Three Reels	C

FEATURE BOOKING DIRECTORY—Continued

Production	Key
"For the Queen's Honor"—Three Reels	C
"Magda, a Modern Madame X"—Four Reels	C
"Mephistophelia"—Three Reels	C
All releases of All Star Feature Corporation	K
"The Three Musketeers"	K
"Fedora"	N
"The Secret of Adrianople"	N
OKLAHOMA (NORTHERN)	
"Over Niagara Falls"	N
"The Firefly"	N
OKLAHOMA (SOUTHERN)	
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
PENNSYLVANIA	
"Her Life for Liberty"	G
"Rome or Death"	I
"An Hour Before Dawn"	KK
"The Count of Monte Cristo"	KK
"Caprice"	KK
"The Port of Doom"	KK
"Leah Kleschna"	KK
"A Lady of Quality"	KK
"An American Citizen"	KK
"The Day of Days"	KK
"Hearts Adrift"	KK
"The Pride of Jennico"	KK
"Clothes"	KK
"Tess of the Storm Country"	KK
"The Redemption of David Corson"	KK
"The Brute"	KK
PENNSYLVANIA (EAST)	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	H
"The Buried Secret"—Three Reels	X
"Shadows of Yesterday"—Three Reels	X
"Mystery of 13 Hill Street"—Three Reels	X
"Elsie Venner"—Three Reels	X
"The Rose of Surrey"—Two Reels	X
"Detective Finn of Scotland Yard"	X
"The Desert's Sting"—Three Reels	X
"The Gambler's Penalty"—Three Reels	X
"The Treasure of Buddha"—Three Reels	X
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"	CC
"The Three Musketeers"	CC
"Streets of New York"	CC
"Fedora"	CC
"The Message from Mars"	KK
"Scrooge"	KK
"Escaped from Siberia"	MM
PENNSYLVANIA (WEST)	
Famous Players, All Star and Jesse Lasky Features	EE
"Her Life for Liberty"	W
SOUTH CAROLINA	
"The Three Musketeers"	CC
SOUTH DAKOTA	
"Ten Nights in a Borroom"—Five Reels	J
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle"—Three Reels	J
All releases of All Star Feature Corporation	K
"David Copperfield"	K
"The Prisoner of Zenda"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"Over Niagara Falls"	N
"The Tragedy of the Arena"	N
TENNESSEE	
"The Three Musketeers"	CC
TEXAS	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—4 Reels	C
"The Master Hand"—Three Reels	C
"Magda, a Modern Madame X"—4 Reels	C
"Mephistophelia"—Three Reels	C
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
"The Three Musketeers"	CC
UTAH	
"Three Musketeers"	D
"David Garrick"	E
"Scrooge"	E
"The Drug Terror"	N
"Trapped in the Great Metropolis"	E
VIRGINIA	
"Resurrection"—Four Reels	CC
"Oliver Twist"—Five Reels	CC
"Fedora"—Five Reels	CC
"The Three Musketeers"—Six Reels	CC
"Escaped from Siberia"	MM
WASHINGTON	
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
WEST VIRGINIA	
"Her Life for Liberty"—3 Reels	W
Famous Players, All Star and Jesse Lasky Features	EE
WISCONSIN	
"Her Life for Liberty"	HH
"Escaped from Siberia"	NN
WYOMING	
"Three Musketeers"	D
"David Garrick"	E
"Scrooge"	E
"The Drug Terror"	N
"Trapped in the Great Metropolis"	E

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Success for Your Show

is assured if your films are perfectly projected—and perfect projection is assured if your lens equipment is selected from

Bausch and Lomb Projection Lenses

There's nothing lost to your audience, out to the very edges of the picture, when the artistically acted film is told upon the screen by Bausch & Lomb objectives and condensers. Their flatness of field and brilliancy of image make them the perfect lens equipment for every purpose—from the shortest to the longest throw.

Our interesting free booklet is well worth writing for. It is of real value to owners and operators.

ch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

GENERAL FILM COMPANY

GENERAL FILM COMPANY

GROWING

This issue of THE NEWS speaks for itself. It is bigger, better, and more interesting than any that has gone before.

The next issue will be an improvement over this one. What to look for when you get it:

"When the New Era Hit Beloit"

"Bidding for the Limousine Trade"

"One Man Against a City"

"Advertising that Brings Returns"

"Trading Stamps a Timely Aid"

"Breaking Feature Records in Detroit"

These stories, and several others, will be a conspicuous part of the next issue. They are in addition to the regular departments. More are in preparation for future issues. And while we are growing in size and volume of editorial matter, we are increasing our number of subscribers at a rate unprecedented in trade journalism.

It is because we are giving exhibitors, exchangemen, feature buyers, and filmmen generally, the trade journal they want.

It is your publication. Let us send it to you every week.

HEARD IN THE LOBBIES

R. V. Huth, well known to Omaha moving picture people as the manager of the famous Lyric theatre in Minneapolis, has established a similar place in the Grand at Sioux City, Ia., and held an opening day April 13. He is still manager of the Lyric, but will soon center all his activities at Sioux City.

Frank L. Barnes will open a new airdrome at 2422 O street, South Omaha, on May 2.

M. Burman, district manager of Warner's Famous Features of Missouri, has taken over the Palm theatre, 1320 Douglas street, Omaha, and will conduct it hereafter. The Palm controls Warner's service in Omaha, South Omaha and Council Bluffs.

The Westonian Airdrome in Louisville, Ky., will be managed this summer by Johnston Musselman, who has been conducting the Arcadia, a popular high-class dance-hall, owned by Louis Dittmar of the Majestic, who also owns the Westonian.

G. W. Neville, of Louisville, Ky., has opened the Jefferson theatre, of Jeffersonville, Ind., across the river from Louisville. The house was formerly known as the Majestic, but has been closed for some time.

Henry P. Vogel has become the owner and manager of the Novelty theatre at Henderson, Ky., purchasing it from J. L. Horton and Roy Melton. Mr. Vogel has improved the theatre considerably, lowering the floor, increasing the capacity and installing a new screen and machine.

Tom Corby, manager of the Star and Lyceum theatres in Cincinnati, O., has been selected as the manager of the Gayety theatre, which will be devoted to motion pictures during the summer months. The Gayety is Cincinnati's newest theatre just having opened in the fall. It was devoted to burlesque.

Nicholas Lambrose, of Leechburg, Pa., has started work on the erection of his new picture theatre. The work is going forward rapidly and when completed will be one of the most up-to-date theatres in that part of the State.

John L. Pfaff has opened a picture theatre in Beaver Falls, Pa. The new theatre seats 1,500.

Charles F. Miller was given the glad hand in Film Row, Pittsburgh, Pa., when he appeared there after an absence of six weeks with scarlet fever. Charley is the distributor of films for the Pittsburgh Photoplay Company and he has a host of friends among the exhibitors.

Samuel Gensburg has leased the theatre in Beechview avenue, Pittsburgh, built by E. H. Johnson. It is a one-story affair, 30x85 feet, and cost $8,000.

Richard's features are the latest in Pittsburgh. George A. Jones, a former South Side exhibitor, is manager of the new company and its office is in the Cameraphone building in Fifth avenue.

T. P. Miller is now holding down the job of manager of the Independent Display Company and seems to be contented. He succeeds Paul Qualtrough, who is now manager of the poster department of the General Film Company in New York.

The Lyric Theatre Company, of Lawrenceburg, Ky., has opened a new house at that place. It has been meeting with considerable success. One of the features is a large Wurlitzer automatic piano.

W. V. Shaw and O. W. Ingels, owners of a house at Paris, Ky., have purchased a new projecting outfit which they are preparing to install.

J. Ray Hobson, of Campbellsville, Ky., has opened his new house, the "Arena." An electrical piano has been installed.

Two new theatres are planned at Hickman, in the western part of Kentucky. George W. Bouck has leased a part of a building now in course of erection, and J. T. Dillon will start on the work of remodeling a building shortly.

The Broadway theatre, Louisville, Ky., is in process of remodeling. An addition is being built, but this will not interfere with the present theatre. In a few weeks it will probably have to close down for awhile in order to join the two buildings.

Charles A. Dooley, of Lynn, Mass., has recently purchased the Lyric theatre, the largest and newest theatre in Fitchburg, which will go to make up a circuit of seven theatres that he is now operating as head of a Boston syndicate with offices in the Colonial Theatre Building, Boston.

The Rex theatre, Broadway, Denver, Colo., is now running features exclusively. Manager McCluskey is doing the same thing.

The New Plaza, a house seating from 500 to 600, was opened in Lansing, Mich., April 18, with W. J. Hall as manager.

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

AGENTS WANTED

AGENTS—The Manufacturers' Motion Picture Catalog and Encyclopedia (Loose-Leaf) just out, and every Motion Picture Theatre Owner, Manager and Operator will buy one on sight—Sells at $2.00. Also an attractive advertising proposition in connection with same. Write for information, agents discount and open districts. THE MANUFACTURERS' CATALOG PUBLISHING COMPANY, 110 West 40th Street, New York City.

AT LIBERTY

CAN YOU USE—MANAGER 8 YEARS' EXPERIENCE—Also operator, all machines, card and banner painter—decorator—live-wire advertiser. Wife expert cashier. If you cannot use hustler don't answer. C. S. JOHNSON, Bay City, Texas.

WELL KNOWN NEWSPAPER MAN, thoroughly experienced in publicity work country over, will build up press department for film producers, edit foreign screen captions and arrange music cues for dramatic subjects. CRITIC, care MOTION PICTURE NEWS, New York.

PAN-AMERICAN FILM MFG. CO.
High Grade Feature Films booked in all parts of the country.
Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.
Trade Mark Registered

"NEW FILM FOR OLD"
Films Improved, Cleansed and Softened
Multicolor Film Improving Co., Inc.
15 EAST 26th STREET, NEW YORK
PHILADELPHIA BRANCH 1126 VINE STREET
ALBERT TEITEL PRESIDENT

FILM TITLES PRINTING AND DEVELOPING
Give Us a Trial Prices Right
All Work Guaranteed Prompt Service
If you have any event that you want photographed we can furnish an expert camera man.
STANDARD MOTION PICTURE CO.
Telephone, Randolph 839 5 S. Wabash Ave., Chicago

ACME COMMERCIAL FILM CO.
Prices to The Trade
POSITIVE PRINTS .04½ Per Ft.
(In Quantities over 5000 feet)
Above price includes printing, developing, tinting toning and Raw Positive Stock.
Negative Film Developed .01 Per Ft.
Film Titles .08 " "
(Our Special *Title Apparatus* will match any perforation.) All work guaranteed
General Offices
56 East Randolph St. Chicago
Phone Randolph 652

KAY-BEE

KAY-BEE BRONCHO KEYSTONE DOMINO

MONDAY, May 11th, THE KEYSTONE COMPANY will release the one-reel comedy ***"Finnigan's Bomb."***

WEDNESDAY, May 13th, THE BRONCHO COMPANY will release another one of the Adventures of Shorty Series in which ***"Shorty" Hamilton*** is being featured, ***"Shorty's Strategy."***

THURSDAY, May 14th, THE KEYSTONE COMPANY will release one of those screaming rural farces, ***"Down on the Farm"***

THURSDAY, May 14th, THE DOMINO COMPANY will release another one of Walter Edwards' great productions, ***"Forest Vampires."*** In this is being featured ***Clara Williams, Barney Sherry*** (The Irish Prince) and ***Walter Edwards*** himself.

FRIDAY, May 15th, THE KAY-BEE COMPANY will release ***"In the Cow Country,"*** a Western episode. In this ***Miss Enid Markey, Charles Ray*** and ***Roy Laidlaw*** are featured.

SATURDAY, May 16th, THE KEYSTONE COMPANY will release a ***"Keystone Mabel"*** Comedy entitled ***"Mabel's Nerve."***

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50c. for sets of four; $1.00 for sets of eight.

Mabel Normand	Tsuru Aoki	Richard Stanton	Gretchen Lederer
Mack Sennett	Roy Laidlaw	Barney Sherry	Chet Withey
Charles Chaplin	Clara Williams	Mildred Harris	Shorty Hamilton
Roscoe Arbuckle	Charles Ray	Jay Hunt	Margaret Thompson

Walter Belasco, Thos. H. Ince

Set of **"Keystone Mabel" Normand** *in four different poses, 50 cents.*

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

KEYSTONE

BRONCHO

DOMINO

AETNA FEATURE

Released, May 4th

The Beautiful Gypsy Romance

THE ZINGARA

IN THREE REELS

Superior Photography Tinting and Toning Superb

Lithographic Work Par Excellence

A beautiful story faithfully delineated by
our talented Stock Company

18 STATES SOLD

Wire or write for your territory

AETNA FILM COMPANY

Longacre Bldg. **New York City**

DATA FROM MANUFACTURERS' LIST OF RELEASES

EDITOR'S NOTE.—These lists of current releases are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Tear the list out and paste it in your note-book for future reference.

Date Shown	Released Title Kind, Length	Serial No.
	AMERICAN	
	5— 4. In the Moonlight, D., 2000.	
	5— 6. The Story of the Olive, D., 1000	
	5— 8. Calamity Anne's Love Affair, Farce, D., 1000	
	5—11. A Soul Astray, D., 2000	
	5—13. The Navy Aviator, D., 1000	
	APOLLO	
	4—19. Up and Down	
	4—26. Apollo Fred Becomes a Homeseeker	
	BRONCHO	
	3—18. The Adventures of Shorty, D.	
	3—25. The Relic, D., 2 parts	
	ALBERT BLINKHORN'S FEATURES	
	3—23. Rose of Surrey, 2 parts	
	4— 6. The Old Curiosity Shop, 5 Parts	
	BEAUTY	
	5— 5. Eugenics Versus Love, C., 1000	
	5—12. Her Heritage, D., 1000	
	BIOGRAPH	
	5— 7. Maniacs Three, C., 442	14901
	Gilliagin's Accident Policy, C., 557	
	5— 9. Under the Skin, D., 998	14926
	5—11. In Fate's Cycle, D., 1000	14928
	5—14. Her Mother's Weakness, D., 1008	14956
	5—16. While the Band Played, C., 430	14981
	Almost an Outrage, C., 601	
	101 BISON	
	5— 9. The Nation's Perils, D., 2 reels	
	5—16. The Hills of Silence, D., 3 reels	
	5—23. The Triumph of Mind, D., 3 reels	
	CRYSTAL	
	5—17. Charlie's Waterloo, C.	
	5—19. The Dancing Craze and The Mashers, C., Split reel	
	5—24. Their New Lodger, C.	
	5—20. In a Persian Garden, D., 2 reel	
	ECLAIR	
	5— 3. His Servant, D.	
	5— 6. Whom God Hath Joined, D., 2 reels	
	5—10. Suzanne, D.	
	5—13. In the Fangs of Jealousy, D., 2 reels	
	5—17. Our Daughter, D.	
	EDISON	
	5— 9. The End of the Umbrella, D., 1000	14918
	5—11. Martha's Rebellion, C., 1000	14935
	5—12. An Alaskan Interlude, D., 1000	14938
	5—13. Andy Plays Cupid, C., 1000	14947
	5—15. His Sob Story, D., parts 1 and 2, 2000	14965
	5—16. The Coward and the Man, D., 1000	14973
	ECLECTIC	
	4— 1. The Reckoning, D., 4 parts	
	Loyalty, 5 parts	
	Jealousy, 4 parts	
	War Is Hell, 4 parts	
	The Waif, 6 parts	
	ESSANAY	
	5—12. In Real Life, C., 1000	14939
	5—13. Three Little Powders, C., 1000	14950
	5—14. Slippery Slim's Stratagem, C., 1000	14957
	5—15. Ashes of Hope, D., parts 1 and 2, 2000	14967
	5—16. Broncho Billy's Leap, D., 1000	14974
	FRONTIER	
	5— 9. The Outlaw's Daughter, D.	
	5—14. Dad's Allowance, C.	
	5—16. Won By Wire, D.	
	5—21. Johnnie from Jonesboro, C.	
	5—23. The Sheriff's Story, D.	
	FILMS LLOYD	
	5— 7. Cora, the Temptress, 3900	
	GR. NO. SPECIAL	
	5— 5. The Monomaniac, 3000	
	GOLD SEAL	
	5—12. Lucille Love, The Girl of Mystery, Series No. 5	
	5—19. Lucille Love, the Girl of Mystery, D., 2 reels	
	IMP	
	5—18. Beneath the Mask, D., 2 reels	
	5—21. Love and a Lottery Ticket, C.	
	5—20. Their Vacation, C.	
	5—23. Mike Searches for His Long Lost Brother, C.	
	INTER-CONTINENT	
	3—12. Rome or Death, 5000	
	3—26. Futurists' Carnival, 3000	
	JOKER	
	4—29. A Boarder's Mishap and the Harbor of Trieste, split reel	
	5— 6. Roll Your Peanut, C.	
	5— 9. Schultz, the Barber, C.	
	5—13. How Green Saved His Wife, C.	
	5—16. The Fascinating Eye, C.	
	KALEM	
	5—11. Regeneration, D., parts 1 and 2, 2000	14929
	5—13. A Man's Soul, D., parts 1 and 2, 2000	14948
	5—15. A Darktown Wooing, C., 500	14969
	The Girl and the Gondolier, C., 500	
	5—16. The War Bonnet, D., 1000.	14980
	KENNEDY	
	3— 4. Elsie Venner, 3 reels	
	3—18. Charlotte Corday, 4 reels	
	KLEINE	
	5—12. The Toreador's Romance, D., parts 1 and 2, 2000	14940
	LUBIN	
	5—12. The Wallflower, C., 1000	14946
	5—13. In the Northland, D., parts 1 and 2, 2000	14954
	5—14. Madam Coquette, D., parts 1 and 2, 2000	14958
	5—15. The Signal, D., 1000	14972
	5—16. He Said He Could Act, C., 1000	14977
	MELIES	
	5— 7. Batty Bill and the Suicide Club, C., 1000	14905
	5—11. Winky Willy's Maxim, C., 500	14936
	A Drastic Remedy, C., 500	
	5—14. Batty Bill Almost Married, C., 500	14960
	Midday or Midnight? C., 500	
	MAJESTIC	
	4—26. A Diamond in the Rough 2 reels	
	4—28. Cigar Butts	
	5— 1. The Quicksands	
	5— 3. The Body in the Trunk	
	NESTOR	
	5—15. The Newlyweds' Dilemma, C.	
	5—20. The Man Within, D.	
	5—22. Could You Bless Her? C.	
	PATHE	
	5— 7. A Meddler with Fate, D., parts 1 and 2, 2000	14906
	5— 9. The Marriage of Cupid, D., parts 1 and 2, 2000	14921
	5—11. Hearts Are Trumps, D., 1000	14931
	5—12. Wood Carving and Turning at St. Claude, Ind., 515	14942
	The Jerboa, E., 512	
	5—13. Pathe's Weekly No. 36, 1914, N., 1000	14951
	5—14. The Strength of the Weak, D., parts 1 and 2, 2000	14961
	5—16. The Precious Twins, C., parts 1 and 2, 2000	14967
	PLAYGOERS'	
	3—23. The Great Diamond Robbery, D., 5000	
	POWERS	
	5— 8. Stolen Glory, D.	
	5—11. The Adventures of Limburger and Schweitzer, C., 2 reels	
	5—15. The Transformation of Prudence, D.	
	5—18. The Count's Infatuation, C.	
	5—22. The Pearl of the Sea, D.	
	PRINCESS	
	4—10. Too Much Turkey	
	4—17. Her Awakening	
	RAMO	
	4—24. Through Dante's Flames, 4000	
	RELIANCE	
	3— 7. When Fate Frowned, D.	
	REX	
	5—14. The Unlawful Trade, D.	
	5—17. A Boob There Was, C.	
	5—21. The Fox, D.	
	SELIG	
	5— 9. Two Girls, D., 1000	14927
	5—11. On the Minute, D., parts 1 and 2, 2000	14932
	5—11. Hearst-Selig News Pictorial No. 21, N., 1000	14937
	5—12. Marian, the Holy Terror, C., 500	14943
	Doc Yak, the Marksman, C., 500	
	5—13. A Pair of Stockings, D., 1000	14953
	5—14. Hearst-Selig News Pictorial No. 22, N., 1000	14969
	5—15. At Last We Are Alone, C., 1000	14970
	5—16. Taint of Madness, D., 1000	14982
	STERLING	
	5—14. Papa's Boy, C.	
	5—21. Neighbors, C.	
	THANHOUSER	
	4—21. The Strike, 2 reels	
	4—24. When Algy Froze Up	
	4—26. The Strategy of Conductor 786	
	4—28. From the Flames.	
	UNIVERSAL IKE	
	5—19. Universal Ike in Pursuit of Eats, C.	
	UNIVERSAL SPECIAL FEATURES	
	January, Absinthe.	
	February. The Merchant of Venice.	
	March. Won in the Clouds.	
	March. Washington at Valley Forge.	
	April. The Spy.	
	April. Samson.	
	VICTOR	
	5— 8. The Pawns of Destiny, D., 3 reels.	
	5—11. Toilers of the Sea, D.	
	5—15. A Million in Pearls, D., 2 reels	
	5—18. The Call Back, D.	
	VITAGRAPH	
	5— 9. The Antique Engagement Ring, D., parts 1 and 2, 2000	14924
	5—11. Miser Murray's Wedding Present, D., 1000	14934
	5—12. The Acid Test, D., parts 1 and 2, 2000	14944
	5—13. Buddy's First Call, C., 1000	14952
	5—14. The Sea-Gull, D., 1000	14963
	5—15. Bunny Buys a Harem, C., 1000	14971
	5—16. The Countess Veschi's Jewels, D., parts 1 and 2, 2000	14979

All Star Features

Tully Marshall
IN
"PAID IN FULL"
(5 PARTS)

Burr McIntosh
IN
"IN MIZZOURA"
(5 PARTS)

Edgar Selwyn
IN
"PIERRE of the PLAINS"
(5 PARTS)

Book of our distributors

ALL STAR FEATURE CORP.
220 W. 42d St. N.Y.

RENTERS OF REAL FEATURES
European Feature Film Corp.
J. H. STEINMAN, Mgr.
220 West 42nd Street New York City



THE ELEPHANT BRAND
Means Quality
WORLD FILM CORPORATION
130 West 46th St., New York

LEA BEL CO.
Features Extraordinary for Illinois
THE MONEY GOD
IN FIVE ACTS
Superlative Sensationalism
Room 912, Schiller Bldg. CHICAGO

The Motion Picture News
$2.00 Per Year
"The Fastest Growing Picture Journal"

Mr EXHIBITOR



Don't copy the Mexican. Don't butt against fate. If you want to succeed you must use a Gaumont Feature—Try out with

"The Opium Smugglers"
3 REELS.
and you will get big results
Now Ready for Shipment.
EVERY SORT OF PUBLICITY.
BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.
110 West 40th St., N. Y.
GAUMONT

REBUILT MACHINES AS GOOD AS NEW

ALL MACHINES ENTIRELY REBUILT AND ONLY GENUINE PARTS USED.

Powers No. 6	$140.00
Motiograph 1913	150.00
Powers No. 5	75.00
Edison Exhibition	75.00
1912 Dissolving Motiograph	165.00

Many others. Write for complete list. All the machines are complete with the electrical attachments. A-1 condition guaranteed.
We carry complete line of new machines and supplies. Will take back your old machine in part payment of new one.

TIME OR CASH
Send for catalog today.

Amusement Supply Company
160E No. Fifth Avenue Chicago

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.
Incorporated
416-22 WEST 216th STREET
Tel. 7652 Audubon at Broadway, New York

Organ for Theatre

Johnson Pipe Organ, 30 stops, 2 keyboards and pedals; bellows operated by electric motor. Will sell cheap. Address "Organist," 3018 Vernon Avenue, Chicago, Ill.

Motion Picture Cameras and Projectors
We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*
SWEELEY'S PHOTO SUPPLY HOUSE
514-516 Erie Ave. M. P. Dept. RENOVO, PA.

Tel. 2305 Bryant

INTER-FILM FEATURES

Represent standard excellence
This is the protection you require if you cater to the best.
See list of releases on another page

INTER-CONTINENT FILM CO.
World's Tower Building
110-112 WEST 40th ST.
NEW YORK CITY
Cable: INTERFILM

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA
21 EAST 14th STREET, NEW YORK CITY
CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS
WE EQUIP MOTION PICTURE THEATRES COMPLETELY

LUBIN

Coming Soon

A LUBIN MASTERPIECE

5 Reels **"THE WOLF"** 5 Reels

By EUGENE WALTER

WONDERFUL SCENERY—BEAUTIFUL PHOTOGRAPHY—ALL STAR CAST

A Comedy, Tuesday and Saturday	A Drama every Friday	A Two Reel Feature every Wednesday and Thursday

FIVE RELEASES EACH WEEK

"THE WALLFLOWER"—Comedy	Tuesday,	May 12th
"IN THE NORTHLAND"—2 Reel Drama	Wednesday,	May 13th
"MADAM COQUETTE"—2 Reel Drama	Thursday,	May 14th
"THE SIGNAL"—Drama	Friday,	May 15th
"HE SAID HE COULD ACT"—Comedy	Saturday,	May 16th

IMPROVED LUBIN POSTERS
By Our Own Staff of Artists
One and Three Sheets with Single and Split Reels—One, Three and Six Sheets with all Multiple Reels.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

See Americans First *"Flying A" Feature Films*

"FOOTPRINTS OF MOZART"

A Two Part Allegorical Masterpiece. Vivid—Intense—Gripping—Pathetic

Release Monday, May 18th, 1914

"THE COURTING OF PRUDENCE"

"Beauty" release, Tuesday, May 19th, 1914. Featuring MARGARITA FISCHER and HARRY POLLARD in a Farce Drama

"BEYOND THE CITY"

A Story of rare charm and great moral strength. Featuring WM. GARWOOD and VIVIAN RICH

Release Wednesday, May 20th, 1914

AMERICAN FILM MANUFACTURING CO.

CHICAGO

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.
717 Sycamore St
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y. 106-108 W. Lake St., Chicago, Ill.
Established 1882.

NIAGARA SLIDES

are just what you need. Sample for 10c. and this advertisement. NIAGARA SLIDE COMPANY, Lockport, N. Y.



LABELS IN ROLL FORM

Yellow and Red CAUTION and Address Labels.
Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.

Ever-Ready Roll Label Co.
203-7 W. 40th St., New York City

CALEHUFF SUPPLY CO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

- Mercury Arc Rectifier
- Flame Arc Lamps
- Automatic Ticket Registers
- Exit Signs
- Slide Ink
- Carrying Cases
- Tickets
- Condensers
- Pianos
- Chairs
- Wagner Converters
- Spot Lights
- Brass and Wood Frames
- Ticket Choppers
- Asbestos State Booths
- Ft. Wayne Compensarcs
- Fire Extinguishers
- Fire Boxes
- Carbons
- Cement
- Trap Drum Effects

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

LE COURRIER Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50

THEATRE SUPPLIES

A Large Stock of Slightly Used Moving Picture Machines and Current Reducers (Latest Models) at about Half Prices. All Kinds Seating Always in Stock.

Opera Chairs, slightly used, each $0.75
Heavy New Folding Chairs, each .40
Simplex, used three months....150.00
Power's 6A, first-class condition.140.00
Edison Exhibitions, good condition 55.00

Don't forget. I take your old machine in trade regardless of make. All goods guaranted in first-class condition. Will ship subject to inspection. Have many other good bargains. Send me an exact list of your wants and see why I sell more goods than all competitors combined.

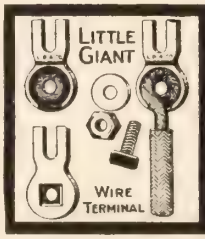
SAM LEARS, 509 Chestnut St., St. Louis, Mo.

LANG'S FILM REELS

THE BEST MADE
14 in. $1.50 10 in. $1.00
CATALOGUE
LANG MFG. WORKS, Olean, N. Y.

CORCORAN TANK SYSTEM

Is a Money Saver
Get Price List No. 6
A. J. CORCORAN, Inc.
9½ John Street New York



LITTLE GIANT WIRE TERMINAL

25c Will deliver a 25c
Sample pair to
25c Your Theatre 25c

L. B. ADKINS CO.
COLUMBUS OHIO

FURNITURE & FURNISHINGS On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS
103-105 West 37th St.
Phone: Greeley 6955.

Lantern Slide Mat Co.

Manufacturers of

Lantern Slide Mats and Reel Bands

Prompt Service — Prices Right — Best Goods

627 Greenwich Street, New York
General Electric Company Building

Telephone: Spring 8558

Kinematograph Weekly

$5.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 cents

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS
250A Kingston Ave., Brooklyn, N. Y.

After Trying Others the
UNIVERSAL and MUTUAL
Exchanges
Are Having Us Make Their
TITLES
THERE MUST BE A REASON

Our prices for developing and printing are no higher than what you pay for poor work, and we give you a 24-hour service.

GUNBY BROS., Inc.
145 W. 45th STREET, NEW YORK CITY

Deagan Musical Electric Bells

KILL COMPETITION

Played from Piano Keyboard

Moderate in cost

Write for Catalog "F"

J. C. DEAGAN
DEAGAN BUILDING
1760 Berteau Avenue
CHICAGO, ILL.



The Sky Monster



A SENSATIONAL SPECIAL UNIVERSAL FEATURE IN 4 PARTS

GENERAL FILM COMPANY

MAY 23, 1914

PRICE, 10 CENTS

The Motion Picture News

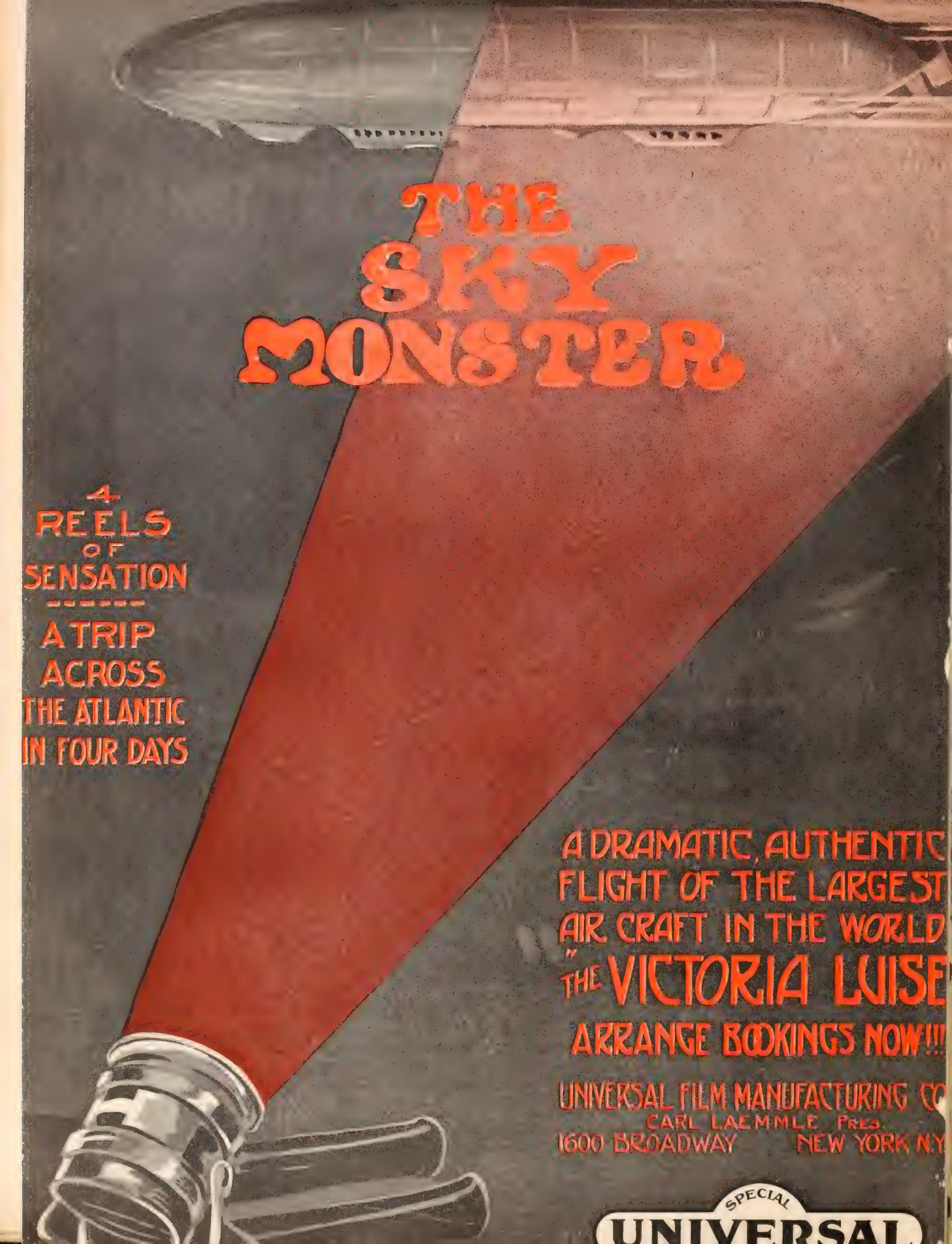
PUBLIC CLAMOR BALKS BOSSES' PLAN TO PERPETUATE OHIO CENSORS

Do Exhibitors Want Censorship?

The fastest growing picture journal

VOL. IX

NUMBER 20


THE SKY MONSTER
4 REELS OF SENSATION
A TRIP ACROSS THE ATLANTIC IN FOUR DAYS
A DRAMATIC, AUTHENTIC
FLIGHT OF THE LARGEST
AIR CRAFT IN THE WORLD
"THE VICTORIA LUISE"
ARRANGE BOOKINGS NOW!!!
UNIVERSAL FILM MANUFACTURING CO
CARL LAEMMLE PRES
1600 BROADWAY NEW YORK N.Y.
SPECIAL
UNIVERSAL



HE WINS

THE LADIES' WORLD HERO CONTEST

WHICH PROCLAIMS HIM

"THE WORLD'S FOREMOST PHOTO-PLAYER"

Seven prominent players, selected from representative film manufacturers by officials of the McClure Publications, were nominated as candidates for the role of John Delancy Curtis, in Louis Tracy's novel

"ONE WONDERFUL NIGHT"

the winner to portray this character on the screen in the photo-play of that title. The story which has run serially in the Ladies' World Magazine, has gained world-wide interest. The campaigns conducted by the seven manufacturers has brought about a world of advertising which all concentrates in

FRANCIS X. BUSHMAN

You are the one, Mr. Exhibitor, who will profit by this expenditure of money and publicity. The modern studios owned by the

ESSANAY FILM MANUFACTURING COMPANY



in which this story will be produced, and the excellent corps of skilled producers and photo-players, who will inject their knowledge of filmdom into this production, assures you of an attraction guaranteed to be photographically and dramatically perfect.

Mr. Bushman wishes to express his sincerest thanks and appreciation to those who made his election possible.



A BORN WARRIOR



HERE IT IS!

The Greatest of

A BORN WARRIOR

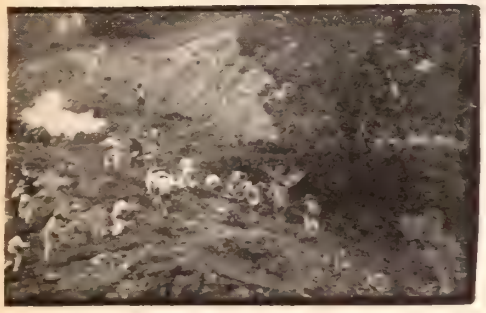


Warner's Features, Inc., begs to announce the purchase of a magnificent six-reel production (based upon the most stirring period in French History) and its early release to its SERVICE customers. We have divided this spectacular film into two parts of three reels each so that it can be exhibited in sections, as a serial story or shown in its entirety under the title of "A BORN WARRIOR." We want every exhibitor to have



Warner's

INCOR



EXILED

HERE IT IS!

All War Films!!!

EXILED



the opportunity to run this feature film that the critics have pronounced a "masterpiece" and therefore we give the tip to all non-users of Warner's Features to enroll under our banner *immediately*. More than twenty-five branch offices of Warner's Features, Inc., will be ready shortly to deliver this record-breaking attraction into your hands for one, two or more days' showing. Wire today if you want it first in *your* neighborhood.



Features

PORATED



As usual, this week's release of Our Mutual Girl is full of the interesting intimacies of the moment.

She meets Katherine B. Davis—famous Commissioner of Correction of New York—the woman directly in charge of the City Prison on Blackwell's Island.

You go with Our Mutual Girl and Miss Davis to help the burglar's sister out of prison, see with her things of vital interest that it would be next to impossible for you to see yourself.

This reel like those it follows is full of intensely dramatic, but very real things.

Somehow when you see Our Mutual Girl it is like being yourself a part of the life she lives.

It is this quality of intimate reality that has given to Our Mutual Girl series something no other moving picture ever had, something that gets hold of people the first time they see the picture and strengthens its hold with every successive release.

When you spend your money advertising Our Mutual Girl picture you are not spending it for a single release.

Every effort you make on one reel helps to build a permanent clientele for your theatre.

Our Mutual Girl series is only one part of the Mutual service which helps to make a moving picture "fan" out of the most random patron.

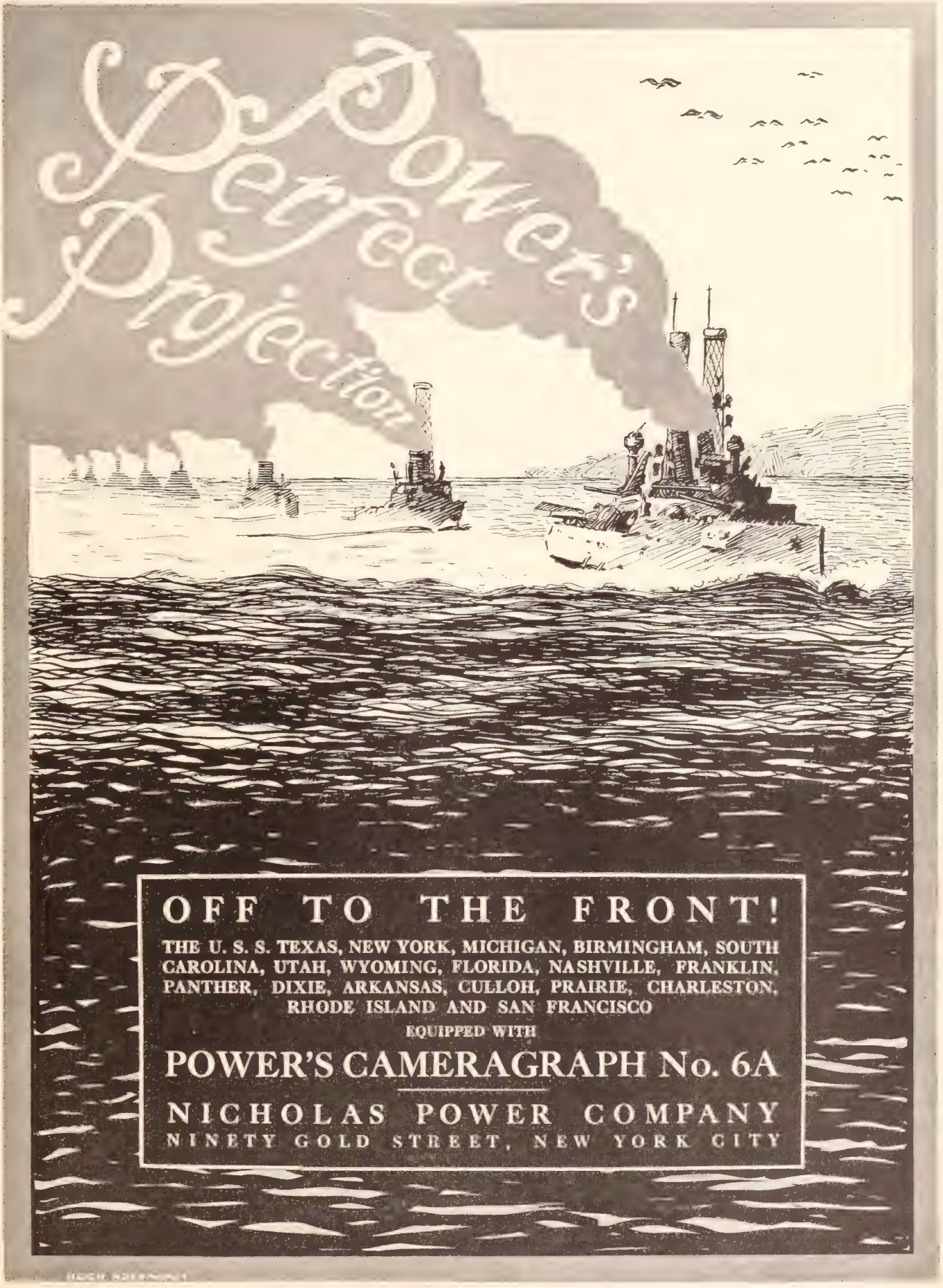
This series is included in the Regular Service for which there is no extra charge.

It is just one indication of the fact that the Mutual Film Corporation considers the exhibitor's interest as its interest.

That its every effort is not only toward bringing money to the box office once, but sending customers away from the theatre feeling that they want to come again.

BRANCHES IN 49 CITIES **MUTUAL FILM CORPORATION** NEW YORK

American	Majestic	Royal	Kay Bee	and
Reliance	Komic	Keystone	Domino	Mutual
Thanhouser	Princess	Broncho	Beauty	Weekly


Power's Perfect Projection
OFF TO THE FRONT!
THE U. S. S. TEXAS, NEW YORK, MICHIGAN, BIRMINGHAM, SOUTH CAROLINA, UTAH, WYOMING, FLORIDA, NASHVILLE, FRANKLIN, PANTHER, DIXIE, ARKANSAS, CULLOH, PRAIRIE, CHARLESTON, RHODE ISLAND AND SAN FRANCISCO
EQUIPPED WITH
POWER'S CAMERAGRAPH No. 6A
NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY

Lava Flowing Ashes Falling
Houses Crumbling Villages Burning
Thousands Fleeing For Their Lives

To be seen in the most pretentious Photo - Play ever offered to the public

The Wrath of the Gods

OR

The Destruction of Sakura-Jima

A FIVE PART PHOTO-PLAY CLASSIC

Produced under the personal direction of

THOS. H. INCE

Released through

THE MUTUAL FILM CORP.



New York Motion Picture Corp
LONGACRE BUILDING 42nd ST & B'WAY NEW YORK

JESSE L. LASKY

Presents

The Third Consecutive Triumph

America's Acknowledged Dramatic Peer

EDMUND BREESE

IN

"The Master Mind"

A Deluge of Heart-Stopping Dramatic Climaxes

5 Parts of Pulsing Vivid Action

WHAT THEY SAID

Moving Picture World
There are punches and thrills. It holds the attention spellbound to the very last scene.

Motion Picture News
A powerful, absorbing drama. Breese's greatest work.

N. Y. Telegraph
The acting of Mr. Breese and the intense suspense of the picture itself makes a strong combination.

Motography
"The Master Mind" is a Master Film. Lasky scores again.

Book Now—There's a Distributor in Every State

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE — W. 48TH STREET

JESSE L LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B DeMILLE
DIRECTOR GENERAL

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN Presents

The Eminent Dramatic Actor,

BRUCE McRAE

In The Famous Political Romance,

"THE KING AND THE MAN"

By Grrus Townsend Brady.



The Tale of a Courageous Man's Triumphant Battle with the Corrupt Forces of a Gigantic Political Ring, In Motion Pictures.



BRUCE McRAE AS "GEORGE FORDYCE"

In Four Reels



THE POPULAR MAN.



BRUCE McRAE AS "GEORGE GORMLY"

Released May 20th

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. - EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"

MOUNT AETNA IS IN ERUPTION

SO IS THE

AETNA FILM COMPANY

And Their First Eruption Occurred May 4th;

It was the Beautiful Gypsy Romance

"THE ZINGARA"

IN THREE ERUPTS

Owing to excellent light the Photography is perfect, and the Lava used gave us a beautiful Tinting and Toning.

We advise you to wire or write for territory, or you will be like some of the rest of the "dead ones".

TWO STYLES ONE SHEET
ONE STYLE THREE SHEET
ONE STYLE SIX SHEET
HERALDS AND PHOTOS

AETNA FILM COMPANY

LONGACRE BUILDING - - - NEW YORK CITY

The Banker's Daughter

FIVE PARTS

By BRONSON HOWARD

Produced with an all-star cast.

Others tell you of the quality of their features, WE SHOW YOU OURS.

Sold on state-right basis only.

The following territory is still open: Southern States, California, Washington, Oregon, Pennsylvania, Colorado, Minnesota, Dakotas.

Life-Photo Film Corporation

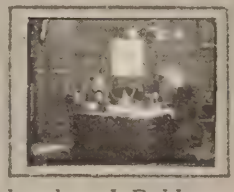
102-104 West 101st Street

Riverside 6532 **New York City**

Reel 1



"Do all you can to make your father's old age happy."



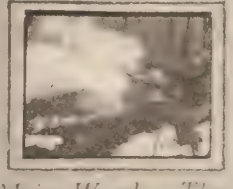
Westbrook and Babbage, Bankers.



The Banker's Daughter and Her Sweetheart.



The Quarrel.



In the Maine Woods. The Accident.



The Awakening of Strebelow's Love.

Reel 2



"I am going to marry a millionaire."



A Stricken Conscience.



Lillian's sacrifice. "Tell him I am giving my hand, not my heart."



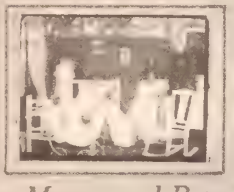
"There's a Run on the Bank."



The End of Romance.



Betrothed.

Reel 3	Reel 4	Reel 5
 *Six Years Later. The Strebelow Home in Paris, Natalie their Daughter.*	 *The Duel.*	 *For Honor and for Pride.*
 *The Reward of Genius.*	 *The Revelation.*	 *"A soul filled with sorrow, a heart full of love, an empty home."*
 *Comte de Carojac—the most Expert Swordsman in France.*	 *"I did not marry you, I bought you."*	 *The home-coming of John Strebelow.*
 *The Confession, "I married to save my Father from ruin."*	 *Natalie overhears the quarrel.*	 *"30 days from date I promise to marry Mrs. Browne".*
 *Reception at the American Embassy. Resenting the Insult.*	 *"When your heart calls for me I will return."*	 *"God bless Mamma and Papa."*
 *"He will never insult me again."*	 *Memories.*	 *The Dawn of a New Era.*

EDISON





****A TERROR OF THE NIGHT**

Ninth "Dolly of the Dailies" Story

Mary Fuller, in the role of "Dolly," investigates a "haunted" house. When the ghost appears, Dolly turns the hose on it and reveals Boliver, the president of the Union Realty Company, who is attempting to swindle the owner of the house by branding it as haunted.

Released Saturday, June 13th

****THE MYSTERY OF THE FADELESS TINTS**

Eighth "Cleek" Mystery

Ben Wilson as "Cleek," successfully protects an inventor from his rascally employer, who is attempting, by every underhanded means, to discover the secret of "Blench's Fadeless Tints." The inventor disappears and apparently returns a maniac, but Cleek's quick eye penetrates Blench's disguise.

Released Tuesday, June 30th

COMING TWO REEL FEATURES

***WHEN THE MEN LEFT TOWN
Comedy. Friday, June 5th

***THE HAND OF HORROR
Drama. Friday, June 12th

COMING SINGLE REELS

**WITH HIS HANDS
Fifth "Man Who Disappeared" story.
Drama. Tuesday, June 2nd.

*BY PARCEL POST
Comedy. Wednesday, June 3rd.

**THE COUNTERFEITERS
Drama. Saturday, June 6th

*THE TANGO IN TUCKERVILLE
Comedy. Monday, June 8th

**THE VOICE OF SILENCE
Drama. Tuesday, June 9th

*ANDY GOES A-PIRATING
Seventh "Andy" story. Comedy. Wednesday, June 10th

**THE ADVENTURE OF THE MISSING LEGACY
Sixth "Octavius" story. Comedy. Monday, June 15th

*THE GAP
Sixth "Man Who Disappeared" story.
Drama. Tuesday, June 16th

*One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Company.

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.
275 Lakeside Avenue **Orange, N. J.**

SAVOIA SAVOIA SAVOIA SAVOIA

8673
PHONE 8674 BRYANT
8675



EXECUTIVE OFFICES
126-130 WEST 46th STREET
NEW YORK CITY

PETROF THE VASSAL - - A Savoia Production

A Russian Photoplay featuring *"LOMBARDI."* Reproduced from Ivan Turgenieff's famous novel, "Bread of Others," with Russian actors, Russian dancing and Russian atmosphere throughout.

One—Three—and NINE sheet lithographs.
The kind that will pull them in.

BY POWER OF ATTORNEY - - - A Savoia Masterpiece

A Leopard Picture featuring *"ADRIANA COSTAMAGNA."* Reproduced from Charles Darlington's celebrated novel, "The Mystery of Jack Hilton," in which production Adriana almost met her death. In the third reel the leopard sprang upon her clawing her face almost to shreds.

One—Three—and NINE sheet sensational posters.

MEPHISTOPHELIA - - - - A Savoia Feature

A Mysterious Bomb-Throwing production featuring *"ADRIANA COSTAMAGNA."* Miss Costamagna accomplishes some splendid work in this photoplay. Her object is not to commit crime for crime's sake but she robs the rich to give to the poor.

One—Three—and Six sheet spectacular posters.

SAVOIA SAVOIA SAVOIA SAVOIA

Write for particulars - - - 126 West 46th St., New York

GENERAL

LIST OF

CITY	STATE	STREET ADDRESS
Albany	New York	737 Broadway
Atlanta	Georgia	Rhodes Building
Baltimore	Maryland	36 Eutaw Street
Bangor	Maine	123 Franklin Street
Boston	Massachusetts	218 Commercial Street
Buffalo	New York	122 Pearl Street
Butte	Montana	50 E. Broadway
Calgary	Alta., Canada	85 McDougall Block
Chicago	Illinois	429 S. Wabash Avenue
Chicago	Illinois	139 N. Clark Street
Chicago	Illinois	19 S. Wabash Avenue
Cincinnati	Ohio	S. E. Cor. 7th & Walnut Sts.
Cleveland	Ohio	1022 Superior Avenue, N. W.
Columbus	Ohio	26 W. Naghten Street
Dallas	Texas	2017 Commerce Street
Denver	Colorado	1448 Champa Street
Detroit	Michigan	71 Griswold Street
Indianapolis	Indiana	24 W. Washington Street
Kansas City	Missouri	921 Walnut Street
Los Angeles	California	822 So. Broadway
Memphis	Tennessee	302 Mulberry Street
Milwaukee	Wisconsin	220 W. Water Street
Minneapolis	Minnesota	909 Hennepin Avenue
Montreal	Canada	243 Bleury Street

FILM CO.

BRANCHES

CITY	STATE	STREET ADDRESS
New Orleans	Louisiana	840 Union Street
New York City	New York	440 Fourth Avenue
New York City	New York	71 W. 23rd Street
New York City	New York	260 West 42nd Street
Oklahoma City	Oklahoma	211 West 2nd Street
Omaha	Nebraska	208 South 13th Street
Philadelphia	Pennsylvania	1308 Vine Street
Pittsburgh	Pennsylvania	119 Fourth Avenue
Pittsburgh	Pennsylvania	436 Fourth Avenue
Portland	Oregon	393-5 Oak Street
Rochester	New York	501 Central Building
St. John	N. B., Canada	122 Germain Street
St. Louis	Missouri	3610 Olive Street
Salt Lake City	Utah	260 Floral Avenue
San Francisco	California	138 Eddy Street
Seattle	Washington	819 Third Avenue
Spokane	Washington	120 Wall Street
Syracuse	New York	Hippodrome Building
Toronto	Canada	7 Front Street, East
Vancouver	B. C., Canada	440 Pender Street, West
Washington	D. C.	7th & E. Streets, N. W.
Wheeling	West Virginia	1141 East Side Chapline Street
Wilkes-Barre	Pennsylvania	47 S. Pennsylvania Avenue
Winnipeg	Man., Canada	220 Phoenix Block



Sir Gilbert Parker | *Booth Tarkington* | *Margaret Deland* | *Emerson Hough* | *George Randolph Chester*

These World-Famous Novelists have added their Greatest Works to the Imposing list of Colonial Productions

Beginning at an early date the Colonial Motion Picture Corporation will inaugurate a notable series of Film Classics. These productions will present in elaborate photo-play form some of the best-known book successes of recent years — novels of vital interest known to many millions of readers. Chosen from the works of the most noted authors with especial reference to their picture possibilities, and produced by eminent casts under the direction of T. Hayes Hunter, these subjects will command immediate attention as Features of the worthiest type:

THE SEATS OF THE MIGHTY
A Stirring Romance of Old Quebec
By SIR GILBERT PARKER

THE GENTLEMAN FROM INDIANA
A Dramatic Narrative of the Middle West
By BOOTH TARKINGTON

THE IRON WOMAN
A Powerful Drama of the Steel Mills
By MARGARET DELAND

54-40 OR FIGHT
A Thrilling Story of Mexican Adventure and Intrigue
By EMERSON HOUGH

ADVENTURES OF WALLINGFORD
A Monthly Series of Wallingford Episodes written especially for the screen
By GEORGE RANDOLPH CHESTER
(First release scheduled for July)

TO EXHIBITORS: Colonial Film Classics will be released through the leading State-Rights Agencies

COLONIAL MOTION PICTURE CORPORATION
18 EAST 41st STREET, NEW YORK

Released May 18th



"Thou Shalt Not Steal"

Theft by the treasurer of the Church Board is discovered by the rector.

Treasurer plots to ruin rector, using beautiful girl thief. She repents and by her clever knowledge of underworld methods saves him—exposes the criminal, and wins the rector.

Intensely dramatic situations and complications. The sort of play that brings the audience back for more.



"The Counterfeit"

A combination of Western Mining Camp and New York Society—resulting in the unmasking of a man who masquerades as his friend to wrongfully win a fortune and a beauty. A new idea in film drama beautifully developed with the thrill of right triumphing, raised to the highest degree. A plot that *could* be stretched to a 4-reel feature.

Two Gripping Dramas of Two Reels

Two gripping dramas of two reels each—wonderful in conception—staging—acting and photography—featuring well-known players and a girl who is destined to become one of the most popular of photoplayers.

UNIVERSITY FILM, Inc.,
JOS. SULLIVAN, Pres.

110 West 40th St.
NEW YORK CITY



LONDON
Trade-Mark

The House of Temperley

(IN FIVE PARTS)

By SIR ARTHUR CONAN DOYLE

Now Playing at the Million-Dollar Strand Theatre, New York City



SIR ARTHUR CONAN DOYLE
Author

If It Is Good Enough for the Strand, It Is Good Enough for Any Motion Picture Theatre.

WHAT VICTOR WATSON IN THE N. Y. AMERICAN SAYS ABOUT "THE HOUSE OF TEMPERLEY"—

"I have seen nearly all of the feature movies around town, but this in its particular line has no peer."

This Production Will Be Released by the Following Distributors:

WM. L. SHERRY FEATURE FILM CO., Inc., 126 West 46th St., New York City—Greater New York and New York State.

MASTER PRODUCTIONS FILM CO., Inc., 31 Beach St., Boston, Mass.—New England States: Massachusetts, Connecticut, Maine, Rhode Island, New Hampshire and Vermont.

FAMOUS PLAYERS' EXCHANGE, 1331 Vine St., Philadelphia, Pa., and 71 West 23d St., New York City.—New Jersey, Eastern Pennsylvania, Delaware, Maryland, Washington, D. C., and Virginia.

FAMOUS PLAYERS' FILM SERVICE, Pittsburgh, Pa., and Chicago, Ill.—Western Pennsylvania, West Virginia, Ohio, Indiana, Illinois, Wisconsin, Kentucky, Michigan.

NOTABLE FEATURE FILM CO., Salt Lake City, Utah.—Utah, Colorado, Montana, Wyoming, Idaho.

PROGRESSIVE MOTION PICTURE CO., three offices—Head office: 642 Pacific Bldg., San Francisco, Cal. Seattle, Wash.: Central Bldg. Los Angeles, Cal.: Marsh-Strong Bldg.—California, Oregon, Washington, Nevada, Arizona and New Mexico.

If Your Territory Is Not Mentioned Above, Write Direct to:

WILLIAM W. HODKINSON

110 WEST 40th STREET, NEW YORK

Owner exclusive rights for "The House of Temperley" for United States and Canada. Distributor for the entire world of Bosworth's Productions of the Jack London stories, released through above distributors in their respective territories.



The London Film Co.'s Trade-Mark That Has Become Famous In One Week

"The House of Temperley"

By SIR A. CONAN DOYLE

Has delighted thousands of patrons and played to packed houses all week at THE MILLION DOLLAR STRAND THEATRE, NEW YORK

Read what the critics say:

"I have seen pretty near all the feature movies that have been showing around town but this in its particular line **has no peer. The scene of the fight is particularly thrilling and exciting. It works you up to the highest pitch.**"—Victor Watson, N. Y. American.

"Aside from the beautiful examples of photography the production is highly artistic throughout. The acting is restrained, dignified, vivid and vigorous, **and there is an absence of exaggeration of action such as has never before graced a moving picture production.** It is truly a remarkable production, and one that all lovers of the 'silent art' should not fail to see. It is such plays as 'THE HOUSE OF TEMPERLEY' which will have a tendency to destroy any conclusion that the moving picture is simply a fad."
James Henry Smith, New York Globe.

"If there are any flaws in the construction of this play, I for one have been unable to discover them. It is camera perfect. The photography is superb throughout, disposing forever of the foolish belief that no good photography can come from England. The settings both interior and exterior could not possibly be improved upon. In the selection of the outdoor scenes every choice was an inspiration."
W. Stephen Bush, Moving Picture World.

Exclusive American Rights disposed of to

W. W. HODKINSON 110 WEST 40th STREET, NEW YORK
642 PACIFIC BLDG., SAN FRANCISCO

OUR NEXT EXCLUSIVES WILL BE THE

W. W. JACOBS' STORIES

Four Laugh Provoking Comedies by England's Foremost Humorous Writer

"BEAUTY AND THE BARGE" **"THE BOSUN'S MATE"**
"LAWYER QUINCE" *and* **"THE THIRD STRING"**

Featuring GREAT ARTISTS of INTERNATIONAL REPUTE

CYRIL MAUDE who has just closed an immensely successful season at Wallack's Theatre, New York. **W. H. BERRY** Leading Comedian at Daly's Theatre, London, where he has been playing the past season in "THE MARRIAGE MARKET."

CHARLES ROCK, LILLIAN LOGAN, FRANK STANMORE, MARY BROUGH and JANE GAIL each in their own way inimitable in these rare comedies.

"Delightfully funny. No one will fail to enjoy them. Jolly healthy fun."—London Daily Telegraph.

To be followed by

"SHE STOOPS TO CONQUER"—Oliver Goldsmith

The Comedy which has become a Classic

Cosmofotofilm Co

World's Tower Building, 110-112 West 40th Street, New York PHONE 8126 BRYANT

Sole American Distributors for THE LONDON FILM CO., Ltd.



Meeting of the Black Hundred — The Balloon Is Wrecked and Falls Into the Ocean — Group of Principals in the Million Dollar Mystery

The Million-Dollar Mystery

Story by Harold MacGrath. Scenario by Lloyd Lonergan.

Thanhouser's Newest Million-Dollar Production

THIS most costly serial motion-picture production ever brought out will soon be ready for exhibitors. First release date is June 22nd. Two-reel installments will be released each week. The Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe, Buffalo Courier and 200 other leading newspapers will print this stirring story simultaneously with the appearance of the films. ***And, remember, $10,000.00 will be paid for the best solution of this startling mystery.***

You never have seen a serial production of such magnitude as the Million-Dollar Mystery. In this wonderful, new photo-drama you will see scenes never before attempted.

The falling of a balloon in mid-ocean—the actual pictures of the sea-bottom's mysterious life and vegetation—scenes of very rare quality and value will be shown in this stupendous, million-dollar production.

Exhibitors must act quickly to receive early bookings. The Million-Dollar Mystery is an independent release and may be had regardless of the regular program used. For full information apply to

SYNDICATE FILM CORPORATION

1421 Masonic Building, NEW YORK — **166 W. Washington Street, CHICAGO**

or Syndicate Film Corporation representative at any Mutual Exchange.



The Thanhouser Three-A-Week

Tuesday, May 19th. The Dog of Flanders (2 reels). Featuring Marguerite Snow and Mignon Anderson in a beautiful scenic production full of heart throbs.

Friday, May 22nd. No release on account of two-reel production of preceding release date.

Sunday, May 24th. Algi's Alibi. First a chuckle, then a laugh, then a SCREAM—that's the order of things for the audience that views this funny photoplay so cleverly enacted by Cyril Chadwick.

THANHOUSER FILM CORPORATION

New Rochelle, New York

Head European Offices: Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program

When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest — Growing Picture Journal

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume IX — May 23, 1914 — Number 20

Suggestion

THE following letter is printed, not merely because it speaks well of the NEWS, but rather because it indicates between the lines a great advertising lesson.

In the writer's estimation it is the greatest advertising lesson.

It is vital to the success of any manufacturer or exhibitor who advertises.

Here's the letter:

PHOTOPLAY PRODUCTIONS COMPANY
Candler Building, 220 West 42nd Street
New York, May 12th, 1914.

Mr. William A. Johnston, Publisher,
THE MOTION PICTURE NEWS,
220 West 42nd Street, New York City.
Dear Sir:

The returns from the advertising of "The Littlest Rebel" in THE MOTION PICTURE NEWS *have been so very gratifying that we feel it is only fair to tell you of them.*

Up to the present writing 259 requests have been received, and of this number 161 have been traced to THE MOTION PICTURE NEWS.

Although "The Littlest Rebel" has not yet been shown or reviewed, $41,000 worth of territorial rights have already been sold, a record which we believe to be unparalleled in the history of the so-called feature film. *Yours very truly,*

(Signed) CHESTER BEECROFT,
Advertising Manager.

AND here's the lesson:

The remarkable success of "The Littlest Rebel" is due very largely to the manner in which it was announced to the trade.

Its advertising was *quality* advertising.

Hence an impression was created of a *quality* picture.

Very simple and yet—in effect—very wonderful.

Here is a photoplay only just finished and not as yet seen or reviewed. Yet in the minds of the exhibitors of this country and in the estimation of the trade generally "The Littlest Rebel" ranks with the leading film masterpieces.

OF course it is known that Edward Peple's stage production of "The Littlest Rebel" was a popular hit and widely known; that the film production was being made by a cast of well-known and successful *motion picture* actors and actresses; that neither pains nor expense were being spared to perfect this picture in every way.

The advertising and incidental publicity helped establish these facts.

But stronger still than *what* the advertising told—much stronger—*was the way in which it told it.*

Colors were largely and artistically used. At least one color insert in this series is without doubt the most attractive advertisement ever published in picture journals.

* * *

ALL of which brings us briefly to the advertising lesson involved: that the strongest force in advertising is the *subtle* force of *suggestion.*

In other words the way in which an advertisement is presented counts more than what it says.

This advertising, through its own fine quality, *suggested* fine quality in the product it advertised.

Its effect on the reader was subconscious.

And in the subconscious appeal lies the true genius of advertising.

Which simply illustrates the old adage that it's easier to lead a man than to push him.

* * *

SUGGESTION does more than much heated argument, wild, extravagant claims and screaming type.

The reader is inclined to combat argument and to be suspicious of boastful statements. But suggestion reaches him unawares and convinces him without his own realization that he is convinced.

Dignified, honest, pointed facts are necessary to the text matter: but neat, artistic, unusual typography, lots of white space and attractive borders and art effects—these are the *suggestive forces* of advertising that *hit home.*

Often they cost money: but generally they are matters of thought, study and knowledge.

The high-grade advertising man is the most essential factor in this field to-day—both in the exhibiting and manufacturing ends of the business.

W. A. J.

"BEAU BROADWAY" JOINS MUTUAL

Arthur James, who for several years has been Sunday magazine editor of the New York "Morning Telegraph," and as "Beau Broadway," has made "The Town in Review" one of the brilliant paragraph columns of the newspaper world, severs his connection with that newspaper on May 25, to become associated with the publicity organization of the Mutual Film Corporation.

Mr. James will make his headquarters in Los Angeles and from that point will direct the special publicity in which the Mutual now proposes to engage. Mr. James is one of the many prominent newspaper men who have been claimed by the motion picture industry's rapid growth to push to still wider limits its prestige and popularity.

UNIVERSAL RESCUES AMERICANS

Twenty American refugees were taken off the coast of lower California by the Universal yacht recently. The "Lucille Love" players were cruising down the coast, looking for suitable locations for the series, when the director noticed a crowd on the bank signalling to them. They were taken off, it is said, just in time to prevent a large number of Mexicans from capturing them.

TO PRODUCE CHAMBERS' NOVELS

The All Star Feature Corporation have made arrangements with Robert W. Chambers for the filming of "The Fighting Chance" and "The Firing Line," two of his best-known works. Work on these will be commenced some time in the late summer. Just who the star will be has not yet been announced.

SHUBERT BUYS SECOND RAINEY FILM

Lee Shubert has bought the second Paul J. Rainey African Lion Hunt pictures, and these will be exhibited in his theatres in this country. The purchase was made in London. The feature of the new pictures is a lion shot just as he was bounding at the camera.

FILMING OUTLAW'S LIFE

Al Jennings, the former outlaw, has given out a statement in which he says the filming of his former life will be a wonderful lesson to many. The pictures are being made by the Thanhouser company in New Rochelle, N. Y., under the direction of Carroll Fleming. The film will follow the story as told in the "Saturday Evening Post."

Producers Attack Federal Censorship

Mutual and Universal Through Their Attorneys, Protest House Bill Before Committee on Education at Washington—Canon Chase Assails National Board of Censorship

THE Mutual Film Corporation and the Universal Film Manufacturing Company have formally declared war on the bills now in Congress to establish a Federal Film Censorship Board. Walter N. Seligsberg, of 55 Liberty street, New York, attorney for the Mutual, and Jacob Schedechter, representing the Universal, recently appeared in Washington before the House Committee on Education and argued at length against the bill the committee has under consideration.

The attorneys return for a second hearing before the committee on Saturday, May 16.

Rumors are that the committee intends to present a favorable report on the bill to the House, in spite of all the protests manufacturers have made against it.

Canon William Sheaf Chase, of Brooklyn, N. Y., on May 12 delivered a serious blow against the present National Board of Censorship, which has the support of most of the exhibitors of the country, by declaring to the committee that the board is merely a tool of the manufacturers.

Dr. Chase, by the way, wrote the present bill for the House, which establishes a strict censorship and charges a dollar a film for Federal inspection.

National Board to Fight Censor Bill

THE Hoke Smith bill, providing for a new national board of censorship composed of appointees of the President, will be vigorously opposed by the present National Board. The bill is at present before the House Committee on Education and Dr. Orrin G. Cocks and other social workers connected with the board, will appeal to them this week.

The interest of Senator Smith, it is said, is aroused by Canon William Sheafe Chase, of Brooklyn, and the Woman's Municipal League, who have long opposed the present league.

Charges of many kinds, from inefficiency to corruption, have been made against the board by its enemies, Dr. Cocks says. They have also questioned the impartiality of its censorship. According to the board's last report, sixty to eighty per cent of the total budget was contributed by manufacturers.

The National Board contends that if the powers of censorship shall be given over to political appointees graft is sure to enter into the proposition. It is on this that they will base most of their argument in Washington.

The present board was founded in 1909 by Charles Sprague Smith of the People's Institute. Ninety-seven per cent of the films exhibited in this country are shown to them for review.

Lyman Abbott, Felix Adler, Andrew Carnegie, Robert W. de Forest, Hamilton Holt, Marcus M. Marks, Jacob H. Schiff and Rabbi Wise have been board members.

Dallas Exhibitors May Treat with Operators

Strikebreakers Do Damage and Theatre Owners Face Prosecutions on Complaints to City Electrician—Arbitration Now Likely

Special to THE MOTION PICTURE NEWS.

Dallas, Texas, May 14.

ARBITRATION between the striking operators, who have been out for almost two weeks, and the exhibitors is imminent. The boys who have been imported as strike-breakers have caused much dissatisfaction, and the exhibitors are disgusted. They have been forced to buy damaged reels, repair machines and withstand prosecution.

L. Griffon, a non-union operator employed by the Candy Theatre, was fined $5 in the Corporation Court for violating the electrical code. A fire started in the Candy while Griffon was operating a machine. A panic was narrowly averted. The fire started when a film broke and came in contact with the rector. Griffon paid the fine.

Eight complaints against managers of theatres have been filed by the city electrician.

These affidavits aver and allege that the booths are not of fireproof construction and that the ventilation is defective. The shows named in the complaints are: Hippodrome, Best, Palace, Princess, Bioscope, Dixie, and two suburban theatres. The cases will be heard in the City Court.

The strike was called when the exhibitors refused to treat with the operators, who demanded shorter working hours and contracts. More than twenty men are without jobs as a result of the conflict.

PUBLIC CLAMOR BALKS BOSSES' WELL-LAID PLAN TO PERPETUATE OHIO CENSORS

By William Lord Wright

Democratic Attorney-General Decides It Can't Be Done by Way of the Civil Service (at Present) but it May Be Safe to Try It Later—How M. A Neff Had His Way and His Say on the Board—The Humbling of State Boss Finley

Have the Democratic bosses of Ohio seen the hand-writing on the wall?

Are they beginning to have a suspicion that perhaps they are not monarchs of all they survey?

So it would seem, for Attorney-General "Tim" Hogan has handed down an *ex cathedra* opinion to the effect that the Ohio Board of Film Censors cannot be classified under the civil service.

This decision comes as a surprise and a shock to good Ohioans who have been used to seeing the "tried and true Democracy" have what it wanted when it wanted it, as far as matters of state government are concerned.

So out of keeping with ordinary Democratic procedure is this decision of the Honorable Tim, that disrespectful persons have whispered that the fight already waged against the Censor Board has made the administration fearful of going too far. They thought the "dogs" were asleep until they woke up and began to growl, and now the politicians, it is said, prefer to wait until they have begun to doze again before the machine tries any more of its railroading tactics.

POLITICS AS PLAYED BY A CENSOR

Harry Vestal, of Ada, second city of Hardin County, Ohio, political preserve of Boss Bill Durbin, purchased the Ada "Record" after a few months' service as Ohio Censor of Motion Pictures. At the head of his editorial column he printed that "no one else on earth had any interest in the paper aside from himself and the members of his immediate family."

He is a SELF-PROFESSED REPUBLICAN, but politicians state that the "Record" is to oppose the "Herald" which is also published in Ada, Ohio. The "Herald" is a strong supporter of Frank B. Willis, of Ada, leading Republican candidate for Governor.

Durbin is bitterly opposed to Willis, who has a strong following in Hardin County, and he never will forget nor forgive Willis for defeating him (Durbin) for Congress.

Mr. Vestal was very active in the support of Mr. Hazlitt, the Bill Durbin candidate for Postmaster of Ada. He WORKED HARD FOR THE DEMOCRATIC MACHINE CANDIDATE according to Ada people.

State Boss Finley at Last Humbled

The exhibitors of Ohio are breathing easier on this point for the moment, *but the "gang" is ready to make another attempt to "civil-service" the censors at the earliest opportunity.* The following "dispatch" appeared Monday exclusively in the Dayton "Daily News," the newspaper owned by Governor Cox:

CENSOR LAW CRITICISM EXISTS IN IMAGINATION

Columbus, O., May 11.—"All this criticism of the Ohio censor law and action of the censor board is pure buncombe," said M. A. Neff, of Cincinnati, president of the Motion Exhibitors' League of America, when he called on Governor Cox to-day. He said motion picture exhibitors and film-makers favor the law and criticism comes from persons in Cleveland disgruntled because they did not secure appointments on the censor board.

It is said that Neff had been called in by the Governor and his advisers, who are alarmed over the storm of protest caused by the revelations printed in the Motion Picture News, and the decisive opposition instituted by most of the Ohio exhibitors of motion pictures.

The statement of Mr. Neff is characteristic and was made for circulation in Ohio Democratic newspapers.

It will be noticed that he does not deny that Finley, Durbin, Cox and himself dictated the appointments; that all would-be censors took a pledge that they would devote their entire time and attention to censoring and that—

Mrs. Maude Murray Miller writes for the "Columbus Dispatch," does "welfare" work, and censors motion pictures, and

Mr. Harry Vestal conducts a newspaper, a theatre, and censors motion pictures.

They do say that the Governor and his advisers are somewhat disgruntled with Mr. Neff, but we will have more to say on this subject later.

A Columbus conference was held during which Neff was commanded to "do something" to offset the criticism.

Another source of consolation for the harassed exhibitors of Ohio, however, is the humiliation of the machine in the fine imposed upon Democratic Grand Mogul William L. Finley for his self-confessed violation of the civil service laws. A pro-Cox newspaper—the Cincinnati "Enquirer"—thus reports the humbling of the mighty chieftain:

"Columbus, Ohio, May 5.—Acting under the advice of his counsel and through agreement with Prosecuting Attorney Edward C. Turner, William L. Finley, chairman of the Democratic State Executive Committee, to-day entered a plea of guilty to a technical violation of the state civil service law and was fined $50 and costs. Other persons indicted with him for the offense were dismissed.

"This result flows from the interpretation of the new law by Judge E. B. Dillon, who held that a press bureau is a political party agency. The grand jury refused to act upon the testimony until it received this interpretation, Attorney-General Timothy S. Hogan taking opposite ground.

"The contention of the defense was that a press bureau is the agency of a state administration and not of a political party. While this may seem a fine distinction, it is to be remembered that the claim is made that 100,000 Democrats in Ohio are opposed to the state administration as now conducted.

"Finley and the others concerned were indicted for "being concerned" in receiving money from persons in the classified service for partisan purposes."

A light penalty, eh? Perhaps this occurrence has nothing to do with exhibitors or film censorship. Stop a moment.

Reflect that William L. Finley is "master of ceremonies" in Ohio and supreme ruler of the state, and then read this editorial from one of the state newspapers that has the independence to oppose the machine:

TRAVESTIES ON JUSTICE

"There is no doubt that cases similar to that of William Finley, who pleaded guilty to corrupt practices and was fined $50 and costs, serve to encourage men to violate the law.

"In the eyes of every man, the law is supreme and ordinarily every man attempts to observe the law; tries to live up to the letter of it, because he realizes that the law is just as good as he makes it. But when men like William Finley face the bar of justice and admit guilt, plead ignorance—then do other men learn to look lightly upon the law. And when men shall all look lightly upon it a state and possibly a nation will be disgraced and become as outlaws.

"William Finley told a Franklin county judge that he had been collecting money from Democratic officeholders to be used in promoting the interests of the party. He did not go into details. He did not recite the fact that practically every man who holds a public job under the administration of James M. Cox has been assessed. It is not a new custom, but under the present law it is an illegal one, and the man who practises it, stands liable to sentence.

"William Finley and those indicted with him for collecting campaign funds—they call it collecting but it is simply telling a man in public office he has to pay tribute or lose his job—went before a judge and pleaded guilty to what is nothing more than pure and simple blackmail. Then he paid a fine of $50 and costs. That was almost as much as any one of the men assessed paid into the campaign fund which Finley has planned, controlled and will still go on controlling. Even an oil inspector at a salary of $25 a week is forced to pay $50 a year—that much at least—to help maintain the 'press bureau.' There is said not to be a man in the administration of Gov. James M. Cox to-day but upon whose salary tribute is levied by Mr. Finley. The moment that tribute is not forthcoming there may be a new man on the job.

"Recently enacted Ohio laws sought to correct this. They were so framed as to make the ordinary man fearful of prison bars, and it was believed generally that no man would dare violate them.

"William Finley has told a Franklin county judge that he dared to violate them. And the judge never mentioned such a thing as penal servitude. He made the fine about what it would have been if William Finley had pleaded guilty to taking one man's umbrella instead of many men's money. The judge assessed a fine about in keeping with a petit larceny case.

"It is such travesties upon justice that cause men to look lightly upon the law. And when many men grow to look lightly upon the law it is a dangerous thing for any state or any nation. It is also another case of 'the man higher up' being told to go sin no more, while the man lower down is sentenced to penal servitude in the state penitentiary."

He Laughs Best Who Laughs Last

To show the attitude of the Cox-Neff-Finley coterie that is now running the affairs of Ohio, we shall reproduce a recent dispatch that appeared in all the newspapers friendly to the triumvirate.

The Cincinnati "Enquirer," which formerly employed Governor Jimmie Cox, and which is published in Neff's home city, printed this inspired Columbus "dispatch" which we reproduce, headlines and all:

MERRY HA HA ELICITED

From State Officials by Talk of Censor Law Referendum.

Special Dispatch to "The Enquirer"

"Columbus, Ohio, May 7.—Dispatches from Cleveland saying that the Cleveland Photoplay Exhibitors' Board of Trade have appealed to 1,000 exhibitors of moving pictures to help secure a referendum on the censor law created considerable amusement here.

"The act has been in effect for many months, having been enacted a year ago. It is now too late to secure a referendum, although initiative petitions for the repeal of the law might be got up. They could not be voted on until November, 1915.

"Referendum petitions must be filed within 90 days after a legislative enactment is filed with the Secretary of State."

The Ohio exhibitors of motion pictures have indeed received the "merry ha ha." They were first given it when the present board was saddled upon them and prices for films boosted, and they have been given the "merry ha ha" ever since by Messrs. Neff, Cox and Finley, responsible for the board, and who now derive great amusement from the efforts of the exhibitors of boss-ridden Ohio to free themselves of "The Little-Old-Man-of-the-Sea-like political burden.

"Considerable amusement" is created by the well-meant efforts of the exhibitors to secure a fair deal.

It may be discovered after the next national convention of exhibitors that "who laughs last laughs best."

How Mr. Neff Had His Say on the Board

The mention of Mr. Neff's name reminds me that this is as appropriate a place as any to relate a few of the facts regarding the activities of Mr. Neff in keeping the writer off the Ohio Board of Censors.

It was in July when the writer approached Mr. Neff in New York City, at the request of substantial exhibitors and others and asked if there would be an opportunity to serve as secretary or member on the newly created board for a time.

While the writer is Republican in politics, yet the statement of "no politics" was so insistent that some credence was placed in it by those not acquainted with Democratic manipulations in Ohio. Mr. Neff was rather non-committal during that interview. He excused himself early.

I recalled to his mind that I had supported him editorially in the past and would be in a position to look after the exhibitors' interests fairly.

Late in July I again wrote to Mr. Neff stating that I had been urged to apply for membership on the Board of Censors and asking him for his support. *Just a line or so in reply and the real subject evaded.*

Early in August, after my endorsements had gone in I received a 'phone message from John R. Cassidy, clerk of the House of Representatives, who lives in Bellefontaine, Ohio, asking that I come to Columbus to call on the Governor at his request. I called on the Governor in company with Mr. Cassidy.

As we entered the outer office we were accosted by George Burba, who formerly was editor of the Springfield "Daily Sun," who then went to Dayton, became editor of Gov. Cox's newspaper, the Dayton "Daily News," and who was appointed by Cox as his private secretary when he was elected governor.

"Can't Serve? She'll Serve, All Right!"

"Mrs. Miller has been appointed a censor; fine!" asserted Mr. Burba.

"But she cannot serve," said Mr. Cassidy.

"Why can't she serve?" demanded Burba.

(*Continued on page 65*)

Do Exhibitors Want Censorship?

Producers and Exhibitors Should Be Their Own Censors, Says Kansas City Exhibitor—Local and State Censorship Actuated by Graft, Buffalo Exchange Man Declares—Significant Opinions from Milwaukee and Chattanooga Exhibitors

CONTINUING the exhibitors' symposium, begun in THE MOTION PICTURE NEWS of May 16, on the question of censorship, another group of opinions from prominent exhibitors of the country is submitted as indicating "which way the wind blows."

One of the most significant is that of Joseph L. Stiebel, manager of the Apollo Theatre, Kansas City, Mo. THE MOTION PICTURE NEWS does not agree with Mr. Stiebel that censorship of some kind is necessary, but the NEWS earnestly commends to the attention of the producers of the country Mr. Stiebel's criticism, as expressed in his words:

"If more care were given to the producing end with the idea of elevating rather than lowering the motion picture drama, then there would be no talk of censorship."

THE MOTION PICTURE NEWS wants the opinions of the exhibitors on this subject. It does not matter whether they agree with those of the NEWS or not. They will be welcomed and published.

ONE EXHIBITOR'S ANSWER

"The average theatre audience wants to see a picture that is thrilling, gripping—a picture that tells a good story, the theme palatable."

"Some pictures to-day are bad. They pander to a depraved taste and are objectionable to the public. The manufacturer himself should eliminate those pictures. It should not be left for a politically-appointed censor."

"If more care was given to the producing end with the idea of elevating rather than lowering the motion picture drama, then there wouldn't be any talk about censorship."

"The pictures from some companies I accept without a thought. I know they are good and clean and unobjectionable. Other companies must be constantly watched or something salacious will be slipped in. That's why some people demand censorship."

"The best censor of the motion picture is the exhibitor himself. He, and he alone, should exercise all the censorship powers."

Observations of Joseph L. Stiebel, manager of the Apollo Theatre, Kansas City.

"CENSORSHIP as we have it has been a joke," began Joseph L. Stiebel, as he waited in the local office of a film exchange in Kansas City for one of his daily releases. The question of censorship—national, state and local—had been mentioned, and he was asked to tell how it had worked out in his theatre, the Apollo, probably the best-known picture house in the residence district of Kansas City. Certainly, none in that city has made greater profits or plays to better audiences than does his.

"One thing must be understood," he went on. "There can be a proper censorship, fair to manufacturer, exhibitor, and patron, but that can only be through and by one who appreciates art—a man who can judge as to the merit of a picture and who knows whether or not a picture teaches or points a moral.

"Then censorship will be fair—*but is fair censorship possible when local, state and national conditions are governed by factional political gangs? The censor must be above politics.*

"But there must be a censorship of some kind over the 'movies.' The average picture exhibitor of to-day knows that and recognizes that.

"He knows that his average audience doesn't want to see harrowing death-bed scenes, long-drawn-out murders, and what I call the 'traffic in souls.' But the producer continues to send out that class of picture and something must be done.

"I have found that the average theatre audience wants to see a picture that is thrilling and gripping and even if it doesn't possess those qualities, it must be a picture that tells a good story and the theme must be palatable although at times it touches the risque.

"But it must only touch and not continue on that subject sufficiently long that the unclean idea may be impressed forcibly upon the minds of the watchers.

"Producing companies to-day are reaching a high level of perfection. *Some of them send out pictures that can be accepted without a question by any exhibitor. And I name [illegible] their films.*

"But other companies, desirous of pandering to a certain depraved taste, must be continually watched. Those companies—and they are becoming fewer every year—are causing this demand for censorship. **WITHOUT THEM IT WOULD NEVER BE HEARD OF.**

"But those companies confront us. And the exhibitor must be careful—I know how easy it is for the reputation of cleanliness built up through many years to be thrown away by the exhibition of one or two salacious pictures.

"The picture show of to-day is forging ahead, not backward; it is approaching the legitimate stage in its solidity and its hold upon the American people.

"The individual exhibitor must be the one to keep it on its present high plane. He should prevent the showing of pictures that are objectionable to the public and bring up improper thoughts in the audience.

"That can be done easily. In a city of this size, there are a few 'first run' houses. The exhibitor may view all the pictures he will show there before they come to him. He may read the scenario synopses and the reviews of the motion picture journals. With those three sources of information there should be no reason why he should ever show any picture the least bit objectionable..

"That is my solution of the censorship problem.

EVERY EXHIBITOR HIS OWN CENSOR.
EVERY MANUFACTURER HIS OWN CENSOR.

"The producer should take more care in the picture he produces. I have seen films that have been absolutely ruined by the introduction of a single degrading scene or even action.

"Those scenes could have been left out or hinted at. The story would have been as well told without danger to youthful or immature minds.

"If more care and attention were given to the producing end with the idea of elevating rather than lowering the motion picture drama, then I believe there would be no censorship agitation."

Joseph Donegan, manager of the Lyric Theatre, Kansas City, Mo.:

"I favor state censorship because it means that I will have full protection for both my house and my patrons.

"I cannot be sure to-day that any picture sent me may be absolutely clean—may be such that it won't offend the women and children who make up a large part of my audiences.

"I do not believe in local censorship as a general proposition; factional politics might enter too strongly to make such a censorship effective. That phase would not be nearly so apparent or possible with state censorship.

"The national board as it now operates is not successful. Many of their pictures, I find, should never have been shown. They have passed religious pictures which have offended certain creeds, and I do not believe that should be allowed. But worse than that, many pictures bearing their O. K. touch too broadly and directly upon the most delicate of sex subjects."

P. A. Engler, manager local branch, Mutual Movies, Kansas City, Mo.:

"Film censorship as it is handled in Kansas City is satisfactory to me. It is operated there through the board of public welfare, a non-political branch of the city government, which works in conjunction with the national board.

"The local board has no direct powers, but only carries out the wishes of the national censors. It gets their periodical lists of cut-outs and recommendations and sees that they are carried out.

"The censorship problem must be worked out, if at all, through a national board. Censorship in that way would be more inclusive, less expensive, and more satisfactory. I believe the board should be elective in some manner, either by the exchange men or the exhibitors. Then there would be no danger of politics.

Lawrence H. Smith, manager of the new Lyric Motion Picture Theatre in Chattanooga, Tenn.:

"I am not in favor of any kind of censorship because I think the film manufacturers realize too well that their ultimate success depends absolutely on the quality of the films they produce, and that they will not be foolish enough to make pictures that are obnoxious or suggestive for that would mean that the people would not patronize them and their sales would fall off.

"I do not believe that any person or set of persons should have the right to decide arbitrarily and finally whether a picture is good or bad. I do think the National Board of Censorship is a good thing and if it came to the point of absolute necessity of censors, I would prefer the National Board, where the decisions will be final, and finally recognized in each state and city.

"We have no censorship board here, although the question was agitated a short time ago. It died through what seemed to be a lack of general interest and a realization of the difficulties of adequate censorship.

"I believe that the solution of the problem depends absolutely upon the exhibitor, and by this I mean that when the exhibitors absolutely refuse to show objectionable or suggestive pictures that that class of pictures will be forced from the market."

E. Meadows, manager of the Special Feature department of the General Film Company in Buffalo:

"The observations of an exchange man made over a territory covering several Middle Western states absolutely checks the consensus of opinion recently expressed in THE MOTION PICTURE NEWS and was neatly condensed in a recent issue.

"It is the unanimous opinion among picture men that such interference on the part of local authorities is actuated purely and entirely by motives of graft.

"To begin with, no well-known manufacturer cares to stake the reputation of his goods on doubtful material, and he will be the last man in the world to imperil his own investment by offering pictures that are detrimental to public morals. It has proven a source of conflict and irritation in every case with an unappreciable result so far as benefits are concerned.

"Censorship, so far as the trade is concerned, can only be a benefit when it is exercised in a constructive manner, that is to say, when real intelligent criticism is offered for the benefit of manufacturers.

"It is obvious that such criticism and suggestions can only come from a body that includes very unusual intelligence, taste and deep concern for the public good.

"These observations represent the boiled-down experience of a man who has talked the subject over with a large number of people who are really on the firing-line of the industry."

Daniel J. Savage, new general manager of the Buffalo, N. Y., branch of the General Film Company:

"I am absolutely against local censorship. A local censor or board of censors would not be advisable, because each man has his own ideas as to what is what in a motion picture film.

"On the journey which the film takes from city to city, each censor would find something objectionable in the picture with the result that before it has gone the entire circuit there is no film left.

"I am strongly in favor of a National Board of Censorship and local censors and officials should abide by the decision of this board.

"What is good enough for New York and other Eastern cities is good enough for Buffalo. So far, Buffalo has been fortunate in not having any censor troubles, but we must be on the lookout for what I consider 'Buffalo's greatest evil,' for such it would be, if a censor were appointed.

"From what I understand, the whole movement is nothing but a political one, and makes a place for some one of the 'faithful' for whom a job must be found by the local boss.

"Censorship locally would be a great hindrance to the film exchange."

Exhibitors and exchange men of Milwaukee, Wis., are as a whole almost unanimously opposed to censorship, though all appear well satisfied with the National Board. Although no one would allow himself to be quoted, many expressed an opinion that the irresponsible exhibitor had much to do with the present agitation for censorship. This opinion was not only prevalent among exchange men, but exhibitors both large and small as well.

Many looked upon censorship of any sort as an unwarranted infringement on a man's constitutional rights and seemed to regard the National Board as a rather necessary evil caused by the fly-by-night exhibitor.

J. P. Frueler, of the Mutual Film Company, when asked whether he was in favor of state censorship, said that he was not, and was against censorship of any kind. In reply to the question as to whether or not he thought that the National Board of Censorship was adequate to cope with the situation of eliminating objectionable features in all the releases booked and whether their work conformed with his idea as to what censorship should be, he stated, *"that censorship is unnecessary and un-American."*

He said that he thought politics was mixed in the state and city censorship problem and that there was no demand for state and city censorship, that is a demand of a sincere nature though an artificial one had been created by self-appointed agitators and reformers.

He said that the only solution of the censorship problem was in his opinion to fight the case through the courts and show that censorship is unconstitutional.

Charles H. Phillips, secretary of the Citizens' Commission on Motion Pictures, Milwaukee, replied as follows:

"I consider censorship unconstitutional and subjected to political influence. I consider the present mode of censorship now existing in Milwaukee sufficient. I consider the National Board of Censorship adequate to cope with the situation of eliminating objectionable features in all releases and the local Milwaukee commission has adopted its standard. Politics is not mixed in the censorship problem here, nor is there any public demand for state or city censorship. My personal opinion is to abide as nearly as possible to the National Board of Censorship and force all features not censored to submit to the Milwaukee commission."

Sam Pylet, owner and manager of the Murray Theatre,

(Continued on page 66)

CENSORSHIP IN CANADA

By Chandos St. John-Brenon

National Board Is Desired by the Majority of Exhibitors, but the Possibility of Maintaining One Is Doubtful; Local Censorship Would Still Go on—Best Solution Is That Producers Should Be Their Own Censors

Special to The Motion Picture News.

Winnipeg, Man., May 13.

OPINION in Winnipeg as to film censorship seems a little divided, with the majority in favor of a national board of censorship in preference to local censorship.

There can be no question that by a national board many disadvantages to both exhibitors and exchanges would be eliminated. The reasons for a national board as it would affect Manitoba are obvious to the people interested.

Taking Winnipeg as a fair example, the Winnipeg exhibitors are subjected to a dual censorship—the one from the officials appointed by the city government, the other from the official recently appointed by the provincial government.

While the provincial official, who is similar to the state official in the United States, does not devote his whole energies to the censoring of pictures, he does certainly do some censoring. This double censorship must, of necessity, work a hardship on the exhibitors and the exchanges, who are subject to further scissor application after they have satisfied the city officials.

As a matter of fact, Winnipeg is fortunate in possessing two very level-headed, clean-minded, fair-thinking censors who have, in a great measure, governed themselves by a set of hard-and-fast rules.

POSSIBLY to some their ideas may seem, to a certain extent, narrow and the final result not all to be wished, since, while much of what they consider not nice may not be actually seen on the screen, the knowledge that such has taken place is there all the same.

But neither of the Winnipeg officials have set themselves up to be governors of the morals of the community, rather they endeavor to be guiders.

All killings, suicides and desperately brutal assaults are cut out of a film. Nor is a scene which actually shows a person committing any theft, or a stage coach being actually held up, permitted to be thrown on the screen. Nude women or suggestively indecent pictures are, of course, banned.

Yet, while the censorship is strict, the two local censors do not carry it to idiotic lengths. The result is that the exhibitors and the exchanges are on the most friendly terms with the eliminators and themselves, by eliminating much that might be considered objectionable, materially assist the officials.

To such an extent is this co-operation carried that the censors themselves know that certain managers never will, under any circumstances, permit objectionable features, or even features which the censors might consider risky, to appear on their screens. In this manner much of their work is saved them, since secure in this knowledge they do not have to continually watch the films.

But the exhibitors of Winnipeg themselves know full well exactly what can or cannot be shown on the screen, having learned by the rules laid down by the censors.

In spite of this fact, however, it must be admitted that sometimes seemingly very useless cuts are made. But over and above these city officials is the provincial censor, and he, too, can come along at any moment and find objectionable features in films which have passed the city officials.

This, to say the least, is very unpleasant to exhibitors and ruinous to films. Again, in various points of the province many films which have been strictly censored here, are again slashed in the smaller towns where other censors have been appointed. So that the provincial censor will pass a picture here, yet the outside points may cut it all to pieces.

A NATIONAL board would stop all this, **BUT** is a national board feasible? It is doubtful. It cannot be understood by local exhibitors why the seal of approval of the Ontario board of censors on a picture is not accepted here in Winnipeg and in the rest of Manitoba.

And it certainly is not, for many cuts are made in pictures which have been passed by the Ontario board.

Surely the moral ideas of one province should not differ from another. Human nature is the same the whole world over. Susceptibility is the same the whole world over, save that it differs according to the person.

But it would be too much to assume that the susceptibilities of an Ontario child are greater than a Manitoba child, or that a child of New York should have finer susceptibilities than a Canadian child.

Under these circumstances it is not surprising that at many points in the province there is a strong feeling that some uniform censorship should be arranged rather than the higgledy-piggledy system now found throughout the Dominion.

With the majority in favor of a national board of censorship and the opposing minority a very small minority, it has to be admitted that a national board would be a solution of the present serious difficulty, for serious difficulty it is. But could a national board of censorship be formed? Again the answer is doubtful!

OPPOSITION is bound to be met with from many sources. The provinces in the great West are proud of their independence, and it is very doubtful if the authorities would permit outsiders to settle upon a standard of morals, using the word "morals" in its broadest terms, when it affected their own particular province.

The same applies to cities in the West. Those who govern the cities are jealous of all that appertains to the general welfare, and especially so when it comes to "morals," and, it is pretty certain they would not give up the government of those morals without a bitter fight.

City officials in growing cities like to have a finger in the pie of "public welfare," and upon so vital a question they are not likely to stand by and see the matter settled without their taking a very important part.

Those who know western Canadian cities will appreciate this point.

So that it is safe to assume, and with no very great effort of imagination, that even were the National Board an established fact, there would still be the local censor.

As far as the provinces themselves are concerned, the matter could doubtless be arranged satisfactorily by proper representation of every province on the board. But again, where would the cities come in?

Again, in the matter of the provinces—it could not be otherwise where party lines and party spirit is so tightly drawn in the provincial and dominion governments—it would not be the best man who would get the position, but the most useful man to the party.

THE censoring of all pictures which come into the Dominion of Canada would be a big undertaking and, delightful as are pictures, it is doubtful if "big" enough men would devote their whole time to looking upon them, even though it was to uplift the morals of the great country.

By "big" men is meant men capable of being big enough, broad-minded enough, refined enough, and clever enough to decide where the line must be drawn without crippling the industry.

Big men want big salaries and to have proper representation with assistants and headquarters, etc., an enormous sum would have to be expended annually. There would be but very little financial support derived from the pictures.

It would hardly be fair to tax every picture with more than a nominal fee for censorship, as is done now even though such pictures have been passed in Ontario. The fact that exhibitors pay high licenses should protect them from being again taxed heavily, so that there would be but little revenue to assist in the upkeep of an expensive administration.

THE whole question could be, and can be, solved by the manufacturers themselves.

The matter is in their hands. They themselves could be the censors for the entire country.

If their object is not to transgress the laws of morality and decency in their anxiety to amass much wealth, if their object is to educate with clean and wholesome amusement fit for the youngest and most untutored mind, then they have the settlement of the matter in their own power, which could be brought to a successful conclusion in less than a year.

The producers and manufacturers could band themselves into one mighty association, augmented by government representation of the highest possible standard, and by holding meetings, having discussions, and planning carefully, could lay down a system of rules for pictures which would earn the endorsement of the continental community as well as the endorsement of the federal government.

In this manner could the output of moral-building pictures be governed.

In this manner could a standard be set which the producers themselves could keep up and which would not only enhance competition, but would result in far finer results and far finer pictures.

It surely would be a very simple matter for the clever heads of the great film concerns who keep their fingers on the pulse of the public, by just such an amalgamation to eventually eradicate such evils as may now be found in pictures which, justly or unjustly, necessitate censorship and thus, by standing by a set of hard-and-fast rules, and by virtue of the unanimous decision of men to produce pictures which could in no way offend, a result would be achieved which no national board of censorship could achieve.

The question of government censorship would die of itself. Censors would have nothing to do and so eventually, with their reason for being gone, there would not be any more. Surely such a solution is "a consummation devoutly to be wished," nor is it without the bounds of possibility.



TELL ACCEPTS THE LEADERSHIP
Scene from "Wilhelm Tell," (Greene Feature Photoplays, Inc.)

FOX CONTRACTS FOR WHOLE BALBOA OUTPUT

As announced in THE MOTION PICTURE NEWS in the issue of May 9 William Fox, head of the Box Office Attraction Company, of 130 West Forty-sixth street, New York City, has contracted for the rights to all the products of the Balboa Feature Film Company for the United States, South America and Canada,



WILLIAM FOX

through Herbert M. Horkheimer, president of the Balboa company.

The Box-Office Attraction Company will be agents for these pictures in New York City and state, Northern New Jersey and New England, and will dispose of the remaining territories. Abraham Carlos will manage the state-rights department of the Box-Office Attraction Company.

The first state rights to be sold will be "St. Elmo" in six reels and "Will o' the Wisp," made in Southern California at the time of the last flood. Public exhibitions will be given buyers at the little theatres of the company at the Forty-sixth street offices.

GETTING AN ANGLE ON THE NEW LAW

Wilkes-Barre, Pa., May 13.—Owners and managers of motion picture houses in Northeastern Pennsylvania have been "burning the midnight oil" during the last few days in an effort to become thoroughly informed on the rules and regulations just issued by the State Board of Censors

Exhibitors in this vicinity are pleased with the rules, and, in expressing their opinion of THE MOTION PICTURE NEWS representative, say the new code will do much to uplift the standard of the houses.

Sunday Battle Lines Drawn in Birmingham

Ministers' Protest Forces Exhibitors to Drop Plan for Sabbath Opening, but They Are in the Fight to Stay and Declare the Business Men of the City Are with Them

Special to THE MOTION PICTURE NEWS

Birmingham, Ala., May 13.

DEVELOPMENTS of extreme interest are expected in Birmingham within the next thirty days in the controversy between the Birmingham motion picture exhibitors on the one side and the city commission and the Pastors' Union on the other side over Sunday pictures.

For over three years the Sunday motion picture idea has been agitated in Birmingham at different intervals and the scheme has always met with live opposition headed by the pastors of the city, who claim that the open shows on Sunday are a violation of the Sabbath law, both religious and secular, and would result in much harm.

The preachers claim that the competition of the picture show would be felt by the churches.

A few days ago President A. A. Wall, of the Birmingham Motion Picture Exhibitors' Association, and one of the most prominent exhibitors in the South, gave out a public announcement that all the shows in Birmingham would be open the following Sunday, stating that he had appeared before the Pastors' Union and had secured their consent.

President Wall, who operates the Alcazar Theatre in Birmingham, planned to charge no admission to the shows, but open them on Sunday afternoons from 2 to 10:30 o'clock, and have a lady seated just inside the entrance with a collection plate so that all who desired could contribute whatever they wished.

Mr. Wall states that this scheme is being carried out now in Dallas, Tex.; New Orleans; Jacksonville, Fla.; and many other Southern cities, and that practically every person who enters the show will throw into the collection plate his regular admission, just as if he had purchased a ticket at the box-office.

THE day after Mr. Wall's announcement was published in the morning papers, however, a strong committee from the Pastors' Union, headed by Dr. Henry Atkins, president, appeared before the city commissioners with a strenuous protest, stating that, evidently through a misunderstanding, Mr. Wall was wrong in claiming they had indorsed his plan and that if he was determined to go ahead, they were prepared to organize the forces against him and fight him to the finish.

The commissioners held that the subject was not worth throwing the city into such a controversy, one side against another, and requested Mr. Wall to drop his scheme, which he has done for the present.

Local exhibitors, however, state that there is good reason to believe that a compromise may be reached within the next week or two. They say further that they are going to keep agitating the question until Birmingham gets Sunday moving pictures. It is now one of the few cities of its size in the country which closes motion picture shows on Sunday.

BUSINESS men, merchants, corporation officials, and industrial men in general, it is said, will support the motion picture show men for Sunday pictures, believing that there are many people who will thus get to see a show who find it impossible through the week to attend. Further, it will afford some place for visitors and the traveling public to spend a few hours on Sunday, for at the present time Birmingham is as "dead" on Sunday as a country hamlet. There is no place to go but to church or to the parks.

The exhibitors had promised to run films on Sunday of only the highest class, such as educational, religious, moral plays of a high standard with no Western or slap-stick comedy stuff.

They told the pastors and the commissioners that they had the interest of the public as much at heart as anyone else and they believed that they could do as much good, if not more, toward the uplift and improvement of the moral and intellectual standards of the community by Sunday shows than any other agency in the city.

The amusement parks, with all their frills and amusement devices, are allowed to operate here on Sunday; drug stores, cigar stores, soft drink and ice-cream parlors, cafes, and so forth, are all allowed to operate.

There is no doubt that if the issue comes down to a last stand, the local exhibitors will enforce the blue laws and compel the commissioners to close up everything on Sunday.

The exhibitors decline to discuss this phase of the question, but they admit they are in the fight to stay and there is no doubt but what they will come to this if compelled to do so by the city officials and the opposing factions to Sunday pictures.

AN unique and clever advertisement was used last week by Mr. Wall, owner and manager of the Alcazar theatre, while running the film entitled "The Secret of the Well."

A full-sized, old-fashioned well with a fully rigged "well sweep" was fixed up in front of the theatre, with a bucket hanging to a rope on one end of the pole. A touch of realism was added by moss and flowers about the well and from out between the bottom boards of the old well peeped a little rubber snake who looked like the real thing.

Mr. Wall states that there is no doubt the little display made him hundreds of dollars, for the crowds just poured past the box-office.

By persistent newspaper advertising H. M. Newsome, owner and operator of the Trianon motion picture theatre in Birmingham, has impressed the public with the fact that the theatre contains a pipe organ as large as those in most of the churches of the city.

Many people have been heard to say: "Let's drop in here and hear the pipe organ a moment." Mr. Newsome employs an expert musician to play the instrument. Business men state that nothing quiets their nerves as much.

At this theatre Mr. Newsome says he tries to keep good drama and high-class comedy films on the program, and there is no doubt but what it has become one of the most popular theatres in the city, drawing especially from the business and professional men and society women, but of course from all classes, too.

At this theatre Mr. Newsome runs the "Adventures of Kathlyn" pictures every two weeks and they have developed a strong following. The story is published every Sunday morning in the Birmingham Age-Herald and on "Kathlyn" days at the "Trianon" it is always difficult to get a seat. RALPH R. SILVER.

NEW HOUSE FOR WILMINGTON, N. C.

Jacksonville, Fla., May 13.

George C. Warner, of Jacksonville, Fla., of the Montgomery Amusement Company, which owns a chain of high-class motion picture theatres throughout the South, is planning the establishment of a theatre in Wilmington, N. C.

The company has three theatres in Jacksonville, two in Savannah, one in Atlanta, one in Columbus and in other cities in the South.

Appeal Sunday Opening Cases in Kentucky

Reformers Throughout State Watch for Outcome of Fight Between Frankfort Exhibitors and Prosecutor—Spirited Contest Is On

Special to The Motion Picture News

Lexington, Ky., May 13.

THE motion picture men are having their troubles at Frankfort, the state capital. They have an idea at that town, which is the capital of the state, that it is "wrong" to have motion picture houses in operation on Sunday. Consequently, the public prosecutor, who is serving his first term, began to have all owners arrested and attempts made to fine them.

Sometimes they were fined, and sometimes they were not, but all the time they kept their houses open and they were filled to the brim at every performance.

The cases in which the operators were found guilty were at once appealed to the higher courts, where the entire matter will be fought out.

These cases are being watched carefully by the reform element in cities all over the state, and if the operators lose, an effort will be made to stop the showing of motion pictures on Sunday in every town where there is an element which desires to stop such amusement.

The motion picture men use as an argument that in every city of any size there are a lot of people who work too late or are too tired at night to go to a motion picture show, and that their only chance of recreation is on Sunday.

They point to figures showing this is correct in comparing the Sunday attendance with that on other days.

J. M. Ross.

Rochester Ministers Shut Out by Mistake

Had No Formal Invitation to Attend State Convention, Say Clergy—Letter Asking Them to Attend Never Reached Association

Special to The Motion Picture News

Rochester, N. Y., May 14.

AN aftermath of the state convention of exhibitors came out here in the papers after the meeting had dispersed. It was a statement from the Rochester Ministerial Association that no formal invitation had ever reached that body to attend the convention, and take part in the discussion concerning the opening of picture houses on Sunday.

The association had discontinued its meetings for the season, it seems, by the time a letter was written to one of the members, notifying him of the convention, and of the desire of the exhibitors to have the ministers present to hear what was said concerning Sunday opening. A day or so after the convention a member of the association wrote a letter to a local newspaper explaining the situation and telling why no representatives of the ministers had been present.

They would have liked to attend, they said, and wished the public to know why they did not.

It was an unfortunate incident, as much good might have been done the exhibitors' cause if the ministers had heard the proceedings, and what the motion picture people had to say concerning opening their houses on Sunday.

One of the topics discussed in the corridors, but not in the open convention of the exhibitors, was the fact that the Monroe Avenue Methodist Church has a motion picture outfit and frequently displays films on Sunday evenings.

Of course, it is not for money directly, but many persons are attracted by the display, but so far no police judge has decided that it is a nuisance, as the Albany police court judge decided concerning the house that opened there recently on a Sunday.

"Rochester is always willing to entertain the motion picture exhibitors of the state, and we hope that the state body will vote to come here again soon," said President A. N. Wolff, of the Rochester Motion Picture Exhiibtors' League, after the state convention had closed. The exhibitors, apparently, feel the same way about Rochester, for all seemed to enjoy their visit here.

KLEINE THEATRE OPENS IN NEW YORK

The Candler, New York's newest motion picture theatre, opened its doors on May 7 to a large number of invited guests. "Antony and Cleopatra," the tremendous production by George Kleine, was the opening attraction. The theatre will be used as a motion picture house during the summer, but in the fall will go in for the "legitimate" drama.

The theatre represents an investment of $750,000, it is said, the lessees being George Kleine, Cohan & Harris, and Sol Bloom. It is one of the prettiest theatres in New York. There are 625 seats on the ground floor and 575 in the one balcony. An organ valued at $40,000 will be installed later.

NEW WARNER STAR

Among the latest notable additions to the artistic staff of Warner's Features, Inc., is Miss Valentine Grant, who is now being featured in "A Mother of Men," a story of the Civil War, which will shortly be released by this company.

Miss Grant, who has a fine coloratura soprano voice, once believed that



VALENTINE GRANT

her mission was to be the operatic stage. Sid Olcott, however, the well-known Warner director, seeing in her unusual screen possibilities, decreed otherwise and Miss Grant will be seen in many future Warner productions.

With other Warner players, she recently returned from Jacksonville, Fla., where she had taken leading feminine roles in eight three-reel subjects, which will be released during the coming summer and in which she has registered some unusually good work.

In "When Men Would Kill" and "The Brute," Miss Grant has already shown an unusual talent for the silent art. Incidentally, Miss Grant is a Seattle girl and a suffragist.

EXHIBITOR BUYS RIGHTS TO "THE CHRISTIAN"

E. W. Lynch, owner of the Pleasant Theatre, Worcester, Mass., and the Opera House, Hudson, N. Y., has purchased the rights of "The Christian," the Vitagraph eight-reel production of Hall Caine's famous novel, for the four states of New York, Massachusetts, Connecticut and Rhode Island.

Mr. Lynch is bringing "The Christian" to the Harris Theatre, New York, for an indefinite run on Saturday, May 16.

MAKING NICKELS SPELL SUCCESS

By Walter Sidney Greenough

The Methods That Established Victor and Hubert as "Motion Picture Kings" of Indianapolis's 'Frog Hollow" Are those of Sound Normal Business Success—Others Failed; They Lasted—Read the Reasons

THIS is the story of a simple success in the motion picture business in Indiana. There were very natural methods used by these two Indianapolis men to gain success. But successful people ordinarily are those who use simple and natural methods. It may not be genius, but it works.

Probably every city in America of any considerable size has its "Frog Hollow." I don't know how the Frog Hollow of Indianapolis, Ind., was named. It has several other names, but it has but two kings—in the motion picture business—and they are partners in power.

John B. Hubert and John A. Victor are known wherever they are known as the "Kings of Frog Hollow." They have made a real success of the motion picture business under what perhaps appeared at first to be the most inauspicious conditions imaginable.

"FROG HOLLOW" is a term applied derisively to a section in the city of Indianapolis of which Indiana avenue, for a certain distance northwest from Illinois and Ohio streets, is the center. Indiana avenue, in Indianapolis—with all respect to the sturdy business men who have pioneered and made fortunes there and to a better element than the original which settled there—has, in years past, represented all that is cheap.

The district surrounding this part of downtown Indianapolis has become a negro quarter. There are only a few large buildings there now, though more are being built. Little intrinsic value exists in the smaller buildings along the avenue. That's why the idea of the two Kings of Frog Hollow succeeded.

Victor & Hubert built the first building in Indianapolis to be used solely for the exhibition of motion pictures. No one has contradicted that honor, so far.

They erected this building eventually on the same spot where they picked up the fragments of two or three former attempts to make the business pay in Frog Hollow and welded them into dollars and cents for their own pockets. They started out in a little sheet-iron building, with no roof. To-day they are contemplating erecting a motion picture house on the site that will cost well up in five figures. In five years the two have owned seven motion picture houses in Indianapolis—all the outgrowth of their idea in Frog Hollow.

A bit more of dry history and then the two "monarchs" may tell how they did it.

HUBERT was manager for a rug company at $18 a week when he got the picture "bug" so badly that he "plunged." In July of 1909 he and his brother-in-law bought a little sheet-iron building with no floor therein at 784 Indiana avenue. They bought some common kitchen chairs and rented a piano for $5 a month. At that time there were perhaps a dozen picture shows in Indianapolis.

They had seen the "things" first at the old Bijou Theatre on East Washington street and the pictures had made a lasting impression on their business sense. The little sheet-iron building had not been a success in former ventures, though several proprietors had tried it.

The two "monarchs" figured that with one hundred chairs in the building four shows a night would bring $20, with a five-cent admission charge. And they knew it could never be more than a five-cent charge. The biggest night they ever had in the building afterwards netted them $18.20. There was no cover on the building.

Victor & Hubert do not talk much of that first venture. They are proud, however, of what they did after they bought the ground on which "The Two Johns Theatre" now stands—an up-to-date motion picture theatre.

They purchased fifty-one feet of ground on the avenue, facing two streets and an alley. The ground cost them $2,000. On this property eventually they borrowed money to erect a $4,500 building—the predecessor of the new building they now plan to operate there.

The little new building was of brick and would seat 350 people. They declare—and none so far has come forward to discredit them—that it was the first building erected in Indianapolis to be used solely as a motion picture house.

They opened up to a full house. The first two years the business paid phenomenally.

IT paid because Victor & Hubert had picked out the right sort of a community in which to try their idea, and because the idea was right. This idea was that if the picture business was fundamentally to succeed it should be made to appeal directly to the working classes and to the classes that could afford to pay but five cents for an evening's entertainment. It was the class with little but a nickel in its pocket to which "The Two Johns" planned to appeal. And so they worked out their idea.

The greatest battle they had was in handling tactfully the very class to which they knew they must appeal if they succeeded.

Frog Hollow's rowdyism in the old days in Indianapolis was no gentle series of college pranks. It was real—and sometimes deadly in its earnestness. The newcomer often was forced to seek the solace of the tenderfoot in expeditious manner.

"The Two Johns" were tenderfeet on the avenue and they knew it and governed themselves accordingly. They determined that "the gang" should not "clean them out." But they tell about it, as it happened, themselves.

"WE wondered if we'd ever fill up that room with 350 people," Hubert said. "Bad weather overtook us and we didn't get to open up till the twenty-fourth of January, 1909. Our opening night was a real success, although the weather was very bad—cold, snow and sleet. We more than justified our belief in the possibilities of the house. We turned 'em away that first night.

"Still a lot of the business men up there told us we couldn't succeed. They said it was not a community which could stand such a show and that the rougher element would eventually take the place. We proceeded with our old policy in the new building.

"'The Two Johns' were always there on the job. We maintained the strictest order. We allowed no loud talking. We kept the place clean, disinfected and 'up to snuff' in a sanitary way all the time. Our show was different from a great many that were afterward operated here. They didn't have many of the things to contend with that we did in the particular community we selected.

"We had to cut down noise first. We didn't allow any loud talking in the audience, any whistling, any stamping of feet.

"And right from the start we required both men and women to remove their hats. To that one little rule of ours we owe much of our eventual success, we believe.

"No show in town had required women to remove their hats up to that time. It was very hard to make the women believe that anyone behind them could be inconvenienced by their hats.

"We made enemies right and left for the first few nights with these rules, particularly the hat rule as it applied to women. The nature of the community in which we were operating made it absolutely necessary for us to watch our audiences like hawks to be sure that they did not violate the social usages which in other communities would have been established beyond doubt before such a show started.

"IN maintaining this order we had a great deal of opposition. The younger people and the women resented it, but the majority of fair-minded people eventually were much pleased, and we began to hear rumors that 'The Two Johns' was a place where one always could see the pictures without having to sit behind a big hat.

"We had to devise various ways to find out just where the trouble would start in the house when it was dark. The house was a large one to watch. When the manager wasn't in the front, the bad element would take advantage and immediately proceed to make all the noise possible. Finally they found out we could locate 'em, regardless of where the manager happened to be. We did this through a system of placing 'dummies' throughout the audience to locate just the ones we wanted to get.

"By this system it was necessary to make only two arrests before the practice was entirely broken up. Queer as it may seem, those two persons later became our very best customers. They came back, and finally were used by us to assist in maintaining order throughout the house.

"By running the business on strict business principles, keeping one or the other of the managers always there in person, and by giving a clean, conscientious show with no misrepresentation of pictures that we didn't know anything about, we believe we proved to the entire neighborhood and the business men therein, that the picture business could be handled successfully even in that section.

"We advertised one 'Western' every night. That was the big thing in that neighborhood. Everybody wanted at least one 'Western.' We also advertised a comedy every night. The fun had to be intermixed with the serious, we found, to hold the class of audience we were drawing.

"We operated with two reels until competition became so strong in other parts of the city that we had to add another, making a total night's program of a 'Western,' a comedy and a drama.

"The question of the proper music for our shows was a big one, we felt," Victor said. "We started with the installation of a piano and drums. Later we added a saxaphone or a cornet, making a three-piece orchestra, of the type that seemed to appeal to the class of audience we were handling.

"ANOTHER little point that we watched was the careful protection of the 'fine duds' of our class of patrons to as scrupulous an extent as do the finer vaudeville houses and the bigger theatres. We soon found that this paid us in attendance.

"We took the position that the woman who came to our five-cent theatre in a calico dress was just as proud of that calico dress as was the society woman who went to the larger vaudeville house gowned in silks and satins.

"So we kept the seats and the remainder of the furniture in our house as scrupulously clean as did the vaudeville houses about us—or maybe cleaner."

"The Two Johns" made particular efforts to keep in touch with their audience at all times and to build up a personal clientele for their house.

Each night as the shows "let out" one or both of them stood at the entrance to the theatre and asked each person they could reach what he or she thought of the show, whether they had any changes to suggest, and above all, whether he or she were satisfied. In this way they established personal relationship with the patrons.

"ANOTHER little trick that we believed won us favor was one we picked up before we got very far," said Victor. "We began to examine the features that we were booking ahead and we got to picking out some little thing in each one that we could advertise truthfully.

"We tried to keep away from any misleading statements regarding any of our pictures.

"In fact, we applied simple business principles again—**and did not 'fake' our advertising.** We announced all special programs from our stage, instead of on our screen, and this brought us again into a little closer touch with those who came to witness our shows.

"We actually believed that one announcement to the audience from the manager of the house was worth more than ten slides that we could throw on the screen."

Another little trick of the trade that paid "The Two Johns" was their lack of enthusiasm concerning the nightly use of "features," they declared.

"We never believed in putting on more than one 'feature' a week," Victor said. "We figured that our audiences were being pleased with our regular service and we were chary of using 'Sarah Bernhardt in La Tosca' or 'Mysteries of Paris' when they came, except as a sort of stimulus to our audiences.

"We didn't want to 'burn up' our folks with too much of that stuff. We believe that this lack of ours in adding to our expense went a long ways towards bringing us the final ability to more than make both ends meet in the business."

THE question of the proper advertising methods was a big one for "The Two Johns" to settle, but they believe they solved it quickly and scientifically—at least so far as the class of audience was concerned that they were seeking to reach. They soon found that "too many handbills were worse than none at all."

"Our principal mode of advertising soon came to be announcements from the stage," Hubert said. "Very soon we found that our clientele was doing the advertising for us in a way that we couldn't better so very much—at least in that one house.

"So, when we met any of our patrons on the streets we took to greeting them cordially. We 'passed the time of day with them.' We gave them a cordial invitation to see the next show.

"That really became a real part of the outdoor advertising. It didn't make any difference how they were dressed. We were engaged in a campaign of educating that particular section of Indianapolis and we took every means we could to further that campaign personally. We didn't use souvenirs, prizes or other inducements.

"We just gave 'em the show."

Many other tenets of the trade "The Two Johns" have used—and are using—but each of them is just a simple business method applied to a new business with an old basis—selling the public what it wants for a nickel.

There are but twenty nickels in a dollar.

UPLIFT CLUB USES FILMS

St. Louis, Mo., May 13.

Mrs. Luella M. Grimbly, of Maplewood, Mo., announces the organization of the Parent-Teacher Association. Mrs. Grimbly says the association is intended to bring about more intimate relations between the parents; the children and the teachers.

A motion picture program will be rendered once a week by the association, at which nothing but educational films or picture plays adapted from classical books will be used.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

OFFICIAL BULLETIN No. 2

MR. EXHIBITOR!

1. How many complaints have you had from patrons regarding so-called "immoral" pictures since last November?
2. In your judgment (from a moral standpoint only) what has been the percentage of improvement in motion pictures during the past two or three years?
3. Have you ever been in favor of legalized censorship?
4. Have you ever voted for it in convention?
5. Do you favor the present Ohio State Censor Law
6. Have you read the bill?
7. Do you understand it?
8. Do you favor the repeal of the Ohio State Censor Law?
9. Do you receive the weekly bulletins of "cut-outs" ordered by the National Board of Censorship?
10. Do you approve of their work?
11. If the present Ohio Censor Law is not repealed are you willing to pay your share of the increased cost of office work, expressage, clerical hire and tax fee?

Please answer all questions Yes or No. You may add further details on a separate sheet.

To Cleveland Photo-Play Exhibitors' Board of Trade:

Gentlemen: As a bona-fide exhibitor doing business in Ohio, I wish to be recorded as above on the questions submitted.

Yours Fraternally,

Name .....

Theatre .....

Town .....

What Ohio Exhibitors Think of the Censor Law

THE Cleveland Photoplay Exhibitors' Board of Trade has just begun to receive replies to their Official Bulletin No. 2, sent out to every exhibitor in the state of Ohio, asking for their opinions and support in the Ohio Censorship Law fight.

Seventy replies have been received. Sixty-nine exhibitors out of seventy voted against the Ohio State Censor Law and in favor of its repeal. One solitary exhibitor thought the Motion Picture Exhibitors' League of America could be trusted to handle the matter.

Ten of the seventy exhibitors wrote explanatory letters to accompany their replies to the questions on the bulletin, here reproduced.

These letters are as follows:

Cleveland Photoplay Exhibitors' Board of Trade, Cleveland, Ohio.

Gentlemen: I think the censor law, as framed, is a cursed, infamous and discriminating law against the best and most popular amusement ever devised by civilization, an entertainment that educates and benefits at the smallest price. The exhibitors are not making too much money; they ought not to be held up and robbed by political grafters. I think this law ought to be attacked and fought to a finish.

Respectfully,
F. E. HARTZELL.
Lyric Theatre, Alliance, O.

Gentlemen: I am glad to see that not all of the Ohio exhibitors are asleep at the switch. I would be pleased to contribute my share of the expense to this work.

Very truly,
W. P. NEWMAN.
The Hippodrome, Bucyrus, O.

Gentlemen: "Do you favor the present Ohio State Censor Law?"

Not on your life! No!

Yours fraternally,
J. H. STEVENSON.
Idle Hour Theatre, Kenton, O.

Gentlemen: I should suggest that the pictures being produced at present by the film companies do not need any censorship.

Fraternally yours,
A. P. BOTZUM.
Dreamland, Akron, O

Gentlemen: I have never run or seen an immoral picture since being exhibitor. I favor the repeal of the Ohio State Censor Law.

Yours fraternally,
R. E. TRACEWELL.
Luna Theatre, Coshocton, O

Gentlemen: I have run this picture house for eight years, and I have never had a complaint about an immoral picture. Emphatically, I am not in favor of the Ohio State Censor Law. By all means I favor its repeal.

Yours fraternally,
J. E. ALLMAN.
Pike Theatre, Canal Dover, O.

Gentlemen: I do not favor the present Ohio State Censor Law, but this matter concerns the manufacturer of films and personally I do not think the exhibitor should be compelled to stand for their loss caused by manufacture of films not suited for exhibition.

Fraternally yours,
STANLEY H. LAWWILL.
Majestic Theatre, London, O

Gentlemen: I do not favor the present Ohio State Censor Law. I resigned from the league for this and other matters.

Yours fraternally,
J. C. FLACK.
Star Theatre, Conneaut, O.

Gentlemen: Frankly speaking, my view regarding this censorship law is that it is no more than a political graft scheme of Mr. Cox and Mr. Neff, our league president, and unless Neff is kicked out, our league is ruined. I cannot see anything to Neff except graft, and the sooner the league rids itself of Neff, the better off it will be; otherwise I fear for its safety.

Very truly yours,
F. H. STAUP.
Grand, Delphos, O.

ONE EXHIBITOR'S EXPERIENCE

Cleveland Photoplay Exhibitors' Board of Trade,
Cleveland, O.

Gentlemen: Shortly before the Cincinnati convention, a representative of the League called and asked my opinion concerning censorship.

Upon my informing him that I was opposed to same, HE INDUCED ME TO SIGN A CARD IN FAVOR OF THE BILL BY INFORMING ME THAT THE REAL OBJECT WAS TO HAVE THE BILL DECLARED ILLEGAL, AND THUS DO AWAY WITH ALL CITY AS WELL AS STATE CENSORSHIP.

A. L. THOMAS,
Grand Theatre, Newark, O.

The following exhibitors registered their votes against the Ohio State Censor Law and in favor of its repeal:

Chas. Reark, Theatorium, Sandusky, O.; H. C. Mills, Gem Theatre, Sandusky, O.; W. T. Huber, Sigma Theatre, Tiffin, O.; O. L. Taylor, Exhibit Theatre, Lancaster, O.; C. Kunz, Opera House, Mansfield, O.; S. H. Herron, Bijou Theatre, New Philadelphia, O.; Al. Taylor, Dixie Theatre, Columbus, O.; Edwin Vale, Vale Theatre, Uhrichsville, O.; W. S. Snodgrass, Lyric Theatre, Urbana, O.; R. E. Jacobs, The Lyceum Theatre, Findlay, O.; F. L. Yerges, Jewel Theatre, Tremont, O.; I. E. Wright, New Royal Theatre, Findlay, O.; Wm. E. Higgins, Royal Theatre, Sandusky, O.; J. J. Callahan, The "Hipp," Crestline, O.; Ferd Ocker, Star Theatre, Mansfield, O.; Hugh Macphail, Asos Theatre, Bryan, O.; W. A. Smith, Majestic Theatre, Findlay, O.; C. E. Brooks, Grand Theatre, Newcomerstown, O.; Sheets Electric Co., National Theatre, Botkins, O.; Mrs. G. E. Moore, "Ideal," Akron, O.; D. B. Follett, Star Theatre, Gibsonburg, O.; H. W. Thomas, Arris Theatre, Mansfield, O.; Jos. A. Bueche, Bijou Theatre, Steubenville, O.; R. E. Tracewell, Luna Theatre, Coshocton, O.; E. F. Everest, Mystic Theatre, Utica, O.; F. A. Wilcoxson, Sun Theatre, Norwalk, O.; V. L. Schram, Orpheum Theatre, Canton, O.; Arthur Benjamin, Republic Theatre, Conneaut, O.; J. H. Wagenhouser, Jr., Family Pastime Theatre, Leetonia, O.; J. H. Wagenhouser, Jr., Globe Theatre, Columbiana, O.; J. H. Clark & Son, Opera House, Ashland, O.; A. C. Kadlowec, Waldorf Theatre, Akron, O.; J. E. Cline, Gilger Theatre, Norwalk, O.; Frank Beverstock, Grand Theatre, Mansfield, O.; Albert Ford, Royal Theatre, Youngstown, O.; Stanley H. Lawwill, Majestic Theatre, London, O.; W. C. Quimby, Quimby Theatre, Zanesville, O.; S. C. Vale, Pictorium, Denison, O.; Geo. L. McClintock, Columbia Theatre, East Liverpool, O.; James S. Brailey, Coliseum Theatre, Toledo, O.; E. R. Harris, Orpheum Theatre, Zanesville, O.; C. J. Nachtrieb, Lyric Theatre, Toledo, O.; Frank E. Rutler, Odeon Picture Parlor, Bellefontaine, O.; Will S. Rutler, Cozy Picture Parlor, Bellefontaine, O.; S. E. Beller, Grand Theatre, Canal Dover, O.; W. J. Haught, Opera House, Sebring, O.; Mrs. M. Richards, Bijou Theatre, Columbus, O.; E. B. Davis, White Eagle, Toledo, O.; Lemetto Smith, Ideal Theatre, Alliance, O.; H. A. Wachter, Hippodrome, Lancaster, O.; Schafer V. Urban, Acme Theatre, Barnesville, O.; Daniel Gutilla, Royal Theatre, Bellefontaine, O.

TO RELEASE "A WOMAN'S TRIUMPH"

"A Woman's Triumph," adapted from the novel "The Heart of Midlothian" by Sir Walter Scott, is scheduled as the next release of the Famous Players Film Company. Laura Sawyer plays the role of Jeanie Deans, and is supported by a capable cast.

The history of the original story is said to be taken from a true story Scott had investigated. Helen Walker, who would not tell a lie even to save her sister, died and Scott was asked to write an epitaph. He investigated her case and not only wrote the inscription for her tomb, but paid for the stone as well. Remembering her case he wrote then his novel.

NEW PITTSBURGH THEATRE

Pittsburgh, Pa., May 13.

Pittsburgh's new playhouse, William Penn Theatre, on Federal street at the corner of Isabella street, North Side, opened its doors last week. The theatre, built for motion picture purposes, is under the management of Harry Davis and John P. Harris.

The theatre is a beautiful building, and is handsomely equipped.

"Turn 'Em Away" at Baltimore Ball

Special to THE MOTION PICTURE NEWS.

Baltimore, Md., May 13.

"NEVER have we had such a reception as tendered us by the Baltimore people at the Lyric Saturday night" is the expression used by practically every actor and actress who attended the Motion Picture Players' Dance at the Lyric Theatre on Saturday, May 9. This dance was tendered the leading players of the motion picture fraternity by the exhibitors of Baltimore and the public was invited. It was an enthusiastic, jolly crowd that packed the big building to the doors; each one attending eager to see his or her motion picture idol. There were 4,000 present. This was all the hall would hold, and over 1,000 persons were turned away from the doors.



VIEW OF BANQUET HALL AT BALTIMORE BALL

This affair marks the first dance, or first entertainment of any kind in fact, that has ever been tendered the motion picture stars by any city south of the Mason-Dixon line. It was a howling success, both from the players' standpoint, each one of whom said they had "the time of their life" and also from the standpoint of the exhibitors, who really didn't expect such a turnout. It has been determined to hold another affair of the same size next year when a much larger hall will be provided.

The dance began at eight o'clock and continued up to twelve. The players did not arrive at the hall until shortly after ten o'clock, and when they were introduced from the stage of the Lyric they were greeted with roars of applause, and cheer after cheer. A promenade was formed, led by Earle Williams and Clara Kimball Young, both of the Vitagraph Company. The promenade was short, for the throngs were more intent upon shaking hands with their favorite players than watching them march around the room. Every description of souvenir was asked for.

After this the dancing was resumed, some of the players participating in the fun, others occupying the boxes.

At twelve o'clock the dancing ended, and was followed by an elaborate banquet served in the banquet hall of the Lyric, at which all of the players were present, together with the wives and families of the Baltimore exhibitors, city officials and prominent men of Washington.

After the feast had been served President Marion Pearce, of the Baltimore exhibitors, introduced A. S. Goldsborough, commissioner for the Francis Key highway, who acted as toastmaster. Mrs. Young, Earle Williams, G. Smith, Rosemary Theby, Joseph W. Smiley, Anita Stewart, Dorothy Kelly, Billy Quirk, James Morrison, William Shay, Mary Charleson, Kate Price, Ormi Hawley, Lila Leslie, Norma Talmadge, Florence Hackett, Mrs. Frank Halloway and Frankie Mann were among those who responded to calls for speeches. M. A. Neff, president of the League, was present.

Much of the success of the Baltimore dance was due to Mr. J. Howard Bennett, vice-president for Maryland of the national league. Mr. Bennett was chairman of the dance committee and at the banquet on Saturday night was presented with a beautiful loving cup by the members of his committee. Other members of the dance committee who contributed very materially to the success of the affair were Marion S. Pearce, Guy L. Wonders, Wm. Fait, Jr., Bernard Depkin, Wm. A. Hovey, Joseph Brodie, and J. J. Hartlove.

When the New Era Hit Beloit

By Orsen H. Nielsen

It Began with the Opening of the Rex and the Improvement Idea Took the Town by Storm —Exhibitors Brought Their Houses Up-To-Date; Advertising Dawned on Them with All Its Possibilities—The Results

A NOVEL, unprecedented experience has been Beloit's this season.

The motion picture men have been advertising!

And more than that, every picture house, save one, has undergone alterations and improvements and emerged spick and span looking, with new fronts and improved interiors.

The reason is the Rex Theatre, a new house this winter. It is the handsomest, largest house in the city.

Its advent into the Beloit motion picture field has already resulted in a healthy rivalry among the city's exhibitors—a rivalry which has brought better pictures to the patrons of the theatres and better buildings for improvement of the downtown district.

No sooner had the story of the splendid theatre which was to occupy the new McGavock block gone its rounds, than the picture men began to squint at their theatres with a view to improvements.

They were all on a par.

The absence of active competition had made the owners feel confident and negligent.

All four theatres were rather frowsy-looking. It took the threatened competition of a wide-awake manager to stir the men.

MANAGER OLSON, of the "Star," was unfortunate in that he could not persuade his landlord to make any improvements on the theatre. Nothing daunted, Mr. Olson took the money from his own pocket and put in an extremely attractive front.

Four swinging doors with large glass panels open directly from the street into the lobby. Here he installed an inclined tiled floor. The ticket-office was rebuilt and the theatre, inside and out, was redecorated.

Mirrors were installed in the lobby for the convenience of patrons. And to top the entire thing a new projector, a Powers 6-A, was purchased.

Thus equipped, Mr. Olson figured that he was ready to meet all comers. The results from his investment have not disappointed him.

"External appearances do not always indicate the quality of the pictures shown within, but an attractive house does a deuce of a lot toward attracting the crowd," cannily observes Mr. Olson.

About the same time that Manager Olson was devoting his attention to the Star, Manager Quinn, of the Lyric, was looking over the Grand. He finally purchased the house from Appleby and Johnson, who had not made a success of their vaudeville-picture venture, and after redecorating the metal front he installed an arc light in front of the house.

The Grand is now equipped with an inverted lighting system in the interior, a balcony which will seat 200, an inclined tiled floor in the lobby and an attractive detached ticket-office constructed of marble slabs.

It is now running as a strictly motion picture house and is doing well. Mr. Quinn still continues to operate the Lyric also.

AND then the new Rex opened with a whirlwind advertising campaign. A publicity campaign, started a month before the completion of the building, had kept the city well informed of the progress made on the structure. Interest in the place was already well established when the Rex opened with a four-reel feature, "The Merchant of Venice."

At each of the three shows that night the 650 seats in the theatre were filled and people were turned away. And the management has had the same experience every night since the opening. The daily matinee also attracts a good crowd.

As the Rex is a Universal house, Beloit has enjoyed many of the benefits which Chicago is deriving from the "Read it in the 'Record-Herald' in the morning and see it in the theatre at night" campaign.

"The Vagabond Soldier," the first picture to be presented in Chicago under the arrangement with the "Record-Herald," was run in the Rex on the third day that the theatre was open. "The Merchant of Venice" had also appeared in the "Record-Herald."

More than 2,000 copies of the Chicago paper, bearing the story of "The Vagabond Soldier," were distributed at the door of the Rex when the feature was shown at the house. The same thing happened when the Shakespearian production was shown.

And the picture patrons appreciate the novelty.

The stories which appear in the Chicago "Record-Herald" are not hastily prepared outlines, but real short stories, prepared in collaboration with the scenario-writers.

The readers of the paper will see the story in the morning, and if the tale is at all interesting, the chances are that they will plan to attend the theatre in the evening to see the film.

Meaning new patrons for the theatre men and greater returns in the business.

Regular patrons will want to read the story of the play they saw last evening, or of the one which they are planning to see to-night. So, if they are not already subscribers of the "Record-Herald," the chances are that they at once subscribe.

Meaning a large circulation for the "Record-Herald" with the associated benefits which come from a growing list of readers.

It is an extremely neat plan. The pictures are shown simultaneously in the majority of the leading Chicago theatres in the afternoon and evening of the day on which the story appears in the paper.

WITH this powerful backing, the Rex Theatre entered as a part of the permanent establishments of Beloit. For it is a place of delights. It is housed in a building of rough-surfaced red brick. Its really spacious lobby has the inclined tiled floor which has been copied by the Star and Grand. Two arc lights hung before it attract the attention of the crowd at night.

The interior of the lobby is lined with neatly framed photographs of stars. The floor in the interior is of concrete.

The walls are decorated in a pleasing green; the beamed ceiling is of a cream tint.

The spacious aisles afford easy communication with the exits and fire-escapes.

The ventilating system is most complete and keeps the air surprisingly pure.

The indirect system of lighting is used.

Because of their commodious quarters, the Rex management has done what not another motion picture man in the city is able to do. They have installed two rest-rooms in the building; one for men, the other for women. The appreciation which has greeted the rooms has more than

repaid the management for their installation and equipment.

But Manager Hogan prides himself upon the music which he supplies as much as any other feature of the new house. Francis Brisbane at the drums and traps is a wonder, and is well worth the extravagant salary which he commands. At the snares, xylophone and electric bells he is a wonder.

He was brought out from Chicago, and is one of the highest-paid men in his line of work. His outfit of accessories for use in connection with the drums is unusually complete.

It was planned to install a pipe organ immediately, but the organ has been postponed a number of months. About $3,000 will be expended.

And so that is how the Rex has exerted its influence upon the other motion picture houses in Beloit.

THE regulation price in Beloit has been five cents for three and, occasionally, four reel programs. Special attractions at which the admission fee has been ten cents have sometimes been brought to the city.

The Rex shows four and five reels for five cents. This rate holds good on five days of the week. But on Saturday and Sunday five and six reels are shown, including a three or four reel feature, and the price on these days is ten cents for adults.

Manager Quinn, of the Lyric and the Grand, was the first manager to start newspaper advertising, or perhaps it should be said to re-open an advertising campaign. For, in the early days of their history, advertising was important to the Beloit picture men.

But with no active competition there was no necessity for spending the money, and advertising was discontinued. Now advertising is again in favor. And an effort has been made to interest the public in the individual stars.

No longer is a play advertised here, as, for instance, "Absinthe." It is now, "See Leah Baird and King Baggot in 'Absinthe.'" Such honor has of course always been accorded the Divine Sarah, Charlotte Nillson and other really talented actresses and actors who are well known to the public at large.

The managers have found, however, that the audience is interested in knowing the actors, or at least the principals, who entertain them each night. Manager Quinn has gone even further and has gathered short anecdotes and bits of interesting history concerning the stars who appear in his pictures.

These he runs in with the rest of his advertising and he has found that it pays him well.

AMONG other excellent productions Mr. Quinn has brought to Beloit "Tess of the D'Urbervilles," with Mrs. Fiske in the leading part. "The Third Degree," and the Famous Players Company in "A Shepherd of the Hills," have appeared at his theatre.

Mr. Quinn is strong for films of noted actors and actresses in well-know plays, for he finds that it attracts to his theatres a class of people who are otherwise difficult to reach.

Fortunately for the motion picture men in the city, Beloit has a large number of people who enjoy really good plays. But the city is so situated that but few of them ever get to see the noted stars. These few must go to Chicago to enjoy a first-class production.

So, when these stars are brought to Beloit by the motion picture route, a large crowd of worshipers gather at the shrine and make the venture pay splendidly.

A decided change for the better has taken place in the Beloit motion picture houses for the reasons outlined earlier in this article. The proprietors have brightened up their houses and the entire downtown section has been benefited.

The Rex Theatre set a pace which the other theatres must follow or be left hopelessly behind. They have elected to follow.

Building Law Tangle Before Courts

Aldermen Fail to Act on Code and Taxpayer Sues to Have Olympic Comply with Law or Be Removed

Buffalo, N. Y., May 13.

CLARK H. HAMMOND, representing George Kling, a taxpayer who brought action against the Commissioner of Public Works and the Deputy Building Commissioner over the reconstruction of the Olympic Theatre, asked Justice Wheeler for a writ of mandamus to compel Commissioner Ward and Deputy Commissioner Reynolds to remove the building unless the owners complied with the building laws in remodelling the old Lafayette. Justice Wheeler reserved decision.

The arguments of Mr. Hammond were formal, reciting the allegations raised in other hearings relative to non-compliance with building laws in not having areaways on either side of the structure for emergency exits.

Henry W. Killeen, representing the Olympic Amusement Company, read affidavits which alleged Hammond represented a group of theatrical competitors and business interests, which had tried to buy the property for $200,000 when the Olympic Company bought it for $275,000.

Mr. Hammond said Mr. Killeen made these statements, and offered the affidavits to create prejudice and in a trial before a jury he would be overruled. Mr. Hammond then read an affidavit from James Walker, a Buffalo architect, to the effect that areaways to comply with the law could be constructed at a cost not to exceed $6,100.

The councilmen took no action at their last meeting on the repeal of an important section of the building ordinances by the lower house in order to permit the Olympic Theatre Company to reconstruct the old Lafayette in violation of the law.

This is the second week that the councilmen have failed to act one way or the other, and in the meantime the construction of the theatre in direct defiance of the ordinance is proceeding with great rapidity.

Mayor Fuhrmann's "Safety First" committee have decided to investigate the building of the new Olympic and determine whether it would be against the principle of "safety first" to permit the owners of the theatre to use it for theatre purposes.

The Olympic is the old Lafayette Theatre remodeled for motion picture purposes. The state and city law requires eight-foot courts on each side of the building. These have been provided for in all of the theatre buildings which have been built since the new laws went into effect, and only recently the Palace and Strand theatres were compelled to buy land at a high price in the very heart of the city in order to comply with the ordinances and provide necessary courts.

Former Coporation Counsel Hammond said last week that he believed the Olympic Theatre was a menace to public safety and that the committee owed it to the city to investigate the building of the theatre and the requests now before the councilmen to have the ordinance amended so as to legalize the present building. The matter has also been referred to the committee on public buildings, of which Charles Mosier is chairman.

C. B. TAYLOR

A NEW MAGAZINE

Cincinnati, O., is the home of the newest motion picture publication, a semi-weekly paper in newspaper form that is distributed free at the houses The name of the paper is the "Photo-Play News." It depends upon advertising, of course, for its existence.

One of the features is a guide to the houses, giving the films to be shown at each house in Cincinnati. M. L. Staadeber is the publisher.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

KEEPING UP APPEARANCES

MILWAUKEE has one exhibitor who is a student of human nature. He also is greatly adverse to personal publicity, and refuses the privilege of revealing his identity; but his aptitude for discerning the likes and dislikes of patrons saved him from the shoals of financial disaster about a year ago.

He had just opened the theatre. Adjoining it, in the same building, was a housefurnishing store. The windows of the latter were used to advertise one of the leaders—picture-framing at low cost. This was to induce patrons to enter the store for closer inspection of furniture. Everyone, the owner believed, had pictures to be framed, while not more than a small number would, unsolicited, order profit-permitting bills of furniture. Hence, the leader in beautifully framed photographs and paintings of all descripitions.

The exhibitor had made provision for a lobby thirty-eight feet wide, allowing ample room for posters. These he mounted by pasting or tacking on pine-board frames, and leaned them against the walls. An easel frame, accommodating a three-sheet, occupied the space in the center of the lobby. He told the story:

"The front of the house didn't look at all bad, but I know that the inside was more artistically decorated. However, I was new to the business, and was content. I soon noticed that the better-dressed and more well-to-do class of people would pass the theatre. This was especially true of those who came from beyond the furniture store, which is to the north. Those from the south would pay more attention to the posters.

"I puzzled and studied over the thing. It got on my nerves at last, for I felt that I was losing a lot of good business, and particularly the kind that would be the best advertisement for the house.

"It took several weeks to discover the trouble. And then I was tempted to have someone kick me for my own folly and blindness.

"I determined to go out and pass and repass that lobby until I discovered the fault. I walked up and down the street, both on the side of the theatre and opposite. Finally I stumbled upon the trouble.

"The contrast between those beautifully decorated picture frames in the furniture store window and those ordinary wooden ones in the lobby was too great. It gave the impression that the theatre was cheap and tawdry.

"Without the contrast the poster frames might not have appeared at such a disadvantage. But passersby could not help but pause and admire those wonderful creations in the store display window.

"Then, when they saw the poster frames, the difference was too noticeable. In fact, just those few moments of admiring approval of the picture frames had created in their minds a certain standard of excellence.

"I had to bring my poster frames up to that standard or continue to lose their business. I got hold of the furniture dealer early the next morning, and within two days I had frames that were equal to his, and even better, because they were much larger.

"Even if I had not received the patronage they brought from the very class to whom I wanted to appeal, I would have felt well repaid for the expenditure because of the added dignity and air of refinement they gave to the lobby. Each of them was glass-covered.

"To-day I am getting my share of business from the people who come from the north end of the city.

"But I will cancel my good opinion of your publication if you use my name. I would be ashamed to let anyone know that I was so thick-headed that it took me almost three weeks to wake up."

A SCREEN BABY SHOW

A MOTION picture baby show, with the babies of the neighborhood as candidates, and his patrons as judges of award, is the novel publicity idea that a certain London exhibitor has conceived to advertise his house.

The scheme is not yet consummated, but the readiness with which mothers have offered their children to pose for the camera gives promise of ultimate success when the last scene is enacted.

The exhibitor's method is to have each baby pose in the arms of its mother while the camera-man runs off a few feet of film, enough to form a record. These negatives are carefully preserved, and when a hundred or more have been taken, the pictures of the babies will be run off, one after the other, on a certain night, and the audience itself will be the judge of the prize-winning baby.

The event is already being well advertised, and there is no doubt that the house will be crowded on the night of the award.

A WOMAN'S WAY

MRS. Pearl G. Saunders, the prominent Buffalo dancing teacher, is a newcomer in the motion picture game. Mrs. Saunders has recently bought the Ideal Theatre on Genesee street, near Jefferson.

For the first week under her management Mrs. Saunders gave free tango lessons on the stage during intermission, and reports that her audiences are increasing nightly.

"The Ideal will be redecorated and equipped with new machines at once and brought into a new life," said Mrs. Saunders. The Ideal uses the Victor and Mutual service.

A MUSICAL "STEP AHEAD"

THE Majestic, one of the leading motion picture houses in Louisville, Ky., some time ago introduced a new departure in the matter of music and at the same time added an attractive feature. Realizing that the average patron of the motion picture theatre is a lover of good music, the management secured the services of a high-class orchestra that had been playing in one of the leading hotels and is now offering really artistic music with stringed instruments.

The regular orchestra was re-

tained also, and the management is thus able to furnish music through the entire performance. The move met with the distinct approval of the patrons. It has been so arranged that the larger orchestra plays two or three selections at each performance and are then supplanted by the regular orchestra.

The Majestic believes in having a vocal solo during each performance, and retains a young woman with an exceptionally good voice for this feature. She makes no attempt to imitate vaudeville artists and sings very little ragtime, but nevertheless, or perhaps therefore, enjoys a great popularity among the patrons of the house.

HEARD IN THE LOBBIES

The first picture to run for two weeks straight at any Detroit theatre is "Tess of the Storm Country" (Famous Players). The Liberty was the house, and the crowds flocked to the theatre to the very last performance.

Theo. Williams opened a four-hundred seat house, The Crescent, at 2082 West Fort street, Detroit, April 18.

Bernard Gardner is opening a 600-seat motion picture house in Toledo, Ohio, known as The Priscilla.

Claus Bros. are opening a 400-seat house at West Fort street and Artillery avenue, Detroit, Mich.

The Plaza, Norwood's biggest motion picture theatre, has been purchased just recently for $60,000 by McMahon and Jackson from Theodore Revermann and a company of stockholders. The Plaza has been successfully operated by the stockholders for several years. It has a seating capacity of 700.

The Olympic Theatre, Cincinnati, O., conducted by McMahon and Jackson, and during the winter devoted to progressive burlesque, has closed a week's engagement of Paul Rainey's African Hunt pictures. The house will be rented for motion pictures during the summer.

The Windsor Theatre, at Kensington, Pa., at Womrath street, has recently opened. This is one of the finest constructed photoplay houses in Kensington and strictly fireproof and handsomely appointed throughout.

The Overbrook Theatre, situated at Sixty-third street and Haverford avenue, Philadelphia, is one of the newest theatres in the Quaker City. This theatre has a capacity of 1,200 seats. The theatre was constructed by William Sachsenmeyer and is owned by V. R. Carrick, A. Brown and William Sachsenmeyer. Mr. Brown is manager of the house.

Many of the Buffalo, N. Y., legitimate theatres are considering the showing of motion pictures during the summer months, especially the Teck. This theatre has been showing the life of Christ during the past week.

A. W. Blankmeyer, formerly manager of the Detroit Universal Exchange, has taken over the Grand Circus Theatre, operated by the Michigan Amusement Company, at 303 Woodward avenue, Detroit. It is said that Mr. Ashley, manager of the house, will retire.

Harry Alton is now managing a motion picture theatre at 1051 Central avenue, Kansas City.

The Wade Park Orpheum theatre, Wade Park avenue, Cleveland, O., has been sold to A. Goodman, formerly with the Baily Company, who recently purchased it from J. L. Morris.

Messrs. Beard and Dill have opened up a new show at Womble, Arkansas.

H. E. Butler, of Russellville, Ark., who is a well-known show man over the State, intends to put up a new show in Russellville with seating capacity of 600.

S. G. Allen has opened up a new picture show in Danville, Ark., and the reports are very favorable.

The Arkansas Amusement Company have purchased Mr. Garrett's theatre, at Clarksville, Ark.

Teller's Broadway Theatre, Brooklyn, which plays "legitimate" attractions for a full week, recently ran a "Famous Players Week" at a twenty-five-cent scale.

Poor Features Are Too Plentiful

So Says Harry Goldberg, of the Casino Feature Film Company, Detroit, Who Fears the Result if This Continues

HARRY GOLDBERG, the enterprising general representative of the Casino Feature Film Company, of Detroit, has been in New York for several days, during which time he examined a large number of features and made a number of important purchases for his company.

The Casino Feature Film Company is one of the strongest booking concerns in this country. It has Michigan rights to the Famous Players, All-Star and Jesse Lasky features, as well as exclusive rights for this state on Apex, Gaumont, Solax, Blaché, Itala and several other well-known brands.

Mr. Goldberg, who is a wide-awake and observant film man, had some interesting things to say about the feature market.

He criticises sharply the preponderance of quantity over quality in feature films at the present time. A year ago, he says, his purchases amounted to fully eighty per cent of the features he inspected. This year the percentage is reversed and is nearer twenty than eighty.

Throughout the theatres in Michigan the trend is decidedly toward feature programs, but this will be killed by poor quality. In Mr. Goldberg's estimation a number of good foreign films are being held back from this market evidently because the foreign producers are of the opinion that almost any kind of features will sell here.

Mr. Goldberg is only buying now on the screen examination.

The Casino Feature Film Company has eight theatres of its own in Detroit and supplies a circuit of seventy-two houses throughout Michigan.

DETROIT, says Mr. Goldberg, is one of the best picture show towns in the country. In one section of the city there are fourteen theatres within three blocks.

At the Liberty Theatre, which is owned and managed by the Casino company, and which is one of the finest theatres in the country, "Tess of the Storm Country" recently had a two-weeks' run at ten, fifteen and twenty cents. The prevailing sentiment among Michigan exhibitors is for higher admission prices for features. They object, as a rule, to features over five reels.

The standard rule in Michigan is three reels for five cents and five reels for ten cents.

The posters produced to-day are of a much more artistic character than in the past. The sensational type is fast dying away. The poster, in Mr. Goldberg's opinion, is of the utmost importance. You cannot attract people to the inside of the theatres, says he, unless you attract them through the paper on the outside. He was compelled to turn down three features simply on account of the poor drawing power of their paper.

The following features were purchased by Mr. Goldberg and added to the present list of the Casino company: Great Northern, Louis Pennants, Film Releases of America, Midgar, Chariot and selections from Greene's features.

Exhibitors Form Feature Booking League

Twelve in Upper Michigan Organize and Book Famous Players as a Starter — Lasky Productions Also Obtained

TWELVE motion picture theatres in the upper peninsula of Michigan have formed an exhibitors' league primarily for the purpose of booking features and have started off by contracting for the Famous Players.

The houses interested are the Bijou at Iron Mountain; the Cozy, Iron River; Ishpeming Theatre, Ishpeming; Menominee Theatre, Menominee; Marquette Opera House, Marquette; Royal Theatre, Grand Theatre, Escanaba; Star Theatre, Negaunee; Temple Theatre, Sault Ste. Marie; Temple Theatre, Ironwood; Calumet Theatre, Calumet.

The organization is known as the Copper Country Motion Picture Exhibitors' League. W. L. Foley, Houghton, is president; D. E. Rice, Laurium, secretary; Robert Nelson, Houghton, treasurer; directors, W. L. Foley, Robert Nelson, John C. Vogel, D. E. Rice, Ben Gettleman, Hancock, Arthur Woodward. The office will be in the Crown Theatre building, Calumet, Mich.

R. L. Goldberg, of the Casino Feature Film Company, of Detroit, booked the new organization for the Famous Players and all Lasky features.



Sight and Projection Lines of Theatres

THE lines of sight of the audience to the things to be seen and enjoyed is distinctly a different subject from the projection line of the picture machines, the stereopticons, the spot light and other projectors. Yet they are similar in the fundamental principle that light rays travel in a straight line. Simple—is it not? Yet only too often do we find this A-B-C of theatre construction ignored even in costly houses.

As you visit theatres you should endeavor to enjoy not only the performance, but go about and see for yourself how these important features have been carried out.

As the objects to be seen are of first importance, we will first consider the stage. In theatres other than purely picture houses, it is of importance that the eye line of the audience in the first orchestra seats is about on the level of the stage floor.

If pictures are shown on such stages, the picture sheet must be so masked that the bottom of the picture be somewhat off the stage floor. If the house has a balcony the picture should be raised as high as the sight of the standees in the rear of the auditorium will permit.

In purely picture houses the stage or platform or proscenium frame may be built quite high to an advantage, but the bottom of the picture should not be much above the level of the eyes of the rear seats, as the tendency would be to make those of the front seats elevate their heads to an angle too uncomfortable to maintain for any length of time.

THE slope of the floor of the auditorium must be built with an incline designed that the view of any patron to the floor of the stage be not obstructed by any persons or other objects in front of them. A happy solution where a proper relationship between the floor slope and the picture elevation is what must be studied and carefully determined.

If a balcony is part of the structure and the cost will permit, the front of the balcony shall extend as far front and kept down as low as the lines of sight will permit. This line of sight must be clear for the patrons standing in back of the last row of seats to a line of about eighteen feet above the stage floor at the proscenium arch.

It has been contended by a few that the balcony patrons shall have a clear view of the entire musicians' pit. This is absolutely wrong.

The orchestra is to the audience no more than the picture machine is to them. The music is to be heard, the musicians need not be seen. Therefore the line of sight from the balcony must be clear only to the floor of the stage on a line with the proscenium arch.

On this point more than any other have inexperienced architects failed in their designing of theatres. The same principal governs the designing of the second balcony if such is built.

THE projection lines of the pictures are dependent upon the position of the booth. The question of the distance of the booth from the stage is comparatively unimportant. True, the farther away the greater will be the required amperage, but the difference is so small that it is of no moment.

The real factor is the height of the booth above the stage floor or picture screen. The ideal condition would be to have the light rays perpendicular to the screen—that is on a direct line in front of the screen. The higher the booth the greater will be distortion of the picture, which will assume the shape of an inverted keystone.

Proper masking will conceal the keystone effect, but nothing can change the distorted other parts of the picture, which in extreme cases are noticeable and give a displeasing effect. The inexperienced have at times placed the booth on the side walls of the theatre, or have projected the picture through openings in the side walls from a booth outside. This is an inexcusable error and cannot but be conducive to distorted pictures.

Where the booth is located to the rear of the balcony another common and very serious mistake is the interference of the picture projection by persons walking about the balcony. It is essential that the light rays not only be above the heads and the high trimmings of the ladies' hats as they go to and from their seats, but also above the high-reaching arms of mischievous boys.

The low line of the light rays should be seven feet six inches above any part of the balcony. The shadows at the bottom of the picture are the results of this defect.

NATHAN MYERS.

CONSTRUCTION NOTES

CONNECTICUT

The property adjoining the [illegible] Club building, Bridgeport, is now owned by Samuel Kantor, manager of Lockwood's Hall and Pleasant Hour motion picture theatres.

Plans are being completed by Arch C. Jerome Baily for a motion picture theatre on Grand avenue, opposite Bradelt street, Hartford, for Jacob Rodesky. It will have a seating capacity of 1,200.

IOWA

Charles Keeler will remodel the livery barn on Locust street in Davenport, and will make it into a motion picture house.

The Stutz brothers, of Aurelia, have started work on a motion picture theatre in that city.

The Sioux City Amusement Company has started to remodel the building at 511 Nebraska street, Sioux Falls, into a motion picture theatre. It is expected to cost $20,000.

KENTUCKY

The Rio Realty Company will [illegible] tion picture theatre at 2817 Drumesnil street. It will cost about $7,500.

L. H. Ramsay is making arrangements to build a new theatre at Lexington.

MARYLAND

On the site of the Stewart Stables [illegible] adjacent lot in Baltimore a motion picture theatre costing over $100,000 is to be built.

MASSACHUSETTS

The Coes estate at Webster square, Worcester, will be sold to Irving M. Stoddard, who plans to develop the property and has under consideration a motion picture house.

The rear of the new building on Greens street, Worcester, is to be used as a motion picture theatre, and will be run by Matthew Kennedy.

Plans are completed for the "Federal," Mr. Dooley's new theatre at West Lynn. Work will begin within the month. The theatre will have a seating capacity of 800.

A. St. Leger announces that work on his new motion picture theatre on Main street, Pittsfield, has been started.

MICHIGAN

The Majestic Theatre of the Casino Company, one of the first motion picture houses in Detroit, is being torn down to make room for a new building, the Casino Company's lease having expired. It is anticipated that the company will soon have something to announce to take the place of the Majestic.

Forbes Robertson, former Wayne County auditor, who has long [illegible]

where plays especially for children might be produced, is building a house in Detroit at Charlotte and Woodward streets.

Ben Cohen will have charge of a new house being erected at the corner of Greenwood and Calumet avenues, Detroit. Mr. Cohen is connected with the Colonial Theatre at Gratiot and Orleans streets.

William H. Huss & Co. is building a 600-seat house on Woodward avenue near the Addison Apartments, Detroit, to be known as the Addison.

Arthur Caille, formerly with the Casino Feature Film Company, is building a 1,000-seat house on Mack avenue near McClelland, Detroit.

Jack Matthews is erecting a house seating 350 at Grand River and Avery avenues, Detroit.

The Gladwin Park Theatre Association is erecting a 1,000-seat house on Jefferson avenue, adjacent to the city waterworks park, Detroit.

The New Plaza, a house seating 500 to 600, was opened April 18 in Lansing by W. J. Hall.

One of the finest houses for a village of its size in Michigan is being built in Algonac by J. W. Gilbert. It will seat 500 to 600.

MISSOURI

A new motion picture theatre to cost $25,000, seating 900 persons, will be built in Kansas City by D. Caplan. Plans for it already have been drawn by Carl Boller, the theatrical architect, but no announcement has been made of the location. It probably will be in the residence district.

Mr. Boller is also constructing a new house in Albany, which when completed will cost about $12,000. It is being built for Rigely & Davison, who operate the Bon-Ton house at that place. The new Albany house will be devoted to vaudeville, pictures and one-night stands.

A new theatre which will be devoted to motion pictures and "legit" drama is being built at Chanute, Kansas City. It will be known as the People's Theatre and will have a seating capacity of 1,300. It will book only feature films. The manager is H. F. Johnson.

Stokes Griffin is to erect a motion picture theatre on his property in Jefferson City, which lies next to the Gem Theatre.

MINNESOTA

J. E. St. George, of Gary, is the owner of the new motion picture theatre that is being built in that city at a cost of $8,000.

Frank L. Redfield, who is building a fireproof theatre at Cloquet, has appointed D. F. Eselin, of Minneapolis, to manage the new house when it is opened this month.

J. E. Reed, of Rochester, is remodeling a theatre from a store in that city, and expects to open shortly with one of the most up-to-date houses in southern Minnesota. The theatre is to cost $25,000.

S. A. Hogan, of Le Sueur Center, owner of the Grand Theatre, which burned to the ground recently, is preparing plans for the erection of a new fireproof theatre.

NEW HAMPSHIRE

Charles Tilton will erect on Main street, Tilton, a three-story building, the lower floor of which is to be used as a motion picture theatre.

A new motion picture theatre is to be erected in the vicinity of the traction depot at Elm and Central streets, Manchester.

NEBRASKA

A new motion picture theatre is to be built in Omaha by the American Amusement Company.

NEW JERSEY

Nani Kali, owner of a motion picture theatre on Albany street, New Brunswick, is to build another theatre there. The new playhouse will face on Church street and will cost $12,000.

A motion picture theatre, to cost $18,000, is to be built on the boardwalk of Mt. Holly by Mayor Butler for J. L. Osborn.

H. Shemely, of Mt. Holly, is to build his third motion picture theater in this city.

Harry Bowen has opened his motion picture show at Mt. Holly. He has complied with every requirement of the law and has been given a permit.

The building inspector of Carlstadt has been directed to see that the plans and specifications of the motion picture theatre on Hackensack street are presented before the council.

Max and Joseph Weber are to remodel the Ware and Dalley building at Lexington avenue and Madison street, Passaic. The main floor will be used as a motion picture theatre.

NEW YORK CITY

Rinelli & Guardadin have purchased the three old buildings at 209 and 211 Grand street, which stands on a plot 48x80. A motion picture theatre will be erected on the site.

The Public Service Commission has leased the property on the corner of Flatbush avenue and Fulton street, Brooklyn, for motion picture purposes to Harry Traub, treasurer of the Grand Opera House.

The feature of the new constructions in Brooklyn recently was the number of proposed motion picture theatres. Three of them are to cost $10,000 and will be erected in different parts of the borough.

The two-story building on the corner of Lenox avenue and 132d street has been remodeled into a motion picture theatre and poolroom at a cost of $5,000. Mr. Oestreicher and Mr. Van Brink are the owners.

Plans have been filed for a two-story motion picture theatre, with store and offices, on the west side of Third avenue, north of Thirteenth street. The Variety Photo Play Company is the lessee. The cost will be about $12,000.

The Film Amusement Company has leased the building at 2078 Third avenue for five years.

NEW YORK STATE

The new house of the Mark-Brock Theatrical Enterprise Company, now in the course of construction at Main and Utica streets, Buffalo, will be called the Regent Theatre and will be opened the first of September.

A new theatre will also be erected by this company on Main street, Buffalo, at the cost of $100,000 for the exclusive showing of multiple-reel features.

OHIO

A motion picture theatre will be erected at 6303 Quincy avenue S. E., Cleveland. It will be owned by P. Surad and will cost $10,000.

A photo playhouse is to be built on Ludlow near Clifton street, in Clifton, by the Clifton Amusement Company.

PENNSYLVANIA

The Cameraphone Theatre Company, headed by W. Clarence Beatty, have broken ground in West North avenue, North Side, Pittsburgh, and will shortly begin the erection of a new motion picture theatre. The building will be 60x180 feet, and the contract price on the same is $30,000. Glazed terra-cotta will be used in the front of the building, and when complete the auditorium of the theatre will have a seating capacity of 900.

The Palace motion picture theatre of Allentown has reopened and will remain open regularly hereafter. The Palace Theatre was badly damaged by fire a few months ago.

Plans for a theatre in Harrisburg to seat 1,200 have been made and work will be started on the erection June 1. It is to cost $75,000.

PHILADELPHIA

Sauer & Hahn are planning a motion picture theatre to seat 2,000 persons, to be built on Seventeenth, below Venango street, for the Tioga Realty Company. The cost will be about $50,000.

J. A. Boder & Co. have started work on the Cross Kays Theatre Building, to be erected at the northeast corner of Fifty-ninth and Market streets. The building will cost about $100,000.

The Lam Building Company is estimating on a motion picture theatre to be erected at 2907-11 North Fifth street, for Levick & Waldow.

The Joseph Levin Company is estimating on a motion picture theatre, 40x108 feet, to be built at 939 South street, for S. S. Feinman.

A contract has been awarded to John McKenna & Son for a one-story motion picture theatre at 905 South street, for Henry E. Silk.

Sauer & Hahn have prepared plans for a one-story motion picture theatre to be built at Thirty-first and Wilt streets for the Montgomery Amusement Company. The theatre will have a capacity of 1,000.

A contract has been awarded to Howard C. Towers for a one-story motion picture theatre to be erected for the Ideal Amusement Company. The cost is to be $10,000.

TENNESSEE

Plans have been drawn by Mahan & Broadwell for a motion picture theatre to be built by Frank Henkel on Lauderdale street, between Trigg avenue and the Parkway, Memphis, at a cost of $6,000.

TEXAS

A motion picture theatre will be erected at 711 Houston street, Fort Worth. It will be a $20,000, two-story fireproof building, with a system of artificial ventilation.

E. Farrari is erecting a motion picture house on Main street, Rockdale.

WEST VIRGINIA

Wheeling's newest motion picture theatre, "The Princess," in the Hawley Building, corner of Main street and Bridge place, has recently been opened. It is managed by Frank D. Barger.

Work will soon be started on a motion picture theatre on Main between Fifth and Sixth streets, Wheeling.

WISCONSIN

Madison is to have a new motion picture theatre, to be erected at 215 State street. The building is owned by Christian Dick.

West Allis already has three motion picture theatres. An open-air theatre is to be opened this month, and another motion picture house will be erected on National avenue near Forty-second avenue.

$35,000 THEATRE FOR SUBURB OF CINCINNATI

Cincinnati, O., May 13.

THE Clifton Amusement Company has applied to the building commissioner of Cincinnati for a permit to construct a motion-picture theatre at a cost of $35,000 at Clifton and Telford avenues, Clifton, the most exclusive suburban district of the city.

The new photoplay house is to be constructed of concrete, brick and stone, and will have a seating capacity of 1,000. It is probable that the company will devote this house almost exclusively to the showing of classic feature films.

The building of this theatre is indicative of the great strides being made in the Cincinnati district by the motion-picture exhibitors. There has never before been a picture house in this part of Clifton, and the proposed building of this house shows plainly to exhibitors that the residents are displaying an unusual interest in picture-plays.

PLAN $75,000 THEATRE

REMOTTO SMITH and H. H. Bieberson, Jr., have completed plans for the erection of a new $75,000 motion picture and vaudeville house at Alliance, Ohio. The new theatre is to be fireproof and no expense will be spared to make it as convenient and safe as possible. The seating capacity of the orchestra will be one thousand.

BIG TWIN-CITY PROJECT

Minneapolis, Minn., May 13.

A $200,000 summer garden on the Mississippi River, between St. Paul and this city, in which motion pictures will be one of the chief features, is the novel project which is to be constructed here this month and which will be financed by Eastern capital. David I. Meyers, of New York, is at the head of the enterprise.

The front of the garden will be a two-story brick building with a 250-foot frontage, in which will be a large motion picture theatre and café combined. A stand for an orchestra and band will also make up part of the equipment of the theatre, and it is expected it will be built to seat 400.

The
Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES

Published Every Week by

EXHIBITORS' TIMES, Inc.

220 West 42nd Street, New York City

Telephone Bryant 7650

Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

WM. A. JOHNSTON.....Editor
MERRITT CRAWFORD.....Managing Editor
LESLEY MASON.....News Editor
E. J. HUDSON.....Circulation Manager
E. KENDALL GILLETT.....Advertising and Business Manager

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $3.00, Foreign $4.00 per year.

ADVERTISING RATES on application.

Copy for next issue must reach us by Wednesday 11 a. m.

For Feature Booking Directory See Page 72

For Buyers Guide See Page 71

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX May 23, 1914 No. 20

"Protect Us"—Protect Yourselves!

THE motion picture industry is on trial before the world, charged with being guilty of productions that make the establishment of a legal censorship over it a necessity. The accusation is a false one. The penalty amounts to annihilation.

The situation holds life or death for the industry, and all concerned in it, in its outcome. Now, if ever, it would seem, all concerned in it should be inspired to strengthen the position of the motion picture, and forbear to commit any act that would lay it open to criticism.

Yet, from within the industry itself there now issues forth an ugly and utterly repulsive collection of pictures, conceived in filth, produced in salaciousness, and marketed with a greed for gain as hideous in its disregard of the crisis in the industry under which it claims protection as is the traffic it stoops to portray.

* * *

"PROTECT US" is its misleading title. It purports to be an exposure, in the interests of sociology, of the traffic in women.

As a matter of fact, it is a soulless attempt to make capital out of the current agitation over "white slavery." As a motion picture production it is a wretched piece of work, an example of what a good motion picture ought not to be. As a lesson in sociology it is a failure. *As a box-office attraction it is the sort of picture that would be more costly to the exhibitor if he packed his house with it, than if he had to close up for lack of attendance.*

* * *

IT is such pictures as this that have brought the motion picture industry face to face with censorship and all its attendant evils. It is such pictures as this that will ruin the industry by prostrating it beneath the yoke of censorship, unless the exhibitors of the country resolve that such pictures cannot, must not, shall not, find a market.

The man responsible for this picture should be regarded as a traitor and an enemy to the industry by every self-respecting and loyal exhibitor and manufacturer.

* * *

CENSORSHIP has nothing in common with the Biblical virtue of charity, except this: The only proper kind of censorship, like charity, should begin "at home." And, unlike charity, it should end there.

In other words, every motion picture manufacturer should be his own censor. Every motion picture exhibitor should be his own censor. Many manufacturers now regard themselves in this light. Many hundreds of exhibitors exercise this prerogative in their own defense and that of their patrons.

And when every exhibitor and every manufacturer decides to be his own censor, the demand for legal censorship will cease to be heard.

PURGE THE FIELD OF SUCH PICTURES AS "PROTECT US." PROTECT YOURSELVES!

* * *

THE MOTION PICTURE NEWS does not deny that there are conditions, *brought about by such productions,* which ought to be remedied.

But censorship is not the remedy for them. **Censorship is not the remedy to be applied to any condition in any quarter of our social and national organization.**

Were the motion picture industry at its lowest possible point, THE MOTION PICTURE NEWS *would still affirm that censorship ought not to be introduced.*

* * *

THE MOTION PICTURE NEWS IS FIGHTING CENSORSHIP ON PRINCIPLE BECAUSE CENSORSHIP IS FUNDAMENTALLY WRONG. THE HIGHEST COURT OF THE LAND MAY HOLD THAT CENSORSHIP IS CONSTITUTIONAL. IT CANNOT ALTER THE FACT THAT CENSORSHIP IS WRONG. THE UNITED STATES SUPREME COURT, HALF A CENTURY AGO, DECLARED SLAVERY CONSTITUTIONAL. BUT IT COULD NOT ALTER THE FACT THAT SLAVERY WAS WRONG.

Censorship is damned in the eyes of every American citizen before the courts have passed upon its constitutionality.

FILM NEWS FROM FOREIGN PARTS

Paris Exhibitors Will Fight Poor Tax—Taxes Force German Theatres to Shut Down—Exhibitors, Manufacturers and Exchange Men Form Protective Association in Berlin—Important European Productions, Current and Coming

THE exhibitors of Paris have formed a league to oppose the infliction upon them by a new law of the notorious "droit de pauvres," or poor tax, which was abandoned in 1878 and brought up for revival two years ago. The charge is made that only thirty per cent of the tax goes to the poor; the rest is swallowed up by the Department of Charities officials. The tax varies from one to ten per cent, according to the nature of the shows in which it is imposed.

The "picture of the moment" in Paris is a war spectacle, entitled "1870-1871," a drama of the Franco-Prussian war, as may be gleaned from the title. A notable feature of it is the special music that has been written, and this was rendered by an orchestra of thirty musicians at its presentation at Lutetia-Wagram, one of the principal cinemas of Paris.

Rivalling the native French productions in the interest they have aroused in the Parisian populace, are the four Ambrosio photodramas, "The Lion of Venice," "Othello," "Madame Du Barry," and "The Destruction of Carthage." All are cast in the spectacular mould for which this company has become known on both sides of the water.

"The House of Temperley" is fairly embarked upon its career in France and, from all newspaper accounts, is destined to be a success. Its première at Gaumont Palace, Paris, April 24, elicited cordial praise from the French critics. The picture comes from the London Film Company, whose first production it is.

Under the title of "Le Desastre" ("The Disaster") "The Battle of Gettysburg" has appeared in France.

Taxes Close German Theatres

Taxation has already begun to lay a heavy hand upon the exhibitors in some parts of the German Empire. The Residenz Theatre, one of the largest motion picture theatres of Dresden, has been forced to close on account of the taxes. Several theatres in Breslau are on the point of closing for the same reason.

As an example of the taxation the German exhibitor must reckon with, the city of Charlottenburg imposes a daily tax on the motion picture theatre proprietors. Every theatre of 100 seats or under is taxed five marks, or about $1.25 a day; theatres seating between 100 and 150, seven marks; those seating between 150 and 200, ten marks; and all theatres seating more than 400 are taxed ten marks for every fifty seats in excess of that figure. On Sundays and holidays, the tax is half again as large.

The censorship tax in Germany is calculated by the time required to examine each picture. Formerly it was ten cents for fifteen minutes; this has been raised to two francs. The maximum is twenty-five francs for any picture, or $5.

A protective association has been formed under the auspices of the Chamber of Commerce in Berlin, for the benefit of the motion picture industry and those associated in it, and manufacturers, exchange men, supply houses and exhibitors have joined in great numbers.

Lower Prices; Lengthen Programs

The recent crisis in the industry in Germany has brought about a deplorable policy on the part of some exhibitors of lowering prices and lengthening programs. This practice has been resorted to in some measure among the English exhibitors, but, fortunately, most of them understand the short-sightedness of such a policy, and are wisely avoiding it, even in dull seasons.

A German municipality has forbidden all children under sixteen years of age to attend performances of "William Tell." The head of the local censor board, however, passed the picture without an elimination. Doctors do disagree, sometimes!

"Cabiria," the D'Annunzio-Itala film, seems to have taken the cinematographic world of Italy by storm. The newspapers, probably because of d'Annunzio's authorship, have paid unwonted attention to the picture, which is now being exhibited in all the principal cities of the kingdom. Exhibitors in many smaller towns are said to be offering unusual prices for the drama. $125,000 was the cost.

Italian Press Will Fight Tax

The trade journals of Italy, under the lead of "La Vita Cinematografica," have formed an offensive and defensive alliance to fight the battles of the industry against the seating tax with which the cinemas are threatened. The last ministry, it is true, went out without putting the crushing burden into effect, but a lively apprehension exists that the new ministry may revive the project. That it would mean the closing of most of the Italian theatres and the strangulation of the industry in that country all are agreed.

The "Societe Commerciale Italienne Du Film" has been recently formed at Rome, with a capital of nearly $1,000,000. Attention has been attracted to the new firm because it has obtained the services of Enrico Guazzoni, the well-known Cines director, who produced "Quo Vadis?" "Antony and Cleopatra," "The School of Heroes" and "Julius Cæsar."

Cines has decided to produce a photodrama dealing with the life of Christ, and has dispatched a company to the Holy Land, where the scenes of the drama will be laid.

Pasquali has completed the production, in motion pictures, of Flaubert's novel of Carthage, "Salammbo." A Pasquali version of "Faust" is also ready for the market.

Tree Plays Svengali in "Trilby"

The London Film Company, producers of "The House of Temperley," are completing a production of "Trilby" with Sir Herbert Beerbohm Tree as "Svengali."

An English producing company is busy at present preparing a series of pictures that will illustrate the inventions of Sir Hiram Maxim, the famous firearms expert. Maxim himself will appear in the picture.

A scientific and educational film company, the Ita Film Syndicate (Ltd.) has been formed in London, with Sir Ernest Shackleton, the explorer, as one of its members.

"Cabiria" made its appearance in London, April 22, at a trade showing. Its promoters announce that at public exhibitions performances will be accompanied by an orchestra of eighty pieces and a choir of fifty voices. Its reception was enthusiastic.

DAVENPORT, IA., HAS NEW THEATRE

Davenport, Ia., May 12.

The West End Theatre, the latest addition to Davenport "movie" houses, has opened at Fourth and Cedar, under the management of Ernest and Catherine Kohlsatt. The building is fire-proof and modern as well as scientifically ventilated and very attractive. Saturday and Sunday programs will consist of five-reel releases. General Film pictures will be shown. There will be orchestra music Saturday and Sunday.

THE OPEN-AIR THEATRE

In the Spring the Exhibitor's Fancy—and That of Many Who Are Would-Be Exhibitors—Turns to Thoughts of Airdromes—How to Build and Equip One Is Here Described

Editor's Note—This article, which deals with the problems that confront the would-be exhibitor, and in particular those of the beginner in the airdome field, is an old story to most of our subscribers, but so many inquiries concerning these questions have been addressed to The Motion Picture News *that we have found it expedient to reply to them all in a single article. Queries which have not been covered in the ensuing paragraphs will be answered directly by mail or in our columns later.*

THE first problem that appears to the would-be airdrome operator, and the first that confronts any prospective theatre builder is the selection of a site. A busy section is always the most desirable for this purpose, that is, a section near a shopping district, or near an important street, or better yet, on such a street.

But choosing a suitable site is becoming more difficult each year and each month, and, in fact, each day. In order to build on the chosen site, one must have the consent of all abutting property owners and, in many states, if an apartment house or a hotel lies next to the chosen property, not only the consent of the property owner and the agent but the consent of every tenant in the structure has to be obtained before building.

In building the airdrome it is absolutely necessary to comply with all the laws regarding such buildings; the construction laws must be followed closely and equal notice must be given the fire and sanitary laws. Failure to comply with all these rules and regulations will result in additional expense. Buildings inspectors are relentless and will insist upon rebuilding the whole theatre if it needs it.

In large cities, new additions and improvements must be added to the theatre at irregular intervals, no matter how perfect it is to start with, as the above-mentioned laws change from year to year, always becoming more exacting and stricter.

NOT alone each state, but each city, town, and even the smallest hamlet has its own individual laws regarding the construction of amusement places, and the best road to follow is to go to the bureau of civic laws in your city and obtain a pamphlet on the subject. These pamphlets explain fully all the laws regarding the building proposition.

A few of the laws that are alike in all large cities are such well-known ones as those requiring the whole building to be of absolute fireproof material, and the booth to be fireproof. In New York the booth must be constructed entirely of asbestos, while in New Jersey any fireproof material will do. The requirements in most states differ widely.

The size of the booth is always determined by the number of machines contained. The sanitary laws usually require that two toilets be placed in each airdome or theatre, and of course the proper sewage connections are necessary.

The fire and building laws vary in each city, as to the number of seats placed on a certain amount of floor space, and how they are to be fastened to the floor, the distance of the building from the street, the distance of the fence from the building, if there is to be a fence, the number of exits and fire escapes and countless other details.

In New Jersey the laws are even stricter than in other states, so that it is well-nigh impossible to start a theatre of any sort whatever there, without going to an enormous amount of expense and trouble. In other states the proposition is less difficult, but by no means easy.

THE next important question is the sort of picture service that is desired. The small-town exhibitor can easily get in touch with any exchange in the nearest city. The Universal, General and Mutual are the three largest companies and have offices in all large cities.

Arrangements can be made to have them ship a certain number of reels each week, two or three times a week, or each day, if desired. If a theatre in the new exhibitor's neighborhood trades with the same exchange it is a hard proposition to get films that have not been shown before, because it is usually first come, first served, at all exchanges. But each exchange has more films, by far, than one theatre can handle, so it should not be so difficult after all. If it proves so, there are always the other exchanges to be tried. The price of rental varies, with the age of the film. First-run pictures are, of course, much more expensive than films two or three months' old, and special features demand a larger price than single reelers.

All large exchanges, including the three mentioned above, furnish posters for all their pictures. These may be obtained in advance of the picture. An extra charge is made for these, but it is small and well worth the cost, especially if you are located where there is more than one motion picture house.

A very attractive lobby display is obtained by the use of several stills placed in frames, of the pictures you are showing. These are less glaring and offensive than startling posters.

THE choosing of a suitable projecting machine can only be determined by giving all a fair trial. Any manufacturer will be only too glad to demonstrate his machine. The largest exchanges rent machines, but the rental is high and if one is going to keep open for any length of time, it will pay to buy the machine outright. An operator is easy to secure but it is not so easy to secure a good one. Apply at an exchange or the nearest union headquarters and through them one can be furnished, or advertise.

Most machines, in fact all, have a motor attachment, which does away with the old hand drive, unless it is found desirable. This is a debated point whether the pictures are steadier when motor-driven, although a uniform speed is maintained throughout each reel. The question of electricity is an important one. If a direct current is the only kind available, then one must have a direct-current motor; if the current is alternating, one must have a motor with an alternating current. This, of course, only applies if you desire your machine to be motor-driven.

Some power, nearly always electricity, although sometimes acetylene gas, is used to furnish the juice for the carbons in the lamp. The latter is only used, however, only when no electric power is available. The wires are connected up with the lamp through a rheostat or transformer.

But the competent operator knows all these details concerning the machine, the power, the lamp, and countless other smaller but no less important items.

IT might be interesting to know that the manager of one airdome in New York City refuses to permit smoking in his theatre. This is nothing out of the ordinary, but it is worthy of attention. He says that he is more than compensated for the small amount of patronage he loses in not allowing smoking by the increase in a better class of patronage for the same reason. Whether one is the loser or the winner by allowing it or not allowing it is a broad question. There is no doubt that the exhibitor gets a better class of people by prohibiting it. Not that the better classes do not smoke, but more women and children will attend if the use of tobacco is prohibited. If the exhibitor is situated in a district where the patronage of his theatre consists almost entirely of men, permit it, in part

of the house, at least. This is, of course, a question to be decided by the individual exhibitor entirely upon the demands of the public to whom he caters.

Taking everything into consideration, it is no easy matter to construct and run an airdrome without a great expenditure of time, trouble and money. But when once it is built and ready for operation and the doors are open for the first time, the wise exhibitor's efforts will surely be rewarded by the public, for whom he has built your theatre.

CONVENTION INVITATION IS SENT BROADCAST

The annual convention of exhibitors which is to take place at the Grand Central Palace, New York, from June 8 to 13 inclusive, will be solely and purely a business meeting, and no politics will be introduced. The following invitation has been issued by the secretary:

To the exhibitors of the United States:

You are hereby invited to attend the Annual Convention of the International Motion Picture Association and Independent Exhibitors of America, at the Grand Central Palace, New York City, June 8th to 13th.

At a recent meeting of the Board of Directors it was decided that this shall be solely and purely a business convention without the injection of any politics whatsoever. If you will send me your name, address and the name of your theatre, you will receive an identification card. Upon presentation of this identification card in New York you will receive a badge entitling you to admission to the convention and a voice and vote in all matters that may come before it. You will also receive guest badges and tickets for your family and friends entitling them to admission to the exposition to be held in conjunction with the convention, and to partake in all the entertainments, outings, banquets, balls, etc., that are now being arranged for all visiting exhibitors and their families.

Owing to the fact that the city of New York will celebrate the Tercentennial of the purchase of Manhattan Island immediately following our convention, every railroad in the country will be offering very low excursion rates to New York. This convention and exposition will afford a real education to every live exhibitor in the country who is seeking to better the conditions of his own business and the motion picture business in general.

So don't forget to write at once asking for an identification card. Address H. W. Rosenthal, 136 Third avenue, New York City.

St. Paul Houses Swing To Pictures

The Metropolitan, City's Finest Theatre, Takes Plunge—Orpheum Deserts Two-a-Day for Film Programs

Special to THE MOTION PICTURE NEWS.

St. Paul, Minn., May 12.

EVERY other resident of the 236,000 people in this city go to a movie show once a week, in the opinion of E. C. Barroughs, manager of the Orpheum Vaudeville Theatre of this city, who has announced that after June the Orpheum would put on motion picture dramas. With the same statement that the Orpheum has felt the sway of the public and was going over to motion pictures, comes the announcement from L. N. Scott, manager of the Metropolitan, St. Paul's largest and finest theatre, that motion pictures were being booked at his theatre for the summer.

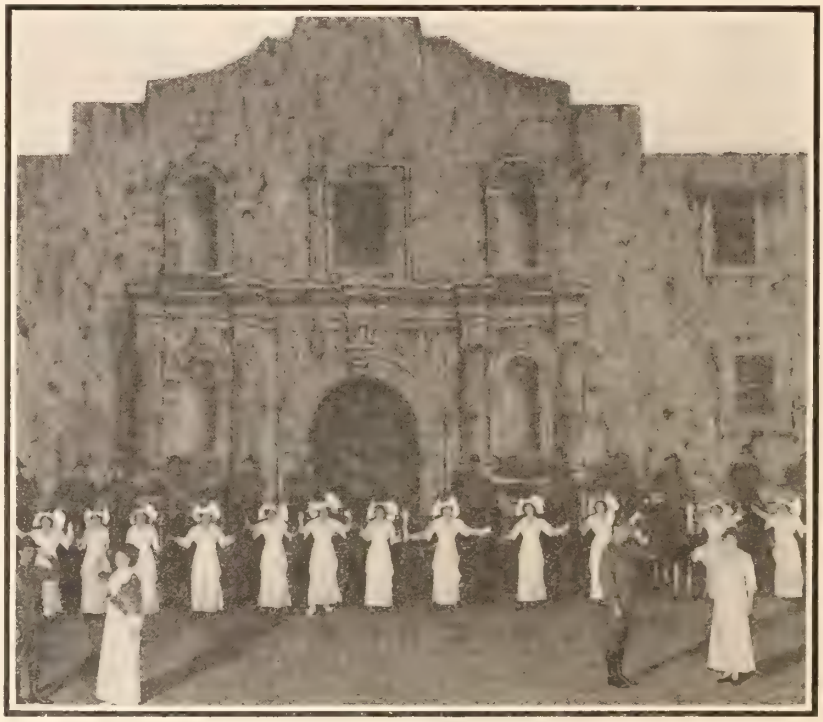
"While there is no means to estimate closely the number of paid admissions each week at St. Paul's motion picture theatres, I would estimate the aggregate at 125,000 or more than half the total number of residents of the city," said Mr. Barroughs in discussing the change at the Orpheum. "A year ago everybody seemed to be dance crazy here, but now they are motion picture mad."

Mr. Barroughs cites as an example the crowds that may be seen on the streets each night headed toward the pictures.

The opener at the Orpheum will be the Indian war pictures, while the Metropolitan has secured the Kleine "Samson" film as their first offering to the public.

Hippodrome Spectacle Filmed

Seven Thousand Feet of Film Depicting "America" Now Ready for Exhibition at Shubert Houses Throughout the Country



SCENE FROM "AMERICA," FAMOUS HIPPODROME SPECTACLE

"AMERICA," the great sensation, which played at the Hippodrome, New York City, has been filmed and will shortly be seen at all the houses controlled by the Shuberts in the United States.

It will be upward of 7,000 feet in length.

The immensity of the undertaking may not be apparent at first, but a few figures will show what was done. The lighting equipment cost $21,000 and was run at an average price of $7.14 per minute.

This, added to the expense of the hundreds of actors, the photographers, etc., makes a large total.

The picture could not have been produced except on the Hippodrome stage, it is agreed by all experts.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*

Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest PATENTS AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,095,285. Camera Focusing Device. Henry E. Oliver.

1,095,661. Machine for Cutting Sheets into Strips. James N. Moulton.

1,095,800. Photographic Printing Frame. Edward J. Brogan.

1,095,874. Device for Repairing Films. Fred K. Jella.

1,095,999. Manufacture of Acetyl-cellulose Solutions. D. E. Reid.

United States Trade-Marks

96,897. Kinematographic Films and Apparatuses. G. Levy.

British Patents

629. Kinematographs, etc. A. Gottschalk

810. Kinematographs. P. Benedetti.

833. Lenses, Optische Anstalt. C. P. Goerz Akt. Ges.

French Patents

467,698. Projector. Carl Zeiss.

18,769—405,207. Cinematograph. S. Docetti.

467,564. Colored Images. J. Frachebourg.

467,609. Color Cinematography. L. Bourdreaux and L. Sémat.

467,765. Illuminator. Société Internationale de Lumière Froide.

French Trade-Marks

154,534. "Biofix" Cinematography. Louis Baldsmar.

154,616. "Cinémafix" Cinematography. J. Demaria.

154,617. "Cinefix" Cinematography. J. Demaria.

154,635. "Film Occidental" Cinematographic Films. H. Bauche.

154,679. "Zincochrome" Printing. Société Borel & Fils.

Denmark Patents Recently Issued

18,395. Booths. P. J. Ruez.

18,449. Cinematography. P. A. W. Jurschewitz and others.

18,525. Cinematography. G. Kreuter.

18,661. Color Cinematography. E. A. Mills.

German Patents

273,630. Automatic Antifire Device for Theatres. Karl Weinert.

273,629. Films for Color Cinematography. Louis Dufay.

271,882. Color Cinematography. Dr. H. A. Dorten.

271,614. Cinematography. Max Hansen.

271,615. Printing Device. Revolute Machine Company.

Sweden Patents Recently Issued

36,202. Cinematography. G. Appiani.

36,258. Stereo-Cinematography. E. Cervenka.

36,402. Cinematography. G. Bettini.

Trade Notes

A RECENT patent issued in Great Britain covers an invention which prevents the spread of fire in cinematographs, by providing means for lowering the support for the film-carrying devices into a liquid container, when a fire occurs.

The well-known British inventor, W. Friese-Greene, has recently filed a patent for an apparatus for coloring cinematograph films.

Walter Hillier Anderson lately filed a group of patents relating to cinematography in Great Britain.

Paul Melville Pierson and Frederick Wilhelm Hochstetter, both of New York, have recently filed patents in Great Britain for various motion picture devices and processes for restoring pictures on films.

The well-known German firm, Carl Zeiss, of Jena, Germany, recently filed a patent for a film to be used for projection of cinematographic color pictures.

Dufay Gets German Patent

Dufay, the French inventor of a new system of color cinematography, has recently obtained the German patent corresponding to his French patents of 1912 for the same subject. The Dufay process is also known under the name of "Disptichrome."

Eastman Interested in "Non-flam" Film

A patent filed by the Eastman Kodak Company in 1909 has recently been issued. This patent covers a solution of acetyl-cellulose intended for non-inflammable films. When will they be on the market?

It Has Been Done

In an article in a New York daily newspaper Garrett P. Serviss suggests various scientific scenarios, which according to the author should be very interesting.

It must be said that most of the ideas suggested by Mr. Serviss have already been produced on films, but the negatives are still in the manufacturers' safes, the reason for this being unknown to the writer.

Cleaning Films

We read in a trade paper a suggestion about benzol which is recommended as an excellent film cleaner. We must therefore, in the interest of all the trade, call the reader's attention to the fact that benzol has been in use for years in Europe and finally abandoned by the best factories in view of the product being so dangerous.

In the issue of April 25, we suggested trichlorethylene instead of benzol, and we take this opportunity to again remind our readers of the already well-known superiority of trichlorethylene to benzol as a film cleaner.

Why Not Also in Trade Papers?

"The Inventive Age" (May issue) contains a two-page article on the

new Kinemacolor apparatus, which is signed by Frank C. Perkins.

In view of the fact that the author assumes no responsibility, but simply uses the words "it is stated" or "it is claimed," etc., when he advances something of interest, we hesitate to criticise his assertions as we otherwise might. It is to be regretted, however, that such communications should not also be submitted to the cinematographic newspapers, which are, or "claim to be," in direct touch with exhibitors and others interested in the industry.

MORE OPERATORS PROTEST

May 7, 1914.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sirs: It has recently been called to my attention that the Young Men's Christian Association has inaugurated a school for the instruction of motion picture machine operators.

The opening of this school was extensively advertised and apparently has the approval of the city authorities, as Mr. Wynkoop, the city's electrical engineer, was present at the aforesaid opening, and was, in fact, the principal speaker on this occasion.

Mr. John Domerhuizer, who until recently was one of the members of the Examining Board before whom all applicants for motion picture operators' licenses must appear for examination, also graced the opening with his presence. It is understood that Mr. Domerhuizer will be the instructor of the class, so I naturally suppose that he is no longer connected with the City Examining Board, as I believe a clause in the city charter provides for cases of this kind.

However, the question of most vital importance to all men at present engaged in this craft is as to what is to be the result of placing more men in the field that is already overcrowded.

As Mr. Wynkoop stated in his remarks at the opening of this school, there are about nine hundred and fifty (950) motion picture theatres in the Greater City, and approximately two thousand five hundred (2,500) licensed operators. As you can see from the above statement, the undersigned is speaking very conservatively when he places on the unemployed list an estimate of six hundred (600) moving picture operators.

Far be it from me to discourage any prospective student of this class, but he must enter the field with the intention of excelling all in his craft, or nothing awaits him but the keenest disappointment. This is an age of specialization, and the specialist must bend every effort to the limit if he expects to succeed.

Furthermore, if the Young Men's Christian Association class does no more for their graduates than is being done by the present money-making institutions that claim to turn out competent operators over night, it would be well for all concerned to fight shy before they get their fingers burned.

There were at one time several motion picture operators' schools in Boston, but the authorities put them out of business on the charge of obtaining money under false pretences.

The great showman, P. T. Barnum, has been dead for a long time, but the saying made famous by him lives on, and the prevailing state of affairs only goes to prove that even he did not know how true it was.

Taking into consideration the fact that of the present two thousand five hundred licensed operators possibly fifty are really first-class, competent and thoroughly reliable operators—you can see how much chance the so-called "schools" have of living up to their roseate promises.

Trusting that you will give this communication publicity with a view to disillusioning anyone who thinks that the life and occupation of an operator is "all beer and skittles," I remain Yours for better projection,

W. D. CHANEY,
An Operator.

Editor THE MOTION PICTURE NEWS,
City.

Dear Sir:—Permit me to advise the readers of your valuable publication that on Friday evening, May 1, I was present at an open meeting given by the West Side Y. M. C. A., 318 W. 57th street, City.

The purpose of the meeting, evidently, was to "boost" a school for to teach (?) the craft of moving picture operating. An address was made by Mr. H. S. Wynkoop, E. E. of the Water, Gas and Electricity Dept., on the qualifications of operators to pass the city examination for license cards.

This subject was ably handled by Mr. Wynkoop, and he gave some very interesting statistics regarding the number of licenses issued by his department. About 2,500 license cards to operators in this city have been issued, he said.

Now this was most interesting to me and bears strongly on the points of the so-called "schools" and on the operators in general, here in this city and elsewhere.

For several years the daily papers have contained advertisements of schools (?) which claimed to instruct its pupils in the craft of moving picture operating, and informed the public that jobs were plentiful and were only waiting for men to grab them, and these self-same schools (?) have turned out operators (?) without number, half-baked and underdone in every respect, as I well know from experience with these "school" pupils.

Now, as we have and had this school proposition in this city for some time, and with lamentable results; men who took instruction in these schools (?) paid their good money, sacrificed their time and failed on the city examination.

Now along comes a big business organization, the Y. M. C. A., which undoubtedly has done a great deal of good in the past, and is now about to undo this good by foisting another school for operators upon the public.

There is no school in existence but one: *experience,* that will make proficient operators. Indeed, it seems to me that the Y. M. C. A. is in a "small business" when they undertake to place more men in the field which is already overcrowded. For instance, there has been issued 2,500 cards. At least 1,500 of these cards are held by operators here in Greater New York. We have probably 914 motion picture theatres in Greater New York. Many of these are now closing down, and in addition to about 600 unemployed operators with license cards, *men with experience,* who are *unable* to get work, the operators are now threatened with this new invasion of more "school" incompetents.

Cannot the Y. M. C. A. realize that any pupil of their school will have a pretty hard time of it to secure work, providing the pupil receives a license card? No manager will experiment by giving unskilled school operators a chance to gain experience at their expense even though the school pupil may and does work for little money.

Experience cannot be secured in a course of twenty-four sessions as advertised by the Y. M. C. A. under the instruction of a "practical electrician" whose only experience has been to EXAMINE applicants for operating licenses.

Does the Y. M. C. A. realize what they are doing in this school matter other than to get more money into their organization's money chest?

Does the Y. M. C. A. realize the injustice they are doing to their prospective pupils when they endeavor to teach men in a craft where there are so many hazards?

For example, does the Y. M. C. A. know the dangers to health of the operator, the conditions under which they have to work and struggle for a miserable existence?

Does the Y. M. C. A. know that the many operators we have here in New York are employed under frightful conditions, but are compelled by necessity to work and support themselves and their families?

Does the Y. M. C. A. know that many of the operators are victims of that dreadful white plague, consumption, which they acquired in the performance of their work in the booths (?), more like a prison cell without its comforts?

Time and space forbids me to enumerate many more disgusting elements of which the pupils of these schools (?) are not aware of when they try to butt into the operators' craft.

The field is now overcrowded, and there is no necessity for the Y. M. C. A. to further an enterprise of this kind.

In conclusion, I want to advise the Y. M. C. A. that I received a visit from two of their representatives about two or three months ago, and they discussed the matter fully with me, and they admitted to me at that time that it was a most serious situation, and that they did not realize the disadvantages of their intentions to open the school until they had a two-hour conference on the subject with me.

I told the Y. M. C. A. representatives at this conference that any money secured from any pupil desiring instruction in the operating craft would be, in my estimation, "obtaining money by questionable methods," and did not meet with my approval, because no school can turn out an experienced operator such as is required by managers who desire to hold their patrons' custom, which is already harassed by keen competition among the exhibitors and would be further jeopardized by exploiting unskilled school pupils.

Yours very truly,
J. A. LEROY,
Business Representative
former M. P. M. O. U. No. 1.

Olympic Ordinance Stays in Committee

Owners of New Buffalo Theatre Protest in Vain Against Delay in Reporting New Legislation—Opening Is Postponed

Special to THE MOTION PICTURE NEWS.

Buffalo, N. Y., May 14.

THE owners of the new Olympic Theatre on Lafayette Square, over which there has been a great deal of trouble with regard to building ordinances, as regards safety to patrons, told the individual members of the board of councilmen last Thursday that they were losing $500 in interest charges every week that the board held up the proposed new ordinance legalizing the construction of the building which, as it stands now, is in violation of the ordinance.

Sufficient votes, however, could not be mustered to put the ordinance through the board.

The owners of the theatre have gone along with the construction of the building in violation of the safety ordinances adopted just after the Iroquois Theatre horror in Chicago.

A move was made to get the matter out of the committee of nine after the Olympic representatives had promised to rent space for a court at an annual rental of $6,500 a year from the German Insurance Company.

This, it was said, would give a court on but one side of the building and not on both sides, as prescribed by the ordinances. No attempt was made outside the committee to get action on Thursday.

It is said the Olympic management proposed to open the theatre on May 18, but this move on the part of the councilmen will preclude any possibility of such action. There is some talk of the councilmen refusing to take action on the Olympic proposition until the Mayor's "safety first" committee reports.

C. B. TAYLOR.

"LUCILLE LOVE: THE GIRL OF MYSTERY"

(Gold Seal—Two Reels)
REVIEWED BY A. DANSON MICHELL

THE fifth of the series, released May 12. As the plot is unfolded, chapter by chapter, the picture improves. The advancement is very apparent in this chapter, and makes us desirous of seeing just what will happen to Lucille when she boards the Chinese "junk



LUCILLE WATCHES HER ENEMY

ship," as we are informed she will do in the next picture to be released in a week's time.

Adding to her already long list of adventures, Lucille gets herself into many different varieties of trouble from all of which, as might be expected, she extricates herself. In falling into a subterranean city she meets with a tribe of man monkeys, and has difficulty in eluding them. During an upheaval of the ground she is thrown into a fissure and on landing arrives in the buried city. The fire scenes in this are very well worked out. The view of the city itself, all ruins, is also an impressive one.

A number of very beautiful natural scenes were introduced through various parts of the picture. Lucille is required, in order to avoid the "wild" animals, to climb over a long trellis work, hand over hand. This she does with her usual grace. Both Francis Ford and Grace Cunard are working very hard to make this series unusually good and they are succeeding.

Yet with all its merits, there are several small things that ought to be left out for the good of the film. The animals were quite tame, looking as though they were harmless. One or two other inconsistencies, in comparing this with the previous reels, were apparent. But, as predicted in the first chapter, the pictures get more and more exciting each issue, and the work improves. They are now far past average.

AN OMAHA JUDGE'S WARNING

Special to THE MOTION PICTURE NEWS

Omaha, Neb., May 13.

Police Magistrate Charles E. Foster, of Omaha, voiced a decisive opinion from his bench the other morning condemning proprietors of motion picture theatres who permit "bums" in their places. He had just fined Albert Rose $25 for making obscene remarks while sitting behind Mrs. J. C. Brown, 602 North Seventeenth street, in a motion picture show at Seventeenth and California streets.

"The suburban theatres, which I attend more than the others, are community centers," he said, "where I know half of the people who are seeing the pictures with me. These theatres are the highest class. In the downtown district the proprietors of shows are indifferent as to whom they admit. A man who is drinking should be excluded because his breath is obnoxious. A vile wretch such as this Rose should be thrown out. It would raise the standard of the attendance in a number of the theatres if the proprietors would throw out such people.

"I am almost impressed enough to advocate separate rows of seats for such people—such as the 'Jim Crow' cars of the South."

"THE SOUTHERNERS"

(Edison)
REVIEWED BY PETER MILNE

A THREE-reel drama of the Civil War, a subject that never fails to please the public; just the feature for this time of the year and very appropriate for any Memorial Day program.

The outside scenes of the old Southern mansions and their spacious grounds were taken in Florida under the direction of Mr. Ridgely. They were well laid and it is obvious that great care has been taken in producing them.

The drama closes with an incident in the battle of Mobile Bay, showing the scenes on Admiral Farragut's flag ship, the Hartford, while he is bombarding Fort Morgan. These scenes were taken in the Edison studio, New York City.

Mr. Collins, the director of this end of the picture, had the whole ship set for the camera, when the recent fire broke out and destroyed all his first efforts, but the scene was laid again and this time was successfully filmed. The photo-drama is taken from Cyrus Townsend Brady's famous novel.

The drama is not crammed full of terrible battles, as is usually the case in war pictures, but is more of a love story with the terrific struggle as a side issue. Despite this, it holds one's interest through to the last scene, where Peyton is restored to his sweetheart, Mary, after the war is over.

The photography is of the highest grade, all the scenes



THE BOMBARDMENT OF FORT MORGAN

showing exceptionally clear and bright. The scene in which the Hartford is bombarding Fort Morgan in the gray of the dawn, is especially well shown on the screen.

The story: Peyton, a Southerner by birth, casts his lot with the North at the beginning of the war. His father and brother, both broken-hearted at his choice, stand by the South. Mary Anaan, Peyton's sweetheart, is also for the South. She deserts Peyton and promises to wait for Darrow, another Southerner, to return, but he is killed in the battle of Chickamauga, which is vividly shown on the screen.

Mary, relenting, welcomes Peyton home after the war. He and his father clasp hands like true gentlemen. The story closes with a beautiful scene, in which Mary, Peyton, his father and mother are shown in quiet happiness.

"THE LIGHTNING CONDUCTOR"

(Sawyer, Inc.)
REVIEWED BY LESLEY MASON

HERE is a photoplay—or better, a photostory—in which all the charms of a lively, laughable romance and all the charms of a fine "scenic" meet and are happily blended into an entertaining whole. It is a travelogue and a tale in one, a modern "Sentimental Journey Through France and Italy," with Cupid for your guide instead of Thomas Cook.

Every reader of modern fiction knows the Williamson novel to which this picture owes its plot and title—a delightfully whimsical story of modern chivalry, in which the knight-errant is a wealthy bachelor in a motor-car,



THE LIGHTNING CONDUCTOR'S DINNER IS INTERRUPTED

not on a charger, with duster instead of armor and goggles in place of helmet and visor, and his "ladye faire" the prodigal daughter of a New York banker who has fallen afoul of an ancient automobile and a rascally chauffeur.

The twentieth-century Bayard, who is our hero, goes to the rescue of "beauty in distress," disguised as his own chauffeur. Before he is through he has given the French villain a ducking, fought and captured a band of Apaches and been arrested by his American rival as his own murderer, besides being continually reminded by his "goddess" and all her companions that he is not a gentleman, but only a chauffeur. In the end, however, he proves that he is as good a gentleman as he had been a "Lightning Conductor," and "you know the rest from the books you have read."

Given a story of such ingenuity, where comedy and romance are tripping over each other all the time, embellished with some of the most inspiring scenery France and Northern Italy have to offer, and with Dustin Farnum, Walter Hale and William Elliott steering the play and the automobiles in it to their destination, and you have entertainment fit to offer any audience that ever sat in a motion picture theatre.

The route of the picture lies south from Normandy by way of Paris, through Orleans and the chateaux country, Gascony and Provence to Biarritz, thence eastward through Carcassonne and Toulon into the Riviera, with a pause at Monte Carlo before scaling the heights of the Maritime Alps to reach Como, the end of the picture and the culminating scene of the romance.

Numerous scenes along the route are incorporated into the narrative, but these are introduced with rare discretion and are always as welcome as they are appropriate. The temptation to spend a few hundred feet on the sights of Paris is admirably overcome. Instead, the producer was wise enough to wait for less familiar scenes. Magnificent glimpses of some of the finest of the chateaux are granted, and stretches of the flawless French roads are brought into the story.

But all these earlier views were eclipsed by the panoramas afforded of the Maritime Alps, where the roads wind from the summits of the passes down to the valleys for miles, and the spectator watches the automobiles appear and disappear and reappear along the gleaming white highway until it is lost in the distance. Considered as a novelty, the spirited views of the French naval crews racing on the harbor of Toulon are the finest in the series.

By a feat of artistic strategy the postal-card inserts are transformed into an actual source of comedy, and some of the heartiest laughs of the afternoon at the Comedy Theatre exhibition were awakened by Farnum's (or the Hon. John Winston's) epigrammatic and ludicrous accounts of his predicament to his friend Lord Lane, at Aix

"The Lightning Conductor" was seen under inauspicious circumstances, for the Comedy Theatre has never been invaded by a projection machine before, and the audience were prepared to make many allowances for defects in the presentation. But though it was an extempore exhibition in that respect, the presentation of the picure was, on the whole, clearer and smoother than many which have occurred in theatres dedicated to motion pictures and, by consequence, equipped to give the finest possible results—a fact which speaks volumes for the superior character of the picture itself.

Farnum, Hale and Elliott are a trio well met, and their acting will prove a continual source of delight and merriment to an audience.

"PETROF THE VASSAL"

(Features Ideal)
REVIEWED BY PETER MILNE

THIS picture is an accurate dramatic adaptation of Ivan Turgeneiff's famous Russian novel, "The Bread of Others." While the action of the picture drags in some places, if one is looking for good photography, pretty scenes and fine acting of its kind, then this is the drama to have; but in thrilling and rapid action it is somewhat deficient. A character like Petrof is not often delineated on the screen, and it is interesting to follow his course through life. One doesn't know whether to admire, pity or condemn him, but surely his career will interest the average man and woman. The ending of the story is rather disappointing, but it is the ending of the book, and under the circumstances no other would fit as well with the whole story.

Petrof, once rich, seeks employment, and becomes the servant in the house of a Prince who shamefully neglects his wife. Petrof falls in love with her, and after her husband's death a child is born to her. All think that she is the daughter of the Prince, except Petrof who knows that he is the child's father.

Twenty years later, Petrof, while under the influence of liquor, tells his daughter's husband and friends of her rightful parentage. When sober he says that he lied to save his daughter's name. He is discharged from the household and goes forth in sorrow.

Photographically the picture is deserving of the greatest praise. The exteriors, especially the forest scenes, are beautiful; the few interiors that appear are well laid. The lighting is good and pleasing to the eye. No fault can be found with the entire production in regard to these points.

MILWAUKEE WILL SEND BIG DELEGATION

Milwaukee, Wis., May 12.

Milwaukee will send a big delegation headed by President Charles H. Phillips, of the International Motion Picture Association, to the convention in New York City, if the plans laid recently are carried out. Great enthusiasm was displayed and many members promised to go even if not appointed as a delegate.

LONDON·PARIS·NEW YORK·SYDNEY·BERLIN·VIENNA·ROME·MADRID

AMSTERDAM·MUNICH·ATHENS·ALGIERS·CAIRO·TIEN-TSIN·CONSTANTINOPLE·COPENHAGEN

BOMBAY·MANILLA·YOKOHAMA·BELGRADE·MELBOURNE·HONGKONG·MEXICO·RIO JANEIRO

ST.PETERSBURG·LIVERPOOL·ZURICH·BUENOS AIRES·STOCKHOLM

PATHÉ

OFFICES IN ALL PRINCIPAL CITIES OF THE WORLD



RASTUS' RIOTOUS RIDE

A ONE REEL AMERICAN COMEDY

Rastus is a Comical Darky with a Faculty for Getting into Scrapes. His Ride is Really Riotously Risible!

RELEASED MONDAY, MAY 25TH

THE WAR OF THE LILLIPUTIANS

A TWO REEL FANCIFUL DRAMA

A Great Offering for the Children and as it is Released on Saturday it Should Pack Your House. It is Acted by the Most Remarkable Troupe of Real Giants and Dwarfs ever Assembled.

RELEASED SATURDAY, MAY 30TH

INSIST UPON THESE FILMS AT YOUR EXCHANGE. IF YOU CAN'T GET THEM WRITE US AND WE'LL HELP YOU.

PATHÉ FRÈRES

1 CONGRESS ST., JERSEY CITY, N.J.

The Exhibitors are Enthusiastic—They say so
Here Are a Few Opinions on

The Perils of Pauline

Ditmas Theatre, Perth Amboy, N. J.
We have found the drawing powers of this picture to be tremendous. We are more than pleased with the results we have had.

Gustav Baron

M. & S. Amusement Co., Newark, N. J.
"The Perils of Pauline" has been doing a business far beyond all expectations. We have more than tripled our business on the nights we show Pauline.

H. H. Meyer Treas.

Wm. Fox Circuit, New York.
We wish to congratulate you on the big scoop you have made with "The Perils of Pauline." It is the biggest feature picture ever produced.

A. Cook

The Grand Theatre, Batavia, N. Y.
"The Perils of Pauline" scored one of the biggest successes ever known to this theatre. The box-office receipts are far beyond my expectations.

George F. Blakely Jr.

The Amuse-U, Charlotte, N. C.
When I signed up for "The Perils of Pauline" I was naturally anxious. Now I must say that it is the biggest drawing-card and the biggest money-getter I have ever shown.

C. H. Harris

Griffin Amusement Co., Griffin, Ga.
The only fault my patrons find with "The Perils of Pauline" is that it does not come every week. It certainly is a money-getter and the crowds are getting bigger every week.

E. H. Davies



A DEVIL-SENT CHANCE



THE WILY CHINEE



INFATUATION

Crystal Theatre, Greenville, Texas.
Of all the drawing-cards yet produced I have never seen anything that equals "The Perils of Pauline."

J. L. Jones

Southern Amusement Co., Jacksonville, Fla.
We are showing this feature on Monday, which has usually been a dull day with us. Now our Monday receipts are more than $60 greater than they were before we started to show "The Perils of Pauline." It is a great picture, and we are naturally much pleased.

W. A. James

Rochester Theatre Co., Rochester, N. Y.
We consider "The Perils of Pauline" an excellent drawing-card. We can gladly recommend it to any exhibitor as absolutely the best of the serial films we have ever used.

W. J. James

Savoy Theatre, Syracuse, N. Y.
I have run three releases of "The Perils of Pauline," and have turned people away at each showing.

A. J. Lardino

Diamond Theatre Co., Tuscaloosa, Ala.
We ran the first two episodes on rainy days and played to capacity audiences on each occasion. The third episode came on a beautiful day, and we moved it to our new theatre, which seats five hundred people, and there played to capacity.

W. D. Howell

Pauline Pulls People. She's A Gold Mine

THE ECLECTIC FILM COMPANY
110 West 40th Street — New York City

It's Just About Time YOU Booked

The Perils of Pauline

You Are Losing Money

every day you neglect to get in your order for this great series that is coining money for the exhibitors who have been showing it. Did you read what the wise men say? They are the men who were alive and recognized an opportunity to make money when they saw it. Some of them signed in fear and trembling, but they are the happiest men in the business to-day.

You Can Get The Money

in your town by booking Pauline right away. Get the first episode and all the others. If you wish, do as one big exhibitor in New York City did, run the episodes once a week till you catch up to the schedule, and then keep on running the future episodes as they are released. It sure means money to you.



A LITTLE FLIRTATION



PAULINE THINKS HARRY FALSE



IN THE DUMPS

Heavy Bookings

"The Perils of Pauline" is the biggest drawing-card we ever put out. The bookings are a record-breaker. We put on the market more prints of this great feature than most firms make of half a dozen put together. And we are prepared to put out more, so that every exhibitor will be assured of an early run. We can take care of you on every episode in good shape.

The Board of Censors

You wouldn't look for much enthusiasm from the Board of Censors, who have to look at all kinds of pictures from morning to night. When they were in the office looking over "The Perils of Pauline" their comments were wonderfully enthusiastic. One member said: "I hadn't paid much attention to this film, but I must find out where they can be seen, so I can take the children. They are the best pictures I have ever seen."

And there you are.

Pauline Pulls People—She's A Gold Mine

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City

Another Big Eclectic Feature—



THE HAND OF DESTINY

(4 PARTS)

This great four-part feature is an old story in a new dress. It tells the tale of a man falsely accused of a crime he did not commit. His wife and small daughter are left to shift as best they may. The son of the real criminal in the meantime lives on the fat of the land. Fate throws the son and daughter together finally. The son only knows that the girl is the daughter of a criminal and tries to bend her to his will. Not succeeding, he tries to have her fiancé throw her over by telling him of her father's disgrace. However, his father's partner in crime, to whom the girl has been kind, finally tells all and clears her father's name.

"The Hand of Destiny" is a strong film from beginning to end. It is clean, yet intensely dramatic. The situations are thrilling. Taken all round it is a wonderful feature.

Clean—Forceful—Telling a Story—Teaching a Lesson

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA, Rhodes Bldg.
BOSTON, 3 Tremont Row
CHICAGO, 5 So. Wabash Ave.
DALLAS, Andrews Bldg.
LOS ANGELES, 114 E. 7th St.
MINNEAPOLIS, 4th & Hennepin Sts.
NEW YORK, 115 E. 23rd St.
PITTSBURGH, 715 Liberty Ave.
SAN FRANCISCO, 67 Turk St.
ST. LOUIS, 3210 Locust St.
SYRACUSE, 214 E. Fayette St.
CINCINNATI, 217 E. 5th St.
CLEVELAND, 622 Prospect Av., S. E.
PORTLAND, 392 Burnside Ave.
PHILADELPHIA, 1235 Vine St.
NEW ORLEANS, 910 Gravier St.

THE ECLECTIC FILM COMPANY

110 West 40th Street, New York City

"The Cream of American and European Studios"

Live News of the Week

Welcomed by a poem from the pen of Hugh d'Arcy and the cordial greetings of his small army of employees and associates, Siegmund Lubin returned to his office in Philadelphia on May 11, after an absence of more than six weeks in Europe.

As a special surprise the manufacturer found upon his return that General Manager Ira M. Lowry had ordered rushed to completion a new office building, two stories in height, which was entirely constructed during Mr. Lubin's absence abroad.

Since Mr. Lubin's absence, General Manager Lowry has also opened the new Betzwood factory, and this enormous plant, with three times the capacity of the Philadelphia institution, is available for producing 6,000,000 feet of film every week in the year.

Harold M. Shaw, the director of "The House of Temperley," which played during the week of May 11 at the Strand, New York, with marked success, is a comparatively young man to have registered such an achievement as his photo-dramatization of Conan Doyle's novel, "Rodney Stone," unquestionably is.



HAROLD M. SHAW

Mr. Shaw was an actor on the legitimate stage for fourteen years before espousing the cause of the motion picture, during which he played with Amelia Bingham, Joseph Jefferson and other famous stars. After joining the Edison Company he became one of its producers, then went to the Imp Universal, and finally the position of chief producer with the London Film Company. In this capacity, audiences on both sides of the water are bound to become acquainted ere long with the Shaw methods and Shaw standards as exemplified in a series of successes, of which "The House of Temperley" is but the first.

Fritzi Brunette recently turned down a very flattering offer to accompany a well-known star feature producing company to Europe.

Miss Brunette, who formerly appeared in a prominent brand of pictures released by the Universal Film Company, says she prefers to remain in the United States even if this country does go to war with Mexico. "No matter how hard the times may become as the result of a great or long-protracted war," commented Miss Brunette, "I do not believe the demand for motion picture entertainment will fall off even a tiny bit."



FRITZI BRUNETTE

Now that Miss Brunette has announced her intention to return to motion pictures, she will doubtless have many offers to choose from, as she is a highly talented actress and very popular with the fans everywhere. She is considering one already.

Ned E. Depinet, assistant general manager of the Consolidated Film Exchange, of Dallas, Texas, is now in Atlanta, spending a quiet honeymoon

---

Francis Ford, the director of the Universal's "Lucille Love" series, is said to have recently vaccinated three hundred South Sea Islanders. These negroes, who have been playing parts in the "Lucille" series, are very susceptible to smallpox, and it was by way of a precaution that the operations were performed.



FRANCIS FORD

It is now said that the natives have a great veneration for Mr. Ford's surgical abilities. At the completion of the series these natives will be returned to the Society Islands.

George DuBois Proctor, who has been connected with the publicity department of the Mutual Film Corporation for some time, has resigned his position, to accept the position of advertising manager of the Popular Plays and Players, Inc., at 1600 Broadway, New York.

W. Bob Holland, formerly managing editor of the American Press Association, and more recently editorial director of the Newspaper Feature Syndicate, has become associated with the Mutual, as a member of Phil Mindil's staff. Big things are ahead for Holland, his friends hope.

Milton E. Hoffman, who has been attending to the publicity and advertising of the World Film Corporation for some time, has resigned from that company. His plans for the future have not been made public.

Mr. Hoffman is well known for his years of experience in the amusement game. He was connected for some time with William Morris as treasurer of the American Theatre and was considered to be his right-hand man The World Film Corporation are losing a valuable asset. Charles D. Shrady has been engaged to take his place.

Lew Dockstader, the minstrel, will appear in the production "Dan" for the All-Star Feature Corporation. A number of his black-face men will be with him under the guidance of Augustus Thomas.

A Wurlitzer organ has been installed in Proctor's Fifth Avenue Theatre, New York.

John B. Rock, of the Vitagraph Company, showed "A Million Bid" and "Goodness Gracious!" to a number of exhibitors in St. Louis recently. It is said they were very enthusiastic over the productions.

The Zenith Feature Film Company, of Duluth, Minn., have completed arrangements with Herbert Blache, whereby the complete output of the Blache studios will be handled by them for Minnesota, Wisconsin and North Dakota.

The forthcoming production of "Damon and Pythias" will be directed by Otis Turner. Anna Little, Herbert Rawlinson and William Worthington will play the principal parts.

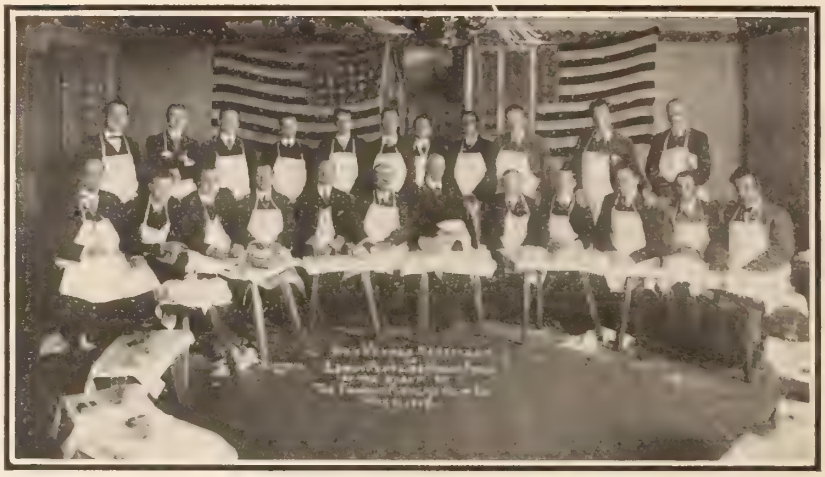
Warner's Features, Inc., have transferred their Buffalo, N. Y., office to Syracuse and have opened sub-offices in Buffalo and Albany.

Francis Ford and Grace Cunard are now making the seventh picture of the series of "Lucille Love" stories. Most of the action takes place on a yacht at sea.

Enid Markey, one of the leading women for the New York Motion Picture Company, who was badly injured in the taking of the five-reel picture, "The Wrath of the Gods," has now nearly recovered.

Webb's electrical pictures have just finished a picture showing De Wolfe Hopper reciting "Casey at the Bat" which will soon be on the bill at the Fulton Theatre, New York.

Beefsteak to Famous Players Directors



Frohman, Zukor and Company Entertain E. S. Porter and Hugh Ford on Eve of their Departure for Production Tour of Europe

TWENTY-THREE members of the Famous Players Film Company's organization gathered at a beefsteak dinner in Reisenweber's, New York City, on the evening of May 6, given as a farewell tribute to Edwin S. Porter, technical director of the Famous Players, and Hugh Ford, who sailed May 7 for a tour of Europe, during which they will produce a series of spectacular feature films.

Those present, besides the guests of the evening, were President Adolph Zukor, Daniel Frohman, who was toastmaster; Directors J. Searle Dawley, Francis Powers, Thomas N. Heffron, Frederick A. Thomson and James Kirkwood; Richard Murphy, Jack Stricker, August Kramer, William Reilly, representing the scenic and mechanical departments; camera men, William Marshall, William Martinetti, Lyman H. Broening, and Emmet Williams; Al Lichtman, sales manager; Al Kaufman, studio manager; Frank Meyer, laboratory manager; Arthur Lehing, and B. P. Schulberg.

The gathering, on the eve of the inception of one of the greatest international tours ever undertaken for film purposes, was a unique one. The subjects selected for production abroad are some of the most notable plays ever secured for the screen.

Al. Lichtman's recollection is that after the dinner, or as soon after as he can remember, the entire party escorted Messrs. Porter and Ford to the boat, but Schulberg told his wife that the reason he stayed out until five o'clock was because the subway was flooded.

It is announced by the All-Star Feature Corporation that the production of "The Jungle" will be ready for release May 25. George Nash, Gail Kane, Clarence Handysides, Ernest Evers, Julia R. Hurley, Maxine Hodges, Mary McCabe, and Upton Sinclair are the principals.

Seven hundred feet of film, depicting the memorial ceremonies at the Brooklyn Navy Yard in honor of the nineteen sailors and marines who fell at Vera Cruz, are being marketed through the William L. Sherry Feature Film Company. The picture was shown at the Strand Theatre, New York, on the evening of the day the ceremonies were held.

Modest Altschuler, director of the Russian Symphony Orchestra, has prepared special music to accompany the Kleine production of "Spartacus," which will follow "Antony and Cleopatra" at the Candler Theatre, Forty-second street, New York. Mr. Altschuler accomplished the task in two days, making a special trip to Chicago for that purpose, and mapping out the music as the nine thousand feet of film were flashed on the screen before him.

"The Littlest Rebel" company, which has been in Augusta, Ga., in the making of that picture, were given many honors during their stay. The town declared a holiday on their arrival and the Mayor and other officials participated in the actual work

---

Contracts have been signed between the Broadway Picture Producing Company and Thomas E. Shea to present Shea in his stage success, "The Man-o'-warsman," in five reels.

"CABIRIA," A SUPER-SPECTACLE

First Presentation in This Country of the Long-Heralded, Mammoth Production from the Pen of Gabriel d'Annunzio Picturing the Overthrow of Carthage by Rome—Will Probably Be Shown at the Metropolitan Opera House

A NEW meaning was given to the words, "motion picture," and a new definition to the possibilities of the Cinematographic art when "Cabiria," the Itala Film Company's mammoth production of Gabriel d'Annunzio's drama written around the overthrow of Carthage by Rome in the second century before Christ, was displayed in the grand ballroom of the Hotel Astor on Saturday, May 9.

The picture well-nigh beggars description. Words are feeble in their capacity to convey the impressions created by the series of stupendous spectacles which are here welded



FLUVIUS AND HIS GIANT SLAVE, MACISTE

together into one gigantic photodrama by the shrewdest craftsmen of Italy's motion picture world.

Suffice it to say that there was no one in the large audience so sophisticated in the art as to be able to maintain a professional indifference to the marvels that were continually materializing on the screen before him. Veterans vied in the fervency of their praise with novices to whom a lesser picture would have seemed wonderful.

It is a foregone conclusion, of course, that "Cabiria" will be seen at only the largest theatres in the country. The scale on which it must be exhibited, and the reputed plans of the management for its musical accompaniment, preclude anything else. Indeed, word has already gone forth that the super-spectacle will be witnessed by New Yorkers in the Metropolitan Opera House.

The sensitive, whose feelings of artistic propriety might be shocked by witnessing the invasion of the precincts of grand opera by a "mere" motion picture, may console themselves with the knowledge that "Cabiria" was produced on a scale commensurate with anything achieved in the American operatic field, and that if d'Annunzio, the world's most fastidious and esthetic poet, thought well enough of the motion picture to devote his powers to it, they can afford to condone the offense (?).

ITALY has teemed, during the last twelve month, with productions rivalling each other in their enormous dimensions and cost. Cines, Pasquali, Gloria, Itala and Ambrosio have been engaged in a feverish competition for the distinction of giving to the world the greatest motion picture drama of the age. Ambrosio, indeed, has already on the market a picture on the same subject as "Cabiria."

The Itala film, however, is the first to reach this country, and until it is equaled or eclipsed by a greater must be conceded to be the "derier cri" in cinematography. When "Nero and Agrippina" arrives, as eventually it will, it may be a case of "times change and our opinions with them." But "Cabiria" has revealed new possibilities where all seemed known before.

Two years were spent in the production of the picture, it is said. The estimated cost, according to figures from abroad, was between $150,000 and $200,000. "Cabiria" is ten reels in length, and occupies three hours in the presentation. In this respect it is some thousands of feet shorter than "Nero," which is declared to run through 16,000 feet of film.

In England the picture will be presented with an orchestra of eighty pieces and a choir of fifty voices. If "Cabiria" is seen at the Metropolitan it will undoubtedly be given the same musical setting.

"CABIRIA" is pre-eminently an example of what the motion picture can accomplish in bringing back to life races, nations and civilizations long dead, in making history live for those whose imaginations are not quick enough to vivify printed records and documents, in revealing human nature the same from age to age. The brilliance and scope of d'Annunzio's imaginative genius created a scenario which formed a terrific standard for the producing company to attain; the picture is a testimonial to the fact that they have succeeded.

Thomas Bedding, whose authoritative knowledge of the photographic art pre-eminently qualifies him to speak on this subject with authority, has this to say of the production:

"I do not think you could have better production, acting and photoplay than this film of 'Cabiria' manifests. Hypercriticism might concern itself with the titling, the length and maybe the superabundance of minute incidental action in the film, but these are not faults: they are evidences of scrupulous Italian attention to detail, and as such should be respected.

"There is one important respect in which this great picture transcends all others. It is the first film to be truly stereoscopic, and as such deserves the highest esteem. I long



MASINISSA RENOUNCES THE ROMANS FOR LOVE OF QUEEN SOPHONISTA

doubted the possibility of getting a stereoscopic effect in a motion picture. But you have it in 'Cabiria,' and the makers of the picture deserve credit for this advance in the science of the subject.

"The reception accorded to 'Cabiria' in the United States should act as an incentive to other motion picture makers to emulate the efforts of their Italian confrères. Great though this picture is, there is room for many productions of equal calibre. A young, receptive, assimilative and progressive people like that of this country has all the capacity and potentiality of profiting by this valuable object-lesson in the art of the motion picture."

"THE HOUSE OF TEMPERLEY"

(Cosmofotofilm—Four Reels)

REVIEWED BY LESLEY MASON

TO discuss this picture without seeming to exaggerate is difficult; yet, without seeming to exaggerate it is impossible to do justice to its manifold merits. In photography, it is superb. The lighting is without an appreciable flaw. The acting is characterized by rare ease and spontaneity. The story is told with rapidity and continuity, and the sequence of scenes is adroitly manipulated so as to forward, not retard, the action at every point. Unnecessary scenes are conspicuously absent.

But, after all, the most substantial praise that can be bestowed upon "The House of Temperley" is that it is a finely balanced, elegantly wrought example of the motion picture producer's art, a thoroughly unified photodrama that cannot be taken apart by the critic without injustice to the excellences of the work.



CLOSING THE DEAL FOR THE £10,000 FIGHT

Harold M. Shaw, whose work was familiar to American exhibitors while he was with the Edison and the Imp companies, directed the production, the first of the London Film Company, for which Paul H. Cromelin, of 110 West Fortieth street, New York, is the American agent. Conan Doyle's novel, "Rodney Stone," known on the stage as "The House of Temperley," offers the ambitious director a fertile field in which to exercise his resources, and Mr. Shaw has used to marvelously good advantage his screen generalship in this production.

He has accomplished the double result of weaving a series of pictures into a single, telling drama, and at the same time of making each scene complete in itself, so that every moment contributes its share of dramatic significance to the total power of the picture.

Shaw's handling of the two fights, the impromptu set-to at the sportsmen's dinner, and the ten-thousand-pound contest on Crawley's Downs is nothing less than masterly. For the dramatic intensity of the encounters between Sir Charles Temperley and Hawker, in which Captain Jack plays a prominent part, equal credit is due Shaw and his company. In this company, indeed, are some names and men of note.

Ben Webster, one of England's finest character actors, portrays the venerable, yet gay-blooded head of the house of Temperley with such skill that while his failings are evident, the winsomeness of his nature and his inherent nobility make him irresistible. Charles Maude, of the famous English theatrical family, is Captain Jack, and a captivating figure of a hero he makes. Charles Rock, as Hawker, is a thoroughgoing villain, all in one piece and all villainy.

These men make you feel the limitations of the word "actor," even though they are such as have given the title its honors and glories. They live their parts, not merely act them; they not only impersonate them, but bring the figures to life and carry their audience back to the bare-knuckle days of the English prize-ring with them.

"The House of Temperley" appeals at once as a "period" play and as a drama of human nature. Sir Charles Temperley, a patrician with a pathetic fondness for gambling, falls an easy prey to the unscrupulous Sir John Hawker, and after being induced to foreswear his favorite vice, is persuaded to back his own ring favorite against Hawker's "dark horse" for ten thousand pounds. The amount of the wager is fixed by Captain Jack, who induces Ginger Stubbs, a retired fighter and a Temperley tenant, to fight for the honor of the house.

Hawker's spies report to him the prowess of Stubbs and Sir John, foreseeing defeat, resolves to kidnap Stubbs and take the purse by forfeit. The kidnapping is carried out, but Captain Jack foils the enemy's plans by entering the ring to save the wager, and defeating Hawker's man. Sir Charles, suspecting the knavery of his adversary and realizing that in wooing the young heiress he has courted he is interfering with Jack's happiness, deliberately challenges Hawker to a duel. Hawker, a dead shot, wounds Sir Charles fatally by a foul, but he is brought down a second later by a bullet from the wounded man's revolver.

Sir Charles's last act is to unite the lovers' hands across his own prostrate form, and as he breathes his last, the eyes of his friends and family are wet with tears, as will be those of many an audience that watches this culminating scene.

"THE BATTLE OF TORREON" AND "THE LIFE OF GENERAL VILLA"

(Mutual—Seven Reels)

REVIEWED BY A. DANSON MICHELL

ALTHOUGH properly speaking these are really two pictures, the connection between them is such that they are projected as one, only a sub-title separating them. "The Battle of Torreon," which was photographed by the Mutual photographer in Mexico, is shown first, and is not very long. Scenes from the actual battle are worked into the drama "The Life of General Villa," which was made by the Reliance and Majestic companies under the supervision of D. W. Griffith and W. Christy Cubanne.

Very little of the actual battle of Torreon is shown. There are several scenes showing the discharging of heavy guns, the snipers picking off the soldiers as they advance and the burning of saturated corpses after the battle. Knowing that many of the scenes are theatrical only, it is hard to distinguish which are the real fights and which the posed.

Considering the difficulties under which the camera man labored, the photography is unusually good. The alkali dust and the smoke from the guns injured the clearness, but not sufficiently to ruin the effect.

The drama, "The Life of General Villa," may or may not have any foundation or truth, but the fact remains that it makes very interesting entertainment. The plot is unraveled in a competent manner by a good company of players. It tells of Villa, still a young man, and his aspirations. His sister is ruined by some Federal officers, and his home wrecked. Later he becomes the leader in a revolution which grows to the proportions of the present Constitutionalist army. A few glimpses of Villa are seen.

"THE GENTLEMAN CROOK"

(Equitable—Four Reels)

REVIEWED BY A. DANSON MICHELL

THIS picture was originally made in six reels. At the last moment it was decided to cut it down to four, which accounts for the inconsistencies appearing in several places. The plot is melodramatic and contains a plentiful number of thrills.

Jack Vernon, a gentleman gang leader, has invented a number of bombs which foreign governments are trying to buy. His son, who hates his father's mode of life, meets Nell, a detective, and becomes her friend. The father again gets hold of the boy, but Dan is rescued by Nell. Through many adventures Nell and her mother go in order to arrest the crook, finally succeeding. Jack, the crook, is killed by the premature explosion of one of his own bombs.

"HEARTS OF OAK"

(Mohawk Film Company—Five Reels)
REVIEWED BY A. DANSON MICHELL

A VIVID visualization of the drama by James A. Herne played by a capable cast headed by Ralph Stuart and Violet Horner in the parts of Terry Dennison and Crystal, respectively. The others in the cast are Wilbur Hudson as Owen, George Middleton as David, Frederick Roland as Ned, Del De Lewis as Old Luke, James Fitzgerald as the Stranger, Ardine Stark as little Crystal, and Joseph Moore as little Ned. Wray Physioc directed the production.

The story is very pretty, somewhat along the lines of "Way Down East," not in point of plot, but in similarity of characters. The rudimentary foundation of the plot probably comes from the old poem "Enoch Arden," although, of course, the story deals with different angles of the same subject. There is no pretense of having a new idea picturized. The beauty of the film is the fact that the story is old, that it has been seen on the stage in almost every hamlet in the country as well as Broadway. It is the popularity it enjoyed that will draw the people to the box office to see the screen version.



TERRY OVERHEARS THE LOVERS

The picture was made along the Coast of Maine, for the most part in the identical scenes originally described. This, of course, gives the picture an undeniable atmosphere. The wreck scene, of which much has been said, was well done.

Ned and Crystal, two orphan children, are adopted by Terry, a miller. Years later their friendship ripens into love and they become engaged. Ned goes away on a trip and Terry, being led to believe the girl loves him, proposes to his ward Crystal, in gratitude for what he has done for her, accepts his offer and they are married.

Some time later Ned returns and coaxes Crystal to go away with him. She refuses. Terry overhears this and, knowing that his "children" love each other, makes the sacrifice and goes away. In a note he tells them that if he should not return in five years they are free to marry.

At the expiration of that time Ned and Crystal marry. Nothing has been heard from Terry. Some time later, however, he returns, blinded by an explosion. He meets all his old friends and then peacefully dies.

CALIFORNIA SHRINERS MAKE MONSTER FILM

Buffalo, N. Y., May 14.

Last Wednesday was a great day for local Shrinedom. It was the occasion of the visit of the four temples from California on their way to the annual convention at Atlanta. There was a lot of fun that lasted all day and night, but one of the most interesting things that was disclosed during the visit was the motion picture that is being taken of this great trip of the California temples.

Already 5,000 feet of the "stuff that made Rochester famous" has been exposed to events along the trip from coast to council, and in the fourteen remaining days of the excursion the Golden Staters expect to multiply that quantity by five. The result will be a respectable film record of everything that happened going and coming in, say, twenty reels.

E. R. Freeman, representing the Panama-Pacific Exposition, and who is official motion picture operator with the Nobles of the Red Fez, rolled up 1,000 feet on Buffalo's part in the entertainment of the visitors. The completed film will be shown throughout the country at the cities visited and throughout the state of California. It will also be exhibited at the Panama-Pacific Exposition

"A WOMAN'S TRIUMPH"

(Famous Players—Four Reels)
REVIEWED BY A. DANSON MICHELL

AFTER the famous story, "The Heart of Midlothian," from the pen of Sir Walter Scott. The Famous Players may be said to be specialists in introducing a story. In this film, following the opening titles, Sir Walter is seen visualizing the story that has been told to him by gossips. Finally dipping his pen in the ink he strikes out and the scene fades, and Jeanie, the girl who would not lie to save her sister, is dissolved in and out of the scene. The remainder of the characters are introduced in a likeable manner.

The settings throughout are especially apropos. The scene representing Scott's library in which he wrote all his works is authentic, as are other sets. The exteriors were taken in Cuba. The atmosphere is remarkably good, considering the facts as here presented. Laura Sawyer in the part of Jeanie renders some very good work and is well suited for the part. Betty Harte, as her sister, has a vehicle that will make her friends proud. She does the best emotional acting of the production. Others in the cast are thoroughly competent and agreeable in their parts.

"The Heart of Midlothian" has also been produced by the Hepworth Company in England, a review of which appears in this issue. The story as told by the Famous Players differs somewhat from their English contemporaries, both of course holding to the main facts throughout. Parts which Scott did not explain or describe fully are left to the directors to arrange. Consequently the minds of the two differed in some of the minor details.



JEANIE REFUSES TO TELL

The story itself is most beautiful, it need hardly be said. The suffering a woman goes through because she will not lie even to save her sister's life is sufficient to make many strong dramatic scenes. There is no turn of melodrama.

"Westerns" for the West

Both Drama and Comedy Are in Demand in Nebraska, Iowa and South Dakota, Report Omaha Bookers

Omaha, Neb., May 13.

WESTERN drama and comedy, with plenty of large, attractive posters to draw attention to the entrance of the theatre, is the demand of motion picture exhibitors in Nebraska, Iowa and South Dakota, according to local bookers. That the demand is increasing and becoming more stable every day, is a noticeable fact in their business, they add.

"It used to be that exhibitors thought the bookers took delight in handing them something," said Fred Thiele, of the General Film Company, a booker who has been acquainted with the Nebraska trade since it started. "Now the exhibitors believe in team-work, and we are with them. We know our fields now until we can tell in a minute just what an exhibitor at a certain place wants.

"We seldom make mistakes, but out here we follow the plan of booking a week in advance, which gives us a chance to correct mistakes when one is found."

"The parcel post has helped us," said Henry Kaufman, another booker. "We cannot send films by parcel post, of course, but the government system has resulted in much better service being furnished by the express companies."

"The rough-neck element in our field of exhibitors has gone," said Charles W. Stombaugh, another local booker. "The exhibitor to-day is a clean, business-like man and he deals in a business-like way. He studies his people, watches them, and finds what kind of pictures they want, then he tells me. Every exhibitor in my territory has an understanding with me until I can tell in an instant just what kind of a picture he wants."

ARTHUR FRENZEL.

WICHITA FOR FEATURES

Wichita, Kan., May 12.

A stupendous production of the great drama, "Parsifal," was the opening attraction of photoplay at Philharmony on Friday and Saturday, May 8 and 9.

The management of Philharmony, No. 217-19 North Lawrence avenue, expect to feature only the great feature pictures now in the market, as well as to present the great dramas and photoplays to be released from time to time.

FILM COMPANIES SUFFER LOSS IN $150,000 FIRE

Colonial Hall at 101st street and Columbus avenue, New York City, in which the studios of Ramo, Inc., and the Life Photo Film Corporation, and the laboratories and storerooms of the Universal Film Manufacturing Company are located, was badly damaged by fire early in the morning of May 14.

Many of the Universal positives and negatives were destroyed and the laboratories gutted. A dozen Universal employees barely escaped with their lives.

Ramo's damage was chiefly by water and all their negatives were saved. Will S. Davis, the director, was blown downstairs by an explosion, but was not seriously hurt.

Defective insulation is supposed to have started the fire. Joe Brandt, of the Universal, could not estimate the amount of damage the morning after the fire. Fire Chief Kenlon declared it would not exceed $150,000.

Several changes in the Universal program have been made necessary by the fire.

The Powers release planned for Friday, May 22, will be "Sisters," instead of "Pearl of the Sea." The Victor of the same date will be "A Disenchantment" instead of "The Bride." The Joker for Saturday, May 23, will be "A Strenuous Life" instead of "Mike Searches for His Long-Lost Brother." The Rex for Sunday, May 24, will be "Avenged" instead of "The Woman in Black."

GREAT PLAYERS FEATURE FILM CORP.

***Presents* MR. ADLER**

THE EMINENT DRAMATIC ACTOR IN

"URIEL ACOSTA"

IN MULTIPLE REELS

Adapted from KARL KUZKO'S dramatization of the book by the same name.

A play witnessed by millions of people all over the world.

"URIEL ACOSTA," is a love story, internationally famous, and one that nearly every person has read.

STATE RIGHT BUYERS: This great feature will be ready for delivery in about ten days. Get options for your territory now. Remember ***good features*** sell rapidly. Write or wire at once.

Some territory open for **"ESCAPED FROM SIBERIA,"** in Five Parts. A feature getting solid bookings.

GREAT PLAYERS FEATURE FILM CORP.

909 Longacre Bldg. **New York City**

"THE HORRORS OF WAR"

(Leading Players Film Corporation—Three Reels)

REVIEWED BY PETER MILNE

IT is doubtful whether General Sherman's well-known definition of war has not been used in describing nearly every picture dealing with its horrors, but to use it in describing this production would hardly do the picture justice. If any person can think of a phrase worse than Sherman's, this picture exemplifies it. It forcibly conveys to the mind what a terrible thing war is, and not only war but its dire and unavoidable results.

This wonderful picture deals largely with the tragedy



RETURNED FROM THE OUTPOST

brought on one home through the result of strife. In the actual battle two sons are killed, and this drives the father to drink; later he goes crazy and dies. His death is materially due to his favorite daughter's desertion. Slowly the mother pines away, and at the end there is but one daughter left of the once happy family. This large list of fatalities, together with other general misery, makes the picture sad and gruesome, yet intense and interesting.

Mlle. Renee Sylvaire plays the part of Cecile Pernier, the faithful daughter of the family. She is by all odds the star. M. Duquesne, M. Bose, M. Mardor, Mlle. Madeleine, Grandjean and Mlle. Marise Dauvray are her main supports. The story is adapted from "The Apprentice," a famous historical novel by Gustave Geoffroy. The scene of action is Paris, the time the winter of 1870 and ten years following.

The first reel is devoted entirely to the war. The camp and battle scene are vividly realistic, a large number of soldiers appearing. In their attack on Paris the rebels are worsted. Some of them gain the city, but the regulars then turn the guns on them. The dreadful results, the wrecking of entire houses, the pursuits through the devastated streets, and the wilful murder spread by the victors, can hardly be described by words, but by the camera nothing is left to the imagination.

The rest of the story is pathetic to the extreme and portrays the terrible results that follow on the heels of war. The last reel closes with the lesson that war is a thing to be avoided and peace a thing to be desired.

"COUNTESS HOLGSKA, THE NORWEGIAN SPY"

(Chariot Film Corporation—Three Reels)

REVIEWED BY PETER MILNE

IT is seldom that a picture of any sort is entirely taken up with a chase as is the case with this production. Scarcely have one hundred feet of film passed through the machine when the chase starts, nor does it stop until practically the last scene. It begins in automobiles, but before it is over special trains, special steamers, and even an aeroplane have figured prominently.

The picture was taken in Norway and Denmark, and the beautiful scenery afforded by these two countries makes an admirable background for the story. The last scene is especially beautiful and thrilling. Burnes and his ally have been thrown into a heavy sea, and as they near the shore they are seen battling for life against the mountainous waves. From beginning to end the photography and lighting is perfect.

Wanda Treuman plays the principal role. This is the first picture acted by her and her own company; heretofore she has played with other companies in less prominent parts. Her part is hardly deserving of her, in fact none of the characters have considerable roles, for individual acting counts for very little; the success of the picture depends solely on the sensational chase.

Countess Holgska has stolen some valuable papers which belong to the Norwegian ambassador in Berlin. Detective Burnes is employed to regain them, and the picture is all the more exciting as he only has twenty-four hours in which to do it. Numerous times he is baffled by the wit and daring of the Countess, but he finally succeeds in possessing himself of the papers and returning them to their rightful owner.

"THE MASTER OF DEATH"

(I. S. P.—Four Parts)

REVIEWED BY A. DANSON MICHELL

A GERMAN picture which will be found to be excellent entertainment. The feature of the story is a thrilling dive made three times by one of the characters during the course of the story. There are a number of pretty love scenes.

The plot is unfolded by a clever cast. Hugo Flink, who plays the principal part, does some excellent dramatic work. His dive is accomplished by sliding down a precipitate incline on his hands and jumping from the end to another slope far below. The cut shows the inventor explaining his plan to the young soldier.

Being discharged unfairly from the army, Peter comes to America. Things get worse and worse and finally he at-



THE INVENTOR ILLUSTRATES THE DARING LEAP

tempts suicide. He is rescued by a professor, who explains to him that if he has so little use for life, he has a plan that will make him rich. Explaining his hazardous idea to Peter, the latter agrees to do the work.

Sometime later he becomes famous through his dare-devil work and returns to his home town. Here he deceives his mother as to his actual occupation. He resigns from the circus agreeing to make one more dive. This last performance kills him.

FILMING WAR SCENES

Abe Steinberg and A. F. Salomon, camera men of the American Standard Motion Picture Corporation, of Chicago, together with a number of assistants, are now in Vera Cruz, Mexico, securing some real war pictures which they will market in this country.

Proper papers have been obtained for the party from the authorities, and they should have no trouble in getting through. Pictures of the United States fleet in action will be taken.

"MICHAEL STROGOFF" BRINGS ADLER TO SCREEN

The first production of the newly organized feature producers, Popular Plays and Players Company, of which Harry J. Cohen is general manager, will be "Michael Strogoff," with the eminent dramatic actor, Jacob P. Adler, in the role of the courier to the Czar.

The initial production of this company promises a number of novel surprises, one of which will be the introduction of the ten Tartar soldiers now located at the Russian Embassy, Washington, who are being used in several of the scenes, and which necessitates their making the trip from Washington to the Lubin plant at Philadelphia several times a week.

"Michael Strogoff," with Mr. Adler in his original role, will be produced by the Lubin Manufacturing Company with the best of Lubin's stars in support of Mr. Adler. June 1 is the date of release.



JACOB P. ADLER AS "MICHAEL STROGOFF"
First Production of Popular Plays and Players Company

I. M. P. A. Directors Appeal to Manufacturers

Ratify Sending of Letter to Producers and Distributers, Urging Their Attendance at Convention—Other Business of Meeting at Hotel Imperial, New York

A MEETING of the Board of Directors of the Motion Picture Exhibitors' Association of Greater New York was held Wednesday morning, May 13th, at the Hotel Imperial, New York City, the entire board being present, S. H. Trigger presiding.

Mr. Elliott, secretary of the Safety First Society, was introduced and outlined the work of the Safety First Society, commenting on the assistance that the Motion Picture Exhibitors' Association of Greater New York could lend in conjunction with the work of this society. A motion was carried to the effect that the exhibitors lend their cooperation and assistance in the distribution of the Safety First slides in the various picture theatres. William Brandt was appointed chairman.

Mr. Hollaman, the consulting expert of the forthcoming Second International Exposition of the Motion Picture Art, to be held in conjunction with the Convention of the International Motion Picture Association and the Independent Exhibitors of America, at Grand Central Palace, June 8th to the 13th, was then introduced.

A committee representing the Tercentenary Celebration, with A. J. Wells acting as spokesman, outlined the purpose and the action of the Tercentenary Committee.

The following up-State exhibitors were then appointed on the New York State Reception Committee, to act in conjunction with the local committee during the Exposition and Convention:

Albany, Harry Weidman, John A. Sucknow, Emil Deiches; Utica, William A. Douque, Joseph Karl, Thomas A. Beckett; Saratoga Springs, J. E. Reardon, Edward Kihlmire, H. J. Lux; Syracuse, B. E. Cornell, W. A. Lowery, Thomas Gibbons; Buffalo, R. C. Gettel, J. A. Pferd, P. Holmeister, Harry Mersey, Charles Bowe, John F. Miller; Elmira, M. D. Gibson; Oswego, J. E. Cordingly; Saugerties, John C. Davis; Binghamton, R. M. Davidson, Irving L. Davis; Schenectady, L. C. Smith; Yonkers, Meyer Samuels.

It was also decided to have a meeting of the Ladies' Entertainment Committee on Sunday afternoon, at 3 p. m., at the Hotel Imperial, to make the preliminary arrangements relative to the entertainment of the visiting lady exhibitors and the wives and friends of the visiting exhibitors.

The following letter was read by the Chairman for the approval of the Board of Directors who acted as Advisory Board for the Convention and Exposition Committees:

To the Manufacturers and Tradesmen:

Gentlemen: As you are probably aware, a Convention is to be held at Grand Central Palace, June 8th to 13th, at which, from all indications, FULLY FIVE THOUSAND (5,000) PICTURE THEATRES in the United States and Canada will be represented.

It is a misfortune (not too late to remedy) that the motion-picture exhibitors as a class regarded the manufacturers and distributors with distrust, therefore did not allow them to take part in the conferences. This attitude has given way to an appreciation of the importance in having the manufacturers and distributors join in our consultations. There is a keen desire on our part to have you assist the exhibitors in the solution of vexatious problems. With this end in view, we ask you to attend our Convention every day if you so desire, and more particularly Tuesday and Wednesday, which will be known as "Trades and Talks."

We want to learn something — we want to gain a wide and sound knowledge of our business so as to enable us to see, seize and use our opportunities for the benefit of the whole trade. MAY WE RELY ON YOUR PRESENCE? We believe it will be mutually beneficial.

Hoping to receive a favorable reply, we remain, Yours very truly,

THE COMMITTEE.

The motion was carried that a copy of the above letter be forwarded to every manufacturer and distributor.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Max's Vacation." (Pathé. May 19.)—An unusual comedy that contains many a laugh. The photography is of a high class. Max Linder plays the lead. Max is to go and see his old uncle, who doesn't know that he is married. His wife determines to go with him and he puts her in his portmanteau. This causes a lot of trouble before matters are straightened out.

"Under the Skin." (Biograph. May 9.)—Pathetic from start to finish and teaching a good lesson. A variety of scenes are shown, all well laid. A woman, who intends to desert her husband, is kept from so doing by hearing the sad story of another woman who had done the same thing.

"The Antique Engagement Ring." (Vitagraph. Two reels. May 9.)—Dorothy Kelly, James Morrison and Gladden James play the leads in the absorbing feature. Everything in the picture is deserving of the utmost praise, except the lightning, which is rather bad in some places. Darrel presents his fiancee, Helen, with an antique engagement ring of great value. They quarrel over Brower, a friend of Helen's, and Darrel leaves for the West. Later Brower and Helen are married. Brower sinks low in life and finally commits suicide. Darrel has prospered in the West, and after many years he and Helen are reunited in a novel manner, really due to the engagement ring.

"Two Girls." (Selig. May 9.)—One has freedom, the other is restrained. The former is happily married and the latter goes wrong. This is a pathetic story, put in a strong way. It is slightly exaggerated and may displease some.

"Broncho Billy's Sermon." (Essanay. May 9.)—Comedy to start with, but the reel ends in a pretty lesson. Billy takes the minister's place, first as a joke, but he at last converts all the bad men in Snakeville.

"Building a Fire." (Lubin. Split reel. May 9.)—On the same reel with "With the Burglar's Help." A slow comedy. The man of the house tries to build a fire when the maid persists in sleeping late; his efforts are fruitless.

"With the Burglar's Help." (Lubin. Split reel. May 9.)—On the same reel with "Building a Fire." Dry at first, but comic toward the end. The wife's blow intended for her husband lands on the poor burglar's head, to the great glee of the husband.

Hearst-Selig News Pictorial No. 21. (Selig. May 11.)—Views of the scenes of the recent strike in Colorado open this number. The fashion section and a few minor events follow, and then come some fine scenes of Vera Cruz.

"Miser Murray's Wedding Present." (Vitagraph. May 11.)—An inoffensive and pleasing comedy-drama. The lighting is a little dark in spots. Murray is a kleptomaniac as well as a miser. His wedding present to his daughter is the breaking off of the two habits, which comes about in a comical manner. Norma Talmadge, Leo Delaney and Van Dyke Brooke are the principals.

"On the Minute." (Selig. Two reels. May 11.)—A fine drama of love and politics, that contains a number of scenes that are both tense and thrilling. It is somewhat exaggerated, but will appeal to all. The stenographer of the mayor is the means of thwarting the vile plans of the bosses. The last reel closes with the mayor and the stenographer in each other's arms.

"Doc Yak's Temperance Lecture." (Selig. Split reel. May 11.)—On the last portion of the last reel of "On the Minute." A few comical animated cartoons, not as funny as usual.

"In Fate's Cycle." (Biograph. May 11.)—Rather involved and a large number of subtitles appear, but the drama is appealing as a whole. Dugan, wrongly accused and convicted of assault, is at length freed and made happy by a kind-hearted judge.

"Conscientious Caroline." (Edison.)—A fair comedy in which Caroline gets her employers into a lot of trouble and causes herself to be discharged by adhering to the motto, "Do right, no matter who is hurt."

"Seraphina's Love Affair." (Edison. Split reel. May 20.)—On the same reel with "Three Knaves and a Heathen Chinee." A comedy drama that is rather slow. Seraphina plans to take her father's money and elope with a city man. A lucky mishap causes her to reconsider.

"Three Knaves and a Heathen Chinee." (Edison. Split reel. May 20.)—On the same reel with "Seraphina's Love Affair." Three small town cut-ups plan to "do" a Chinee. He, however, turns the trick on them. Good comedy.

"Mr. Bunny In Disguise." (Vitagraph. May 8.)—Bunny and Flora give all a hearty laugh in this comedy. Bunny assumes the disguise of a Turkish woman to escape from Flora, and he finally succeeds.

"Vengeance Is Mine." (Lubin. May 8.)—An awe-inspiring release, full of dramatic situations and a pleasing variety of scenes. The drama illustrates in a pathetic manner the well-known words of the title.

"A Tight Squeeze." (Edison. May 23.)—Another of the Dolly of the Daily series, in which Dolly is the principal factor in rounding up a gang of murderers and other criminals.

"The Adventure of the Counterfeit Money." (Edison. May 18.)—The fifth of the comical adventures of Octavius, Amateur Detective. Octavius' good intentions are taken for bad, and he at first is mistaken for the counterfeiter, but he clears himself, finds the real one and the story ends in a comical scene.

"The Vengeance of the Vaquero." (Kalem. May 23.)—J. Lindley Phipps and Billie Rhodes are the principals. The Mexican atmosphere is good. Don Fernando loves Dolores, so does Alviso, his aide. Jose secretly hates the Don and, awaiting his opportunity, kills him. Alviso takes the blame, thinking that Dolores is the murderer, but Jose confesses in time to save Alviso from death.

"The Fringe on the Glove." (Kalem. Two reels. May 18.)—A thrilling drama of the Northwest featuring Carlyle Blackwell. Jack and Bob are chums and rivals for the same girl. Bob leaves for the city and Jack marries Adele. Later Bob becomes one of the Northwestern Mounted Police. Jack plans to rob his firm, but Bob catches him and brings him to justice. Adele sorrowfully sees her husband led away under arrest.

"The Evil She Did." (Selig. May 6.)—A disagreeable drama if the number of fatalities are considered. A flirt causes the death of two men when they start to fight for her, but she still goes on, and meets an end that is both unjust and disagreeable.

"Tight Shoes." (Kalem. Split reel. May 22.)—On the same reel with "Advance Styles for Fall and Winter 1914-15." Funny John E. Brennan plays the lead. The picture is comical, but could be improved in parts. Bennet has a lot of trouble when he goes to a wedding in a pair of borrowed shoes.

"A Meddler with Fate." (Pathé. Two reels. May 7.)—A clever drama, but not deserving two reels. The camera work is excellent from every angle. While Anderson is away, his wife innocently flirts with another. Her husband finds it out and commands her to leave him and her child, but when he sees her actually going he relents, follows her, and is just in time to save her from jumping in front of a train.

"Advance Styles for Fall and Winter 1914-15." (Kalem. Split reel. May 22.)—On the same reel with "Tight Shoes." A series of sketches that will interest the feminine part of the audience.

"The Broken Chain." (Kleine-Cines. Two reels. May 5.)—Not deserving two reels; the action drags toward the end. The drama is not a pleasing one to see, for the plot is disagreeable and the ending unpleasant. Vargas, a poor artist, marries a woman solely for her wealth; he is divorced and is engaged to a wealthy widow. In the mean time the widow's niece falls in love with him. His first wife warns both of them against him and soon after dies. Vargas becomes insane, and then the reel is dimmed.

"Marrying Gretchen." (Selig. Split reel. May 5.)—On the same reel with "Doc Yak, Bowling." A vague comedy, hard to understand, due to the fact that there is no plot, and not giving the spectator many a laugh.

"Doc Yak, Bowling." (Selig. Split reel. May 5.)—On the latter part of the reel, "Marrying Gretchen." Doc does a bowling stunt and at the end the pins spell "Seligetts," quite an amusing stunt.

"Making Him Over—For Minnie." (Essanay. May 6.)—Ruth Hennessy, Beverly Bayne and Leo White are the principals. A poor comedy showing how a manicurist educated a mechanic in the ways of a gentleman.

"Sandy and Shorty Start Something." (Vitagraph. May 6.)—Robert T. Thornby and George Stanley are the hoboes; they are exceedingly comical, but the production is poor. After performing a number of antics, they seek solace in horse liniment.

"His Last Call." (Vitagraph. May 7.)—Impossible, but pathetic and appealing from beginning to end. An old actor, long out of work, responds to a call to star again in his one-time hit. After the performance the strain has proved too much for him and he peacefully passes away.

"Maniacs Three." (Biograph. Split reel. May 7.)—On the same reel with "Gilliagin's Accident Policy." A humorous offering in parts, but dry as a whole. The plot is a combination of two greatly used ones.

"Gilliagin's Accident Policy." (Biograph. Split reel. May 7.)—An antiquated comedy furnishing a few laughs. Gilliagin takes out a policy and attempts to get hurt; he fails, gets his money back, and is then knocked unconscious by one of his daughter's biscuits. On the same reel with "Maniacs Three."

Hearst-Selig News Pictorial, No. 20. (Selig. May 7.)—The news is of a general nature, none of which is worth special mention. Too much Mexican news near the end.

"Batty Bill and the Suicide Club." (Méliès. May 7.)—A disgusting comedy. The sub-titles are hardly discernible. The ending is quite vulgar.

"A Snakeville Epidemic." (Essanay. May 7.)—Victor Potel and Margaret Joslin play the leads. Slim's wife is sick, so is his neighbor's donkey. Prescriptions get mixed and comical results follow, but the invalids are cured.

UNIVERSAL PROGRAM

"Their Vacation." (Joker. May 20.)—Grace Cunard, as usual, is the author of the scenario. An amusing and harmless story. A waitress and a clerk on their vacation, each imagines the other to be wealthy. Their meeting later proves a revelation.

"Mike Searches for His Long Lost Brother." (Joker. May 23.)—A burlesque of the common brand of "Western." Mike and Jake meet in the West and rob one another. A good "Joker."

"The Cure." (Joker. May 20.)—William Wolbert, playing the lead, does some excellent work. The story is rather silly, yet will "get across." Feathers and soap, the rube is told, will cure everything. So when the doctor who said this falls ill Willie Walrus uses the "cure."

"Could You Blame Her?" (Nestor. May 22.)—Excellent humor of an original character. Hubby's gift, a dress, is measured, and a model advertised for to fit it. Wifie plays model and lands in jail for "stealing" her own dress.

"Charlie's Waterloo." (Crystal. May 17.)—A comedy relying mostly on the antics of a drunken man for humor.

"The Man Within." (Nestor. May 20.)—The story of a famous bandit who gives himself up to a girl who once befriended him, in order that she may obtain the reward for his capture and save her father from ruin.

"Love and a Lottery Ticket." (Imp. May 21.)—Taken in Berlin, with Leah Baird playing opposite William Shay. A novel comedy that contains some fine scenes. They are in love, but both are broke. Finally he has the good fortune to win a lottery prize, with a happy result.

"Johnnie from Jonesboro." (Frontier. May 21.)—Poor comedy with absolutely no possible story.

"The Sheriff's Story." (Frontier. May 23.)—The sheriff tells how as a young man he had captured a desperate criminal who he found was his brother and rival. He freed the man, who then ran away with his fiancee. He finds his listener is really his brother's widow. The sheriff as a young man and as an old man is played by two actors, which does not help the effect.

"A Pearl of the Sea." (Powers. May 22.)—An unusual plot that should please. Benson breaks the gaming laws and gets in trouble with the game warden, from whom he is freed by his daughter's lover.

"The Siren." (Rex. May 20.)—A Wallace Reid and Dorothy Davenport drama that is very worthy. Rene, the daughter of a disappointed woman, becomes a "siren" whose vowed intention it is to make one man pay for every tear her mother shed. She succeeds until she meets "the" man. He throws her aside, as she had done with others.

"A Boob There Was." (Rex. May 17.)—Played by Robert Leonard and Hazel Buckham. Very good comedy. The boob sells his cow to buy an "automobile," to compete with the salesman for the hand of the girl. He wins her, but through no fault of either.

"The Dancing Craze." (Crystal. Split reel. May 19.)—Pearl White in the dealing role. Her beauty attracts the applicants to a dancing school kept by an old maid.

"The Masher." (Crystal. Split reel. May 19.)—A sheriff catches and fines a number of "mashers" by sending out a girl to flirt. Rather a good stunt, which should work.

"Universal Ike Has an Elephant on His Hands." (Universal Ike. May 19.)—A laugh throughout. Ike undertakes to run a hotel. The elephant is a side issue.

"In a Persian Garden." (Eclair. Two reels. May 20.)—An allegorical story, dealing with the relationship between music and mind fantasies. Mildred Bright, who plays the lead, registers some excellent work. Esmond does not wish his niece to marry a musician, but she runs away and weds, contrary to his wishes. Two years pass and they are in starving condition. For her baby's sake she goes back to her uncle. The boy later meets his wife again and a tender reconciliation follows. The action becomes stereotyped in some scenes.

MUTUAL PROGRAM

"Her Heritage." (Beauty. May 12.)—A new plot and some novel ideas help this offering, but as a whole it is likely to appear suggestive to some. Margarita Fischer and Harry Pollard are the principals. "Her heritage" is drink, which causes her a lot of trouble before matters are straightened out.

"The Scene of His Crime." (Komic. Split reel. May 10.)—On the same reel with "A Race for a Bride." A humorous burlesque on the average Western drama. It is cleverly produced and will strike all as comical.

"A Race for a Bride." (Komic. Split reel. May 10.)—On the same reel with "The Scene of His Crime." A comedy, but some good automobile racing is shown, together with a few famous drivers. Two crazy gentlemen race for a girl; neither wins her, as it happens.

"Two Hungry Tramps." (Royal. Split reel. April 25.)—The tramps are clever acrobats, but at times are a little disgusting. Their antics are humorous and the way they try to get a meal is as novel as it is funny. On the same reel with "The Tale of a Coat."

"The Tale of a Coat." (Royal. Split reel. April 25.)—On the same reel with "Two Hungry Tramps." A poor comedy in which two automobilists are mistaken for bears because of their fur coats.

"Mike Joins the Force." (Royal. May 9.)—A good laugh in almost every scene. The plot is fairly new. While Mike is asleep, a tramp steals his uniform, his experiences in it are rare. Mike "gets his" from the chief—but it was only a dream.

"Politeness Pays." (Princess. May 8.)—A fine comedy, inoffensive and with a good moral—the title. There is some comical fast running and the reel ends in an uproarious wedding.

Our Mutual Girl, No. 17. (Reliance. May 11.)—In this chapter Margaret visits her country home and meets an old sweetheart. Pretty rural scenes make this one of the best of the series.

"In Her Sleep." (Princess. May 15.)—Rather poorly produced, but the idea conveyed is good. An adopted child is accused of stealing her benefactor's necklace, but she is innocent. The owner had walked in her sleep and hidden it.

"The Mohammedan Conspiracy." (Thanhouser. Two reels. May 12.)—It may be lack of sub-titles, or poor producing, but this drama is certainly vague, so vague that even at the end the observer doesn't know what it's all about. The settings are excellent, and the scenes taken seperately are highly interesting, but the plot is not clearly expressed, and this mars the whole offering.

"The Deputy Sheriff's Star." (Reliance. Two reels. May 9.)—A good Western, but not containing enough action to warrant two reels. The discharged sheriff proves his worth by rescuing his successor from bandits. After this he is reinstated.

"The Somnambulist." (Thanhouser. May 17.)—This picture is nothing like that released by another company some six months ago with the same name. A husband is cured of night walking by a sign on his back. There is some slap-stick of a mild kind.

"Algy's Alibi." (Thanhouser. May 24.)—Algy's experiences are usually good, but this one is poor. He goes out to a smoker and tries to produce an alibi for his wife, but fails. The ending is weak.

"The Legend of Snow White." (Thanhouser. May 22.)—A beautiful drama taken from Hawthorne's story of the same name. An aged couple are blessed with a little girl, coming to life from their snow statue. But as the spring draws near the child weakens and dies. The effect given of the girl melting in the sun is poor, but this is the only fault.

"The Social Ghost." (Kay-Bee. Two reels. May 22.)—A pathetic drama appealing to all, as it touches the dark and the bright sides of life. A regretful husband is brought back to his wife, due to a severe accident to their little girl, who is saved from drowning by a dog, belonging to the boy of the family.

"Mabel's Nerve." (Keystone. May 16.)—An excellent comedy produced and starred in by Mabel Normand. Here she does some clever riding, in such a way as to appear most daring and sensational. It keeps the audience in a continual laugh.

"Footprints of Mozart." (American. Two reels. May 18.)—A pretty story is the subject of this offering, but it is poorly produced, and the acting is below the American standard. A despairing husband is saved from suicide by seeing the hard life of Mozart rise before him. He is well rewarded.

"Beyond the City." (American. May 20.)—Pretty coloring and forest scenes add to this drama, which features William Garwood and Vivian Rich. A young country girl gets a taste of the faster side of city life and returns home to her father and lover none the worse for her experience.

WARNER'S FEATURES

"Twilight." (Gene Gauntier. Three reels.)—Gene Gauntier and Jack J. Clark play the leads in this drama. The plot is built around two rival railroad construction camps. Both the photography and light are better than the ordinary; the action is rapid and some of the fight scenes are most stirring. Locke, the engineer, surveying for a railroad, plans to wipe out his rival's camp. In this he is aided and later abetted by Twilight, a half breed. Locke plans to blow up Creel with dynamite, but Twilight reaches him just in time to save him. The last scene is pretty, in which Creel and Twilight are seated together before the camp fire.

"The Daughter of the Tribe." (Albuquerque. Three reels.)—Dorothea Farley stars in this drama, which is rather involved, but the plot is novel and new, and extremely interesting throughout. The photography is good, but the light is a little too bright in some places. There are few sub-titles and they convey the story perfectly.

Jeannie, while yet a child, is left with friendly Indians; both her parents are dead. The Chief takes her to a rancher's home where he leaves her, but still remains her friend and adviser. Twelve years later the rancher wants her to marry his oldest son, but she is in love with the foreman, Eric. After a number of experiences she and Eric are united. Daring and reckless riding adds greatly to the picture.

EXCLUSIVE SUPPLY CORP'N

"The Mysterious Club." (Film Releases of America. Three reels.)—Sensationalism marks every scene. The photography is beautiful and some of the scenes are novel and picturesque as well as sensational. But the plot of the drama is so deeply buried under so many disconnected happenings that it is a laborious task to extricate it and it will take more than the average mind to do so.

"A Woman's Heart." (C. and J. Two reels.)—The scenes are the worthiest parts of this release, but a number of them appear to be superfluous. The piece relates a common happening in life, but its lesson is hardly what is to be expected. The list of fatalities that occur are somewhat unpleasant. An unhappy marriage and the events that follow it are the main points of the theme.

INCORPORATIONS

Among the latest companies to be formed and registered are the following:

At Albany, N. Y.:

AMERICAN PROJECTOSCOPE CO., motion pictures, machinery; $500,000; A. M. Hyland, P. E. Tuthill, A. H. McGregor, 734 46th St., Brooklyn.

MASTER FILMS CORPORATION, Manhattan; $50,000; N. E. Hutchens, Canandaigua; C. B. Kendrew and C. H. Hudson, Rochester.

WHARTON, INC.: capital, $100,000. Directors: Edwin M. Simpson, Robert Simpson and John J. McDonald, of New York City.

This concern established a permanent studio in Ithaca, N. Y., on May 1, to produce motion pictures, and will be headed by Theodore W. and Lee Wharton.

At Springfield, Ill.:

COMMERCIAL MOTION PICTURE MANUFACTURING COMPANY; $10,000; motion pictures, supplies, etc.; W. M. Gelderman, M. L. Lehle and W. Kriebel.

At Baton Rouge, La.:

COQUILLE FILM COMPANY, New Orleans; $50,000.

At Washington, D. C.:

THE OZ FILM COMPANY; capital, $100,000.

Public Clamor Balks Bosses' Plans to Perpetuate Ohio Censors

(*Continued from page 26*)

"It's unconstitutional and she's not an elector," was the reply of Cassidy, who is a right arm, legally, of the Cox administration and who has 'saved the life' of the machine full many times and oft.

"She will serve, all right," said Burba, and he turned away.

We conferred with Governor Cox. He asked me my idea of censorship, and I told him that the idea was not very popular, but that as a board was determined upon, students of the motion picture art were essential as members. He expressed his pleasure at my views and asked me to appear before the Industrial Commission.

Over to the State Industrial Commission Mr. Cassidy and I journeyed. There we were quizzed for quite a while and satisfaction was expressed.

The writer left Columbus satisfied, even if he did not land the appointment, that good seed had been sown and that men educated in cinematography would be appointed. *But the political powers ruled otherwise.*

The League President's Coup

Now Mr. Neff had been resting comfortably in the Queen City and organizing an occasional branch of the Exhibitors' League. Some one had in the Ohio "State Journal," some weeks previously, rather intimated that Mr. Maddox was a good man and several other inspired boosts for Mr. Maddox had appeared in the "Evening Dispatch."

All looked serene for Maddox for third member until a political wireless was sent to Neff that the writer was about to land on the board.

What! Odd Botkins, likewise Gazooks!

Mr. Neff, we are reliably informed, hurried to Columbus. He was seen coming out of the State House. He carried some magazines in with him, it is said.

They were old copies of THE MOTION PICTURE NEWS. The author had edited a department and the policy of A. H. Saunders, the editor at that time, was anti-state censorship. I had written anti-state censorship, and had never denied it.

Some of these articles, notably one or two in which I paid my respects to the pending bill in Ohio, were marked with pencil and shown Gov. Cox as one very strong argument why Miller, Vestal and Maddox should serve as board members and no one else whatsoever.

Then there came personal pleadings. I was informed the moment the opposition turned the trick and was urged to make the political situation known at that ime.

However, I had accomplished all I could for our friends and for those who wanted a fair deal and the game was not further considered worth the candle by us.

Mr. Maddox was then named, and he proved efficient, and was the only member on the board that did not have one or two other irons in the fire.

Later he resigned to manage a new theatre in Columbus.

He made a mistake not to follow out the policy of the other two members, for Mr. Maddox could manage his theatre, censor pictures and have time for other odd jobs.

But he's not that kind.

(*To be continued next week.*)

KLEINE TO RELEASE QUAINT OPERA STORY

George Kleine has brought to this country and is soon to release a new and unusual kind of motion picture in which every movement made by a character is fitted to music. It is a story with only a title and no sub-titles of any kind. "Pierrot, the Prodigal" is the picture adapted from the opera of that name. The composer of the opera, Mario Costa, worked with the producer writing a line of music for every movement in the film. The picture runs a trifle over three reels.

REEL FELLOWS' CLUB GAINS 27 MEMBERS

In one week the Reel Fellows' Club, of Chicago, added twenty-seven new members to their organization. This gives the club a total membership of eighty.

The new members received into the club at this meeting were: William A. Johnston, of the "News"; C. J. Normal, with the Mutual Film Corporation; J. J. McGrath, with the McGrath Company; John W. Brickhause, traveling representative, Mutual Film Corporation; Earl C. Turner, film editor, Selig Polyscope Company; Adolph Ed. Kull, chief camera-man, Selig Polyscope Company; Ott A. Schossling, head scenic artist, Selig Polyscope Company; Samuel Quinn, president, American Standard Motion Picture Corporation; Otto Albert Wulffen, film editor, Selig Polyscope Company; M. C. Watkins, manager of productions, American Standard Motion Picture Corporation; Jacques Jensen, assistant general director, Selig Polyscope Company; Ralph O. Proctor, General Film Company; T. C. Montgomery, General Film Company; John F. Byrnes, manager Historical Feature Film Company; Roy S. Hanford, editor, Photoplay Magazine; Bert Angeles, director, Historical Feature Film Company; Ed. J. Mock, The Goat, Motography; Phil S. Sperry, American Cinematograph Company; Bryant Washburn, photoplayer, Essanay Film Manufacturing Company; Francis X. Bushman, leading man, Essanay Film Manufacturing Company; Chas. E. Kaufman, commercial producer, Essanay Film Manufacturing Company; Freeman H. Owens, inventor, Essanay Film Manufacturing Company; Paul Suhling, salesman, American Cinematograph Company; Charles Clarke, assistant superintendent, Essanay Film Manufacturing Company; Edward T. Lowe, Jr., dramatic scenario writer, Essanay Film Manufacturing Company; Edwin L. Barker and Edward Cohen.

Get Wise!

WE CLEAN FILMS

The ONLY people in the country who chemically treat the emulsion side of the film.

TAKE OUT SCRATCHES

All we ask for is one chance. Write, phone or call. It doesn't cost you anything.

NATIONAL FILM & RAIN & FLAME PROOFING CO.

110 West 40th Street **New York City**

Phone 4489 Bryant

The Gentleman Crook

In Four Parts

An American Staged Production

Thrilling and Sensational



Ready for State Right Buyers

One, Three, Six and Nine Sheets
Large and Small Photos, Heralds and Slides
Will express Sample Paper upon request

Write or Wire to

THE EQUITABLE FILM PRODUCING CO., Inc.

Successors to THE N. Y. FILM CO.

145 West 45th Street, New York City

Do Exhibitors Want Censorship?

(Continued from page 28)

Milwaukee, stated that he was against state censorship because the picture was already censored by the National Board. He prefers local to state censorship but thinks that there is no need of either.

He thought the National Board fully able to handle the elimination of all objectionable features and also said that there was no demand for censorship and that politics was not mixed up in the censorship question.

The elimination by the exhibitor and his co-operation with the National Board was in his opinion the only solution of the censorship problem.

Mr. Wolfberg, head of the Milwaukee branch of the General Film Exchange, stated that *he was not in favor of state censorship, because it was too apt to be a political issue.* He said that he preferred local to state censorship, but did not think either was necessary.

In his opinion, the National Board of Censors were fully able to cope with the elimination of objectionable features, though they must have the co-operation of the exhibitor as well as the producer.

Mr. Wolfberg declared that politics was not mixed in the censorship problem in this city or state and that there was no public demand for any sort of censorship. The closer co-operation of exhibitor, exchange men and producers with the National Board would be the solution of the censorship problem, in his opinion.

Two managers of Beloit, Wisconsin, record themselves strongly.

Manager Quinn, of the Lyric: *"It seems to me that state censorship may work out all right, although it has failed to do so thus far. But local censorship, I fear, can never succeed and I am strongly opposed to it.* You cannot select a large enough body of fair-minded men for local censorship. Conditions in every village, town and city are different and the films will be slaughtered.

"I think that the present National Board of Censorship is very efficient. I do not see how the present system can be bettered. The members of the present board receive no pay. They are under obligations to no one. Therefore they show no favoritism; they cannot be bought. They are not in fear that if they offend someone they will lose their position. We must have one central board to censor everything uniformly. We must have the same censorship everywhere.

"I think that among the majority of people, there is no demand for censorship of any kind. The average audience doesn't care much whether or not the picture which it sees has been censored. Only the reformers care."

Manager Olson, of the Star: "I am opposed to local censorship. It is expensive and it cannot prove efficient.

"I think that it would be a fairly good plan to allow the state to censor the films shown in it. The films would be considerably sliced up, of course, but if good men could be secured for the censorship board I would be in favor of the plan.

"No, I cannot tell you how the men should be chosen.

"The National Board of Censorship is, I think, doing its work well. I believe that the films which pass through it are fairly censored. This is more than I can say for some boards, whose work on the films is apparent when the reels reach us."

PHOTOPLAY IN NEW QUARTERS

The Photoplay Company, Incorporated, has moved into larger quarters and now occupy practically a whole floor at 30 West Lake street. Robert R. Barker, general manager of this concern has just returned from a trip to the southwest where he is contemplating opening up a branch office.

The success of the Photoplay Company is largely due to Mr. Barker's wide acquaintance and thorough knowledge of the film business.

Feature Theatre Opens in Chattanooga

Features, No Matter What They Cost, Is L. H. Smith's Motto—Pages, Not Inches, His Advertising Creed

Special to THE MOTION PICTURE NEWS.

Chattanooga, Tenn., May 13.

AFTER two years of careful study and figuring on the part of Lawrence H. Smith, well-known Southern motion picture exhibitor, feature film representative and photographer, a company, consisting of Dr. Charles H. Smith, president; Lawrence H. Smith, vice-president and manager; C. H. Royalty, secretary and treasurer, and Arthur S. Dickinson, assistant manager, has been organized in Chattanooga, Tenn., for the purpose of producing first-class feature films.

The total cash capital of the organization is $15,000. Chattanooga's oldest playhouse, the Lyric Theatre, has been leased by the new company and has been completely remodeled throughout.

This theatre will be known as the home of feature films, the first of which, "For Napoleon and France," a Kleine masterpiece, was shown for three days, beginning Monday, May 11. Such productions as "Brewster's Millions," "Checkers," "The Squaw Man," "The Littlest Rebel," "Paid in Full," "The Old Curiosity Shop," and others will be exhibited in the near future.

Price of admission will vary according to the quality of the show, the minimum price being 10 cents.

According to Lawrence H. Smith, manager of the new company, the motion picture business will eventually hinge on the feature film service. Mr. Smith thinks the motion picture game the best game in the world and says that he cannot keep out of it; that it is fascinating and he believes that there is a great future for feature films.

MR. SMITH knows the motion picture game from start to finish. He has worked at all branches of the business. He it was who opened one of the first motion picture theatres in Rome, Ga., and also the first picture show in Roanoke, Va., for Howell Graham, pioneer Chattanooga exhibitor. The foresight of Mr. Smith led him to see that the motion picture business is going to bigger and better films with advanced admission.

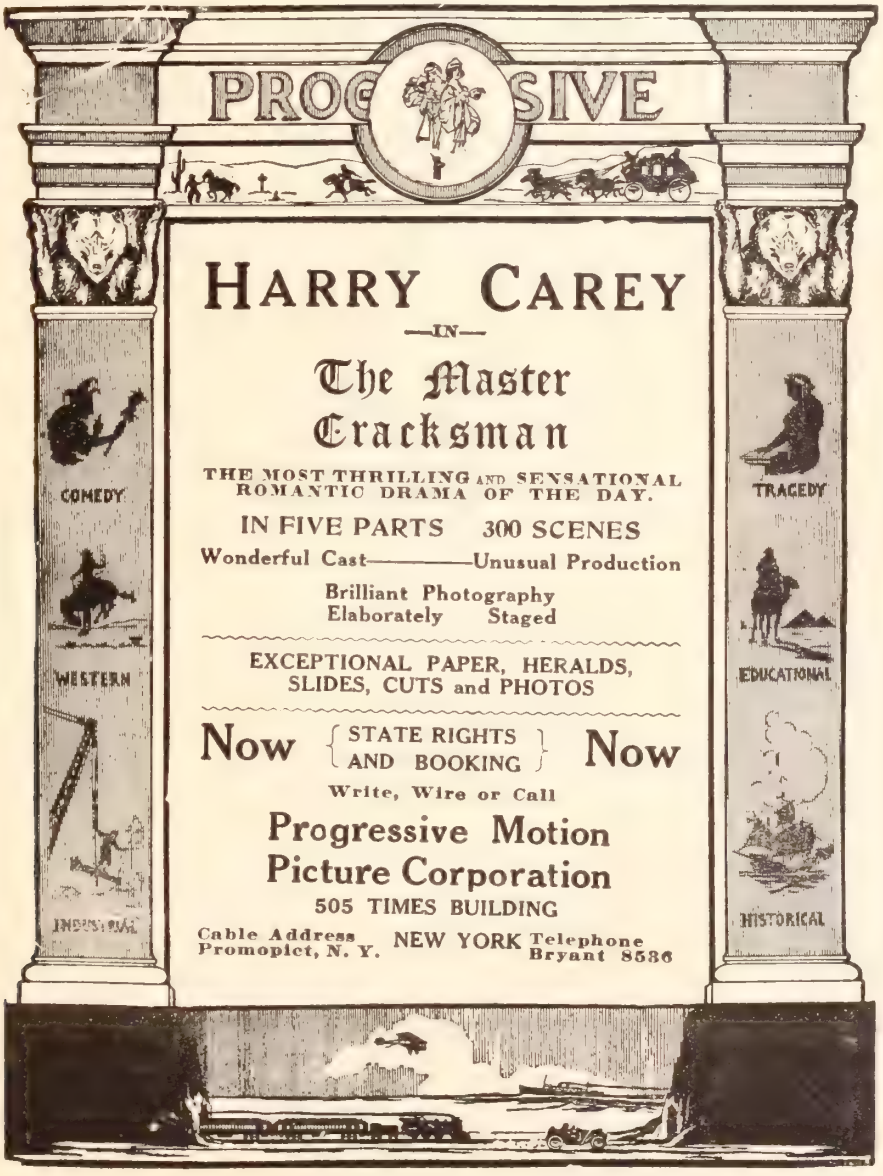
He expects to show only feature films, and any feature that is a feature, no matter what its cost may be, will be exhibited by his company. His theatre will have advantage of the Kleine weekly service. Arthur S. Dickinson, assistant manager of the organization, has been associated with Manager Smith for several years.

The new theatre is fitted out with the very best equipment. Two Powers 6-A machines are used, these to be in charge of Edwin Healy, one of the most experienced operators in the South. The pictures are thrown on a screen eleven by sixteen feet, the largest screen in the city.

The operator's booth is steel throughout and placed in the center of the first balcony and not in the top of the second gallery as is usually done. Thus it has an almost horizontal throw.

Mr. Smith expects to advertise by the page and not by the inch.

ERNEST G. TAYLOR.



DETROIT EXHIBITORS ACT

Special to THE MOTION PICTURE NEWS

Detroit, Mich., May 13.

A MEETING of all the motion picture exhibitors of Detroit and its suburbs has been called for May 16 for the purpose of taking action in regard to the censorship of pictures.

A resolution will be presented asking exhibitors to use no pictures not censored by the National Board. Another proposition will be the appointment of a committee of exhibitors which shall pass upon all films before they are exhibited and the agreement of exhibitors not to show pictures not approved by this committee.

Some of the film men are in favor of urging the police commissioner to continue in office Lester Potter, police censor, whom the commissioner has announced he will return to the ranks, a measure for additional funds and an assistant censor having failed to pass the board of estimates.

"IN THE HEART OF THE CITY THAT HAS NO HEART"

(Imperial Singing Pictures)

REVIEWED BY PETER MILNE

THIS picture and the ones that are to follow are a step beyond the old songs illustrated with slides but the step is a long one, as a well-photographed picture like this is ten times more attractive than the gaudy slides, its predecessors.

Of course a lot depends on the voices of the accompanying singers and the orchestra, and at Loew's Herald Square Theatre, New York, where this picture was first shown, the accompaniment was about perfect. This song, "In the Heart of the City That Has No Heart," is a pathetic one, and the pictures doubled its pathos. At the end it was greeted with a hearty round of applause.

The film is only about two hundred feet long and it is certain everyone will be pleased with it, for it makes a welcome change among the regular pictures.

LOCATE CAPTURED PATHE CAMERAMAN

Cameraman Wagner, of "Pathé's Weekly," who has earned a reputation for himself during the recent troubles in Mexico, has added to his list the pleasure of six weeks in a Mexican prison. Some time ago he set out across the mountains with his outfit and was captured.

Although the Pathé Company tried to locate him he was nowhere to be found apparently, until his captors, on evacuating their position forgot him, though they remembered to take his outfit. He has received a new supply and will stay in the southern republic.

(COPYRIGHTED)



A SONG PORTRAYAL IN MOTION PICTURES

Controlled Exclusively by
The Imperial Motion Picture Co., of N. Y., Inc., 1476 Broadway, N. Y.

ATTENTION, EXHIBITORS

New York City and State and Northern New Jersey

Do not fail to secure bookings on the following big productions

Escaped from Siberia

5 BIG PARTS
Just Released

Ten Nights in a Bar Room

New York State Only
5 BIG PARTS
A Big Money Maker

On the Firing Line in Tripoli

5 BIG PARTS
Real War Scenes

ALL KINDS OF ADVERTISING MATERIAL

REX FEATURE FILM COMPANY

145 West 45th St., N. Y. City — 3220 Bryant
P. A. CROOKS — JOSEPH KESSEL

HARVARD

Send in your Negative and be convinced that

FILM

Quality and Punctuality is our Motto

CORPORATION

231-233 10th Avenue — New York City
W. K. HEDWIG, Pres. — J. T. REARDON, Sec'y-Treas.
Tel. Chelsea 812

The Mexican trouble is going to make big money for Cameramen. Get busy. We can send you a camera the day your order is received. Send today. Don't wait until the best opportunities are gone. Camera tripod, carrying case, all complete $150. Send today.

PHANTOSCOPE MFG. CO.

700 Bond Building — Washington, D. C.

PRODUCED BY
Hepworth's, London
WITH THEIR USUAL CAREFUL ATTENTION TO EVERY DETAIL



TO BE SOLD ON
STATE RIGHT
BASIS. TERRITORY NOW BEING SOLD WRITE OR WIRE

THE HEART OF MIDLOTHIAN

AN INIMITABLE AND CHARMING PHOTOPLAY VERSION OF SIR WALTER SCOTT'S NOVEL PRODUCED IN FIVE PARTS

Special Publicity Matter

HEPWORTH AMERICAN FILM CORPORATION
110-112 West 40th Street A. BLINKHORN, Pres. New York City
TELEPHONE 3095 BRYANT

HAVE YOU USED ANY

HORSLEY POSITIVE FILM in 500-Foot Rolls? No?



Get Busy! You're overlooking something.

DAVID HORSLEY, Agent

Also American Agent for Lumiere Film

New York Mecca Bldg. Chicago Schiller Bldg. Los Angeles Higgins Bldg.

W. L. SHERRY
President and Treasurer

M. V. SHERRY
Vice-President and Secretary

The Wm. L. Sherry Feature Film Co., Inc.

CONTROLLING THE PRODUCTIONS OF

The Famous Players Film Co.

—AND—

The Jesse L. Lasky Feature Play Co.

IN NEW YORK CITY AND STATE

For Dates and Prices Wire or Write

The Wm. L. Sherry Feature Film Co., Inc.

126 West 46th Street, New York





















ALL STAR FEATURE CORPORATION

EDGAR SELWYN

IN A FIVE PART MOVING PICTURE OF HIS OWN GREAT THEATRICAL SUCCESS

"PIERRE OF THE PLAINS"

A GREAT BIG PUNCH DEALING PLAY OF THE CANADIAN WOODS AND ROYAL NORTHWEST MOUNTED POLICE

GEORGE NASH and GAIL KANE

IN THE MOST WIDELY READ BOOK OF MODERN TIMES

"THE JUNGLE"

(5 Reels)

A TREMENDOUS DARING STORY OF THE STOCKYARDS AND BEEF PACKING INDUSTRY

With The Author

UPTON SINCLAIR

Appearing in a Prominent Role

Released May 25th

—IN PREPARATION—

LEW DOCKSTADTER

IN A STIRRING PLAY OF SLAVERY DAYS AND CIVIL WAR TIMES

"DAN"

By HAL REID

With GAIL KANE and a wonderful all star cast of favorites

ALL-STAR-FEATURE-CORPORATION

HARRY R. RAVER, PRESIDENT

EXECUTIVE OFFICES
220 W. 42nd ST., NEW YORK

AUGUSTUS THOMAS, DIRECTOR GENERAL OF PRODUCTIONS

EXCLUSIVE AGENTS IN PRINCIPAL CITIES OF THE WORLD

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES
Niagara Slide Co., Lockport, N. Y.

ASBESTOS BOOTHS
Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS
A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS
The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS
(Manufacturers, Dealers and Renters)
American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle, N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.
Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.
Movie "L" Mfg. Co., 406 Schiller Bldg., Chicago, Ill.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS
Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL
William Birns, 103-105 West 37th St., New York.

FEATURE FILMS
Aetna Film Co., Longacre Bldg., New York.
All Star Feature Corp., 220 W. 42nd St., New York.
Anglo-American Film Corp., 126 W. 46th St., New York.
Australasian Films, Ltd., 15 E. 26th St., New York.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
Films Lloyds, Inc., 220 W. 42nd St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Leading Players Film Corp., 126 W. 46th St., New York.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New York.
Stellar Photoplay Co., 1476 Broadway, New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

LABELS
Every Ready Roll Label Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS
Cushman Motor Works, Lincoln, Neb.

MOTION PICTURE MACHINES AND SUPPLIES
Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St.
Ernemann, 114 Fifth Ave., New York. Chicago, Ill.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS
Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

NOVELTIES
Philip Hano, 806-810 Greenwich St., New York.

POSTER AND PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York

RAW FILM
Eastman Kodak Co., Rochester, N. Y.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS
The Hardesty Mfg. Co., Canal Dover, Ohio.
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS
Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES
Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS
The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES
L. C. Smith Co., Schenectady, N. Y.

RAW FILMS
Celluloses, Planchon, Inc., 55 Fifth Ave., New York.

SCREENS
Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.
Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES
Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS
Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

RIGHT OFF THE REEL

Max Asher, principal comedian with Allan Curtis' Joker Brand Comedy Company, was formerly a prestidigitator. A script is being prepared for him in which he will have an opportunity to show his adeptness as a magician.

A cable received from A. Warner, now in London, announces the purchase of a fine feature film, and its early shipment to Warner's Features office in New York City.

Cleo Madison, leading woman with the Gold Seal Company, has been invited by Walter Brookins, the aviator, to accompany him on a passenger-carrying altitude flight. She has accepted.

A Powers 6A has been bought by the State Hospital in Dayton, Ohio.

A Powers 6A has been sold to the New Haven High School, New Haven, Conn.

Mona Darkfeather has so many children correspondents that she is offering a natty Indian toy prize to children all over the country together with a signed picture of herself to the best pen and ink, pencil or painted pictures representing her as an Indian maiden. The pictures should be sent to Mona Darkfeather, 1446 Bellevue Ave., Los Angeles, California, together with a personal letter giving the age of the writer.

Mack Sennett promises a thriller in a film soon to be released by the Keystone Company, in which a horse, ridden by Mabel Normand, falls 375 feet over a cliff, with a policeman hanging to its tail. Trick photography is responsible.

Arnold Daly in "The Port of Missing Men" was shown for the first time in public at Marcus Loew's Bijou Theatre, New York, last week. The first public showing of Malcolm Williams in "The Brute" was at Loew's Delancey Street Theatre, New York, May 4.

The Sherry Bulletin which is now in its fifteenth week, has already obtained popularity and has a large circulation.

Mack Sennett has created a Keystone comedy, now on its way to release, the most salient feature of which is an explosion where a hogshead of milk is blown into the air and drenches persons looking from a second-story window of a large building.

An example of the versatility of Bess Meredyth was furnished when her work in "The Dangers of the Veldt" could be seen at a theatre on one side of the street and her acting in "The Outlaw Reforms" at a theatre opposite.

FEATURE BOOKING DIRECTORY

Editor's Note.—The rapid increase in value of the columns of THE MOTION PICTURE NEWS, together with the popularity which the Feature Booking Directory has already attained and which indicates a still greater growth in days to come, has necessitated a change in the typography of this department. In future, to avoid unnecessary repetition and with the object of presenting the information given under this heading in more compact form, firm names and addresses shall be indicated by a letter or key number. Thus, a glance at the features in a given territory and a reference to the key-letter that follow them in the list below will give the name and address of the exchange or company handling them.

A—Golgate Feature Service, 234 Eddy St., San Francisco, Calif.
B—Texas Film Corporation, 1917 Main St., Dallas, Texas.
C—Exclusive Feature Service, 314 Praetorian Building, Dallas, Texas.
D—Notable Feature Film Co., 303 Boston Building, Salt Lake City, Utah.
E—Mountain States Features, 204 Boston Building, Salt Lake City, Utah.
F—Famous Players Film Service, Calgary, Alta, Canada.
G—Inter-Urban Amusement Co., 110 West 40th St., New York City.
H—Attractive Features, 211 North 13th St., Philadelphia, Pa.
I—E. & W. Transfilm Bureau, 110-112 West 40th St., New York City.
J—Nebraska Feature Co., 1210 P St., Lincoln, Neb.
K—Kansas City Feature Film Co., Kansas City, Mo.
L—H. E. & J. C., Feldman, 1482 Broadway, New York City.
M—Peerless Film Company, 34 Willoughby Bldg., Indianapolis, Ind.
N—Monarch Feature Film Co., Kansas City, Mo.
O—Famous Players Film Co., 31 Beach St., Boston, Mass.
P—Progressive Features, 800 Broad St., Newark, N. J.
Q—Orpheum Features, Candler Bldg., 220 West 42d St., New York.
R—William L. Sherry Feature Film Co., 126 West 46th St., New York.
S—G. F. Garbe Feature Fotofilm Co., 310 Mutual Life Building, Buffalo, N. Y.
T—Stevens Attractions, 15 W. Swan St., Buffalo, N. Y.
U—European Feature Film Corporation, 220 West 42d St., New York.
V—Modern Feature Film Co., 318 W. Court St., Cincinnati, Ohio.
W—Photoplay Feature Co., 412 Ferry St., Pittsburgh, Pa.
X—Weiland Film Co., 212 Fourth Ave., Pittsburgh, Pa.
Y—Progressive Motion Picture Co., 300-4 Marsh-Strong Bldg., Los Angeles, Cal.
Z—The Film Exchange, 35-37 W. 39th St., New York City.
AA—Casino Feature Film Co., 2211 Dime Bank Bldg., Detroit, Mich.
BB—Box Office Attraction Film Rental Co., 130 W. 46th St., New York City.
CC—Cosmos Feature Film Corporation, 120 West 46th St., New York City.
DD—Sturtevant Amusement Co., 143 Lafayette Boulevard, Detroit, Mich.
EE—Famous Players Film Service, 404 Ferry St., Pittsburgh, Pa.
FF—Famous Players Film Service, 803 Powers Building, Chicago, Ill.
GG—Southern Feature Film Association, Atlanta, Georgia.
HH—Superior Feature Film Co., 37 So. Wabash Ave., Chicago, Ill.
II—Inter-Urban Amusement Co., 1123 Real Estate Trust Bldg., Philadelphia, Pa.
JJ—Famous Players Exchange, 71 West 23d Street, New York City.
KK—Famous Players Exchange, 1331 Vine St., Philadelphia, Pa.
LL—Rex Feature Film Co., 145 West 45th St., New York City.
MM—Artistic Feature Film Exchange, 211 North 13th St., Philadelphia, Pa.
NN—General Feature Film Co., 37 So. Wabash Ave., Chicago, Ill.
OO—Des Moines Film & Supply Company, Des Moines, Iowa.

Production	Key
ALABAMA	
"The Three Musketeers"	CC
ARIZONA	
"Checkers"	A
"In Mizzoura"	A
"Soldiers of Fortune"	A
"Paid in Full"	A
"David Copperfield"	A
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
ARKANSAS	
"The Three Musketeers"	CC
"Fedora"	N
"The Firefly"	N
"The Ghost Club"	N
"The Secret of Adrianople"	N
"Her Life for Liberty"	B
CALIFORNIA	
"Tess of the D'Urbervilles"—Five Reels	Y
"In the Bishop's Carriage"—Four Reels	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
"Her Life for Liberty"	A
COLORADO	
"Three Musketeers"	D
"The Drug Terror"	N
"Trapped in the Great Metropolis"	E
CANADA	
All Famous Players and Lasky Features	F
"Fedora"—Five Reels	CC
DELAWARE	
"Magda, a Modern Madame X"	H
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
"Her Life for Liberty"	II
"Escaped from Siberia"	MM
DISTRICT OF COLUMBIA	
"Magda, a Modern Madame X"	H
"Her Life for Liberty"	II
"Escaped from Siberia"	MM
"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
FLORIDA	
"The Three Musketeers"	CC
GEORGIA	
"The Three Musketeers"	CC
All Star and Jesse Lasky Features	GG
GREATER NEW YORK	
"Rome or Death"	I
IDAHO	
"Three Musketeers"	D
"The Drug Terror"	N
"Trapped in the Great Metropolis"	E
IOWA	
"Ten Nights in a Barroom"—Five Reels	J
"Evangeline"	OO
All Star and Famous Players Features	OO
"David Copperfield"	OO
"Message from Mars"	K
"The Three Musketeers"	OO
"The Vicar of Wakefield"	OO
"The Tragedy of the Arena"	OO
"Leap of Despair"	OO
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	OO
"The Burning Train"	OO
"Victory or Death"	OO
"Her Life for Liberty"	K
"The Old Curiosity Shop"	OO
"The Heart of Midlothian"	OO
"The Murdock Trial"	OO
"Justice"	OO
"The Rose of Surrey"	OO
"Jean's Evidence"	OO
"The Harper Mystery"	OO
"Lucky Stone"	OO
"Blind Fate"	OO
"After Many Years"	OO
"The Kissing Cup"	OO
"Smashing the Vice Trust"	OO
"Lost in Darkness"	OO
"The Cloister and the Hearth"	OO
ILLINOIS	
"Magda, a Modern Madame X"	L
Famous Players and All Star Features	FF
"Her Life for Liberty"	HH
"Escaped from Siberia"	NN
INDIANA	
"Mary Magdalene"—Three Reels	M
"Bride of Lammermoor"—Three Reels	M
"Magda, a Modern Madame X"	L
Famous Players and All Star Features	FF
KANSAS	
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
All Star and Famous Players Features	K
"David Copperfield"	K
"Message from Mars"	K

"The Trail of the Lonesome Pine"

IN FIVE PARTS

STATE RIGHTS NOW SELLING

Mr. Exhibitor: **Demand this production.**
Mr. State Right Buyer: **Control "THE TRAIL OF THE LONESOME PINE" for your territory.**

FOUR REASONS WHY

FIRST—We have a photoplay from a book which had one of the largest sales of any book published by Charles Scribner & Sons.

SECOND—A play dramatized from this book has been played for several seasons and is still playing to capacity business.

THIRD—A song bearing this title was last summer's song hit and is known or sung by every man, woman and child in the United States.

FOURTH—Our production itself, acted by experienced dramatic and motion picture people; featuring Miss Dixie Compton as "June," and Mr. Richard Allen as "John Hale," speaks for itself.

Next Big Production—5 Reels

Thos. E. Shea in "THE MAN-O'-WAR'S MAN"

BROADWAY PICTURE PRODUCING COMPANY

Suite 235-236 **1400 Broadway, New York City** **Phone, Greeley 6372**

DAVID YOUNG, Jr., President THOMAS F. BOWERS, Treasurer

USED FILMS WANTED.

Wanted to buy for spot cash Historical and Educational Films.

Want ***THE FALL OF TROY*** *(ITALY)*

and similar subjects.

Write fully stating length, price, particulars first letter. Address

HARRY F. BRYAN

110 WEST 40th STREET NEW YORK

FEATURE BOOKING DIRECTORY—Continued

Production	Key
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Her Life for Liberty"	K
"The Murdock Trial"	N
"Justice"	N
"The Rose of Surrey"	N
"The Lucky Stone"	N
"Blind Fate"	N
"Jean's Evidence"	N
"After Many Years"	N
"The Harper Mystery"	N
"The Kissing Cup"	N
"Smashing the Vice Trust"	N
"Lost in Darkness"	N
All Releases of the Itala Film Co.	N
All Releases of the Hepworth Film Co.	N
All Releases of the Florence Turner Productions	N

KENTUCKY

Famous Players, All Star and Jesse Lasky Features	EE

LOUISIANA

"Magda, a Modern Madame X"—Four Reels.	C
"The Three Musketeers"	CC
"Her Life for Liberty"	B

MARYLAND

"Resurrection"—Four Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Satan"—Five Reels	CC
"Quo Vadis"—Three Reels	CC
"Fedora"—Five Reels	CC
"Streets of New York"—Three Reels	CC
"Her Life for Liberty"	II
"Escaped from Siberia"	MM

MICHIGAN

"Tess of the D'Urbervilles"	AA
"In the Bishop's Carriage"	AA
"Chelsea 7750"	AA
"His Neighbor's Wife"	AA
"An Hour Before Dawn"	AA
"Arizona"	AA
"The Count of Monte Cristo"	AA
"Caprice"	AA
"The Port of Doom"	AA
"Checkers"	AA
"A Daughter of the Hills"	AA
"A Lady of Quality"	AA
"An American Citizen"	AA
"The Day of Days"	AA
"Soldiers of Fortune"	AA
"Paid in Full"	AA
"Hearts Adrift"	AA
"The Pride of Jennico"	AA
"A Good Little Devil"	AA
"In Mizzoura"	AA
"Clothes"	AA
"The Squaw Man"	AA
"Tess of the Storm Country"	AA
"The Battle of Waterloo"	AA
"The Two Spies"—Two Reels	AA
"A Fight for Millions"—Four Reels	AA
"Helen Gardner in Cleopatra"—Six Reels.	DD

MINNESOTA

"Ten Nights in a Barroom"—Five Reels.	J
"David Copperfield"	OO
"The Three Musketeers"	OO
"The Vicar of Wakefield"	OO
"Over Niagara Falls"	OO
"The Tragedy of the Arena"	OO
"The Old Curiosity Shop"	OO
"The Heart of Midlothian"	OO
"The Murdoch Trial"	OO
"Justice"	OO
"The Rose of Surrey"	OO
"Jean's Evidence"	OO
"The Harper Mystery"	OO
"Lucky Stone"	OO
"Blind Fate"	OO
"After Many Years"	OO
"Smashing the Vice Trust"	OO
"The Kissing Cup"	OO
"The Cloister and the Hearth"	OO
"Evangeline"	OO

MISSISSIPPI

"The Three Musketeers"	CC

MISSOURI

"Soldiers of Fortune"	K
"David Copperfield"	K
"The Three Musketeers"	K
"Evangeline"	K
"The Vicar of Wakefield"	K
"A Message from Mars"	K
"Helen Gardner in Cleopatra"—Six Reels.	DD
All releases of All Star Feature Corporation.	K
"David Copperfield"	K
"A Message From Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Her Life for Liberty"	K
"Rome or Death"—Five parts	K
"The Murdock Trial"	N
"Justice"	N
"The Rose of Surrey"	N
"The Lucky Stone"	N
"Blind Fate"	N
"Jean's Evidence"	N
"After Many Years"	N
"The Harper Mystery"	N
"The Kissing Cup"	N
"Smashing the Vice Trust"	N
"Lost in Darkness"	N
All Releases of the Itala Film Company.	N
All Releases of the Hepworth Film Company.	N
All Releases of the Florence Turner Productions	N

MONTANA

"Three Musketeers"	D
"David Garrick"	E
"The Drug Terror"	N
"Trapped in the Great Metropolis"	E

NEBRASKA

"Ten Nights in a Bar Room"—Five Reels.	J
All releases of the All Star and Famous Players Companies	K
"David Copperfield"	K
"Evangeline"	K
"A Message from Mars"	K
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"Fedora"	N
All Star and Famous Players Features.	K
"Rome or Death"—Five Reels	I
"The Three Musketeers"	K
"The Vicar of Wakefield"	K
"The Tragedy of the Arena"	N
"Leap of Despair"	N
"Famous Battles of Napoleon"	N
"Over Niagara Falls"	N
"The Burning Train"	N
"Victory or Death"	N
"Her Life for Liberty"	K
"The Murdock Trial"	N
"Justice"	N
"The Rose of Surrey"	N
"The Lucky Stone"	N
"Blind Fate"	N
"Jean's Evidence"	N
"After Many Years"	N
"The Harper Mystery"	N
"The Kissing Cup"	N
"Smashing the Vice Trust"	N
"Lost in Darkness"	N
All Releases of the Itala Film Co.	N
All Releases of the Hepworth Film Co.	N
All Releases of the Florence Turner Productions	N

NEVADA

"Tess of the D'Urbervilles"—Five Reels.	Y
"In the Bishop's Carriage"—Four Reels.	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels.	Y
"The Count of Monte Cristo"—Five Reels.	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y
"Trapped in the Great Metropolis"	E

NEW ENGLAND STATES

"An American Citizen"—Four parts	O
"Day of Days"—Four parts	O
"Hearts Adrift"—Four parts	O
"A Good Little Devil"—Five parts	O
"Clothes"—Four parts	O
"Tess of the Storm Country"—Four parts.	O
"In Mizzoura"—Five parts	O
"Fedora"—Five Reels	CC
"Traffickers on Soles"—Five Reels	CC
"The Three Musketeers"—Six Reels	CC
"Lure of Paris"—Three Reels	CC
"Her Life for Liberty"	I
"Rome or Death"	I

NEW JERSEY

"Her Life for Liberty"	G
"Magda, a Modern Madame X"	P
"Fedora"—Five Reels	CC
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
"Hiawatha"—Four Reels	CC
"Quo Vadis"—Three Reels	CC
"Resurrection"—Four Reels	CC
"Streets of New York"—Three Reels	CC
"Satan"—Five Reels	CC
"Siegfried"—Three Reels	CC
"Sicilian Heroine"—Three Reels	CC
"Circus Queen"—Three Reels	CC
"Rome or Death"	I
"Les Miserables"	JJ
"Scrooge"	JJ

SOUTHERN NEW JERSEY

"Escaped from Siberia"	MM

NEW MEXICO

"Tess of the D'Urbervilles"—Five Reels.	Y
"In the Bishop's Carriage"—Four Reels.	Y
"Chelsea 7750"—Four Reels	Y
"His Neighbor's Wife"—Three Reels	Y
"An Hour Before Dawn"—Three Reels	Y
"The Count of Monte Cristo"—Five Reels.	Y
"The Two Sergeants"—Six Reels	Y
"Caprice"—Four Reels	Y
"Les Miserables"—Nine Reels	Y
"Sea Wolf"—Seven Reels	Y
"Port of Doom"—Three Reels	Y
"Leah Kleschna"—Four Reels	Y
"Last Days of Pompeii"—Seven Reels	Y
"Message from Mars"—Four Reels	Y
"Battle of Waterloo"—Five Reels	Y
"Daughter of the Hills"—Three Reels	Y
"Three Musketeers"—Six Reels	Y
"A Lady of Quality"—Five Reels	Y
"Evangeline"—Five Reels	Y
"An American Citizen"—Four Reels	Y
"Day of Days"—Four Reels	Y
"Hearts Adrift"—Four Reels	Y
"Love Everlasting"—Six Reels	Y
"Pride of Jennico"—Four Reels	Y

NEW YORK STATE

"Her Life for Liberty"	G
"A Message From Mars"	K
"Magda, a Modern Madame X"	Q
"Tess of the Durbervilles"—Five Reels	R
"In the Bishop's Carriage"—Four Reels	R
"Chelsea 7750"—Four Parts	R
"The Count of Monte Cristo"—Five Parts.	R
"Caprice"—Four Parts	R
"A Lady of Quality"—Five Parts	R
"An American Citizen"—Four Parts	R
"The Day of Days"—Four Parts	R
"Hearts Adrift"—Four Parts	R
"The Pride of Jennico"—Four Parts	R
"A Good Little Devil"—Five Parts	R
"Clothes"—Four Parts	R
"Tess of the Storm Country"—Four Parts.	R
"Leah Kleschna"—Four Parts	R
"A Daughter of the Hills"—Three Parts	R
"The Port of Doom"—Three Reels	R
"An Hour Before Dawn"—Three Reels	R
"His Neighbor's Wife"—Three Reels	R
"The Squaw Man"—Six Parts	R
"The Trap"—Three Parts	S
"The Fugitive"—Three Parts	S
"Wives"—Three Parts	BB
"The Lotus Dancer"—Four Parts	BB
"Ben Bolt"—Three Parts	BB
"Fortune Hunters"—Four Parts	BB
"In the Stretch"—Four Parts	BB
"A Paradise Lost"—Four Parts	BB
"Beneath the Czar"—Four Parts	BB

KAY-BEE

KEYSTONE

BRONCHO

KAY-BEE BRONCHO KEYSTONE DOMINO

MONDAY, May 18, THE KEYSTONE COMPANY will release a ***"Roscoe Arbuckle"*** (Fatty) comedy entitled ***"The Water Dog"***

WEDNESDAY, May 20, THE BRONCHO COMPANY release another one of ***Walter Edwards'*** production ***"Breed of the North"*** in two parts in which is featured ***Clara Williams, Harry Keenan*** and ***Walter Edwards*** himself.

THURSDAY, May 21, THE KEYSTONE COMPANY will release another of its railroad comedies entitled ***"When Reuben Fooled the Bandits."***

THURSDAY, May 21, THE DOMINO COMPANY will release a two-part ***Indian-Western*** photo-play ***"The Fires of Ambition."***

FRIDAY, May 22, THE KAY-BEE COMPANY will feature ***Mildred Harris, Leona Hutton, Barney Sherry*** (the Irish Prince) and ***Cyril Gottlieb*** in a two part story of City Life entitled ***"The Social Ghost."***

SATURDAY, May 23, THE KEYSTONE will release a split reel educational comedy entitled ***"Acres of Alfalfa"*** and ***"Our Largest Birds."***

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50c. for sets of four; $1.00 for sets of eight.

Mabel Normand	Tsuru Aoki	Richard Stanton	Gretchen Lederer
Mack Sennett	Roy Laidlaw	Barney Sherry	Frank Borzage
Charles Chaplin	Clara Williams	Mildred Harris	Shorty Hamilton
Roscoe Arbuckle	Charles Ray	Jay Hunt	Margaret Thompson

Walter Belasco, Thos. H. Ince

Set of **"Keystone Mabel" Normand** *in four different poses, 50 cents.*

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO

FEATURE BOOKING DIRECTORY—Continued

Production	Key
"The Dream Woman"—Four Parts	BB
"Fedora"—Five Reels	CC
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"—Three Reels	CC
"The Three Musketeers"—Six Reels	CC
NEW YORK STATE EXCEPT NEW YORK CITY	
Charles Hawtrey "A Message from Mars"—Four Reels	T
"A Soul's Tempest"—Three Reels	U
"80 Million Women Want"—Four Reels	U
"Gambler's Revenge"—Four Reels	U
"Magic Veil"—Four Reels	U
"Power of Innocence"—Three Reels	U
"An Hour Before Dawn"	JJ
"The Count of Monte Cristo"	JJ
"Caprice"	JJ
"The Port of Doom"	JJ
"Leah Kleschna"	JJ
"A Lady of Quality"	JJ
"An American Citizen"	JJ
"The Day of Days"	JJ
"Hearts Adrift"	JJ
"The Pride of Jennico"	JJ
"Clothes"	JJ
"Tess of the Storm Country"	JJ
"The Redemption of David Corson"	JJ
"The Brute"	JJ
NEW YORK STATE AND NO. NEW JERSEY	
"80 Million Women Want"—Four Reels	U
"Unmasked"—Three Reels	U
"On the Steps of the Throne"—Four Reels	U
"Escaped from Siberia"	LL
NEW YORK AND NEW JERSEY	
"Scrooge"—Three Parts	Z
"David Garrick"—Three Parts	Z
NORTH CAROLINA	
"The Three Musketeers"	CC
NORTH DAKOTA	
"Ten Nights in a Barroom"—Five Reels	J
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle"—Three Reels	J
"David Copperfield"	OO
"The Prisoner of Zenda"	K
"The Three Musketeers"	OO
"The Vicar of Wakefield"	OO
"Over Niagara Falls"	OO
"The Tragedy of the Arena"	OO
"The Old Curiosity Shop"	OO
"The Heart of Midlothian"	OO
"The Murdock Trial"	OO
"Justice"	OO
"The Rose of Surrey"	OO
"Jean's Evidence"	OO
"The Harper Mystery"	OO
"Lucky Stone"	OO
"Blind Fate"	OO
"After Many Years"	OO
"The Kissing Cup"	OO
"Smashing the Vice Trust"	OO
"The Cloister and the Hearth"	OO
"Evangeline"	OO
OHIO	
"From the Manger to the Cross"	V
Famous Players, All Star and Jesse Lasky Features	EE
OHIO (WESTERN)	
"Her Life for Liberty"	W
OKLAHOMA	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Mystery of the Yellow Room"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—Four Reels	C
"The Master Hand"—Three Reels	C
"For the Queen's Honor"—Three Reels	C
"Magda, a Modern Madame X"—Four Reels	C
"Mephistophelia"—Three Reels	C
All releases of All Star Feature Corporation	K
"The Three Musketeers"	K
"Fedora"	N
"The Secret of Adrianople"	N
OKLAHOMA (NORTHERN)	
"Over Niagara Falls"	N
"The Firefly"	N
OKLAHOMA (SOUTHERN)	
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
PENNSYLVANIA	
"Her Life for Liberty"	G
"Rome or Death"	I
"An Hour Before Dawn"	KK
"The Count of Monte Cristo"	KK
"Caprice"	KK
"The Port of Doom"	KK
"Leah Kleschna"	KK
"A Lady of Quality"	KK
"An American Citizen"	KK
"The Day of Days"	KK
"Hearts Adrift"	KK
"The Pride of Jennico"	KK
"Clothes"	KK
"Tess of the Storm Country"	KK
"The Redemption of David Corson"	KK
"The Brute"	KK
PENNSYLVANIA (EAST)	
"Her Life for Liberty"	G
"Magda, a Modern Madame X"	H
"The Buried Secret"—Three Reels	X
"Shadows of Yesterday"—Three Reels	X
"Mystery of 13 Hill Street"—Three Reels	X
"Elsie Venner"—Three Reels	X
"The Rose of Surrey"—Two Reels	X
"Detective Finn of Scotland Yard"	X
"The Desert's Sting"—Three Reels	X
"The Gambler's Penalty"—Three Reels	X
"The Treasure of Buddha"—Three Reels	X
"Oliver Twist"—Five Reels	CC
"Traffickers on Soles"	CC
"The Three Musketeers"	CC
"Streets of New York"	CC
"Fedora"	CC
"The Message from Mars"	KK
"Scrooge"	KK
"Escaped from Siberia"	MM
PENNSYLVANIA (WEST)	
Famous Players, All Star and Jesse Lasky Features	EE
"Her Life for Liberty"	W
SOUTH CAROLINA	
"The Three Musketeers"	CC
SOUTH DAKOTA	
"Ten Nights in a Borroom"—Five Reels	J
"Lion Tamer's Revenge"—Three Reels	J
"Judgment of the Jungle"—Three Reels	J
All releases of All Star Feature Corporation	OO
"David Copperfield"	OO
"The Prisoner of Zenda"	K
"The Three Musketeers"	OO
"The Vicar of Wakefield"	OO
"Over Niagara Falls"	OO
"The Tragedy of the Arena"	OO
"The Old Curiosity Shop"	OO
"The Heart of Midlothian"	OO
"The Murdoch Trial"	OO
"Justice"	OO
"The Rose of Surrey"	OO
"Jean's Evidence"	OO
"The Harper Mystery"	OO
"Lucky Stone"	OO
"Blind Fate"	OO
"After Many Years"	OO
"The Kissing Cup"	OO
"Smashing the Vice Trust"	OO
"The Cloister and the Hearth"	OO
"Evangeline"	OO
TENNESSEE	
"The Three Musketeers"	CC
TEXAS	
"Her Life for Liberty"—Three Reels	B
"The Baptism of Fire"—Three Reels	C
"The Divine Appeal"—Three Reels	C
"The Ghost of the White Lady"—4 Reels	C
"The Master Hand"—Three Reels	C
"Magda, a Modern Madame X"—4 Reels	C
"Mephistophelia"—Three Reels	C
"A Message of the Sea"—Three Reels	C
"The Rival Brothers"—Three Reels	C
"The Three Musketeers"	CC
UTAH	
"Three Musketeers"	D
"David Garrick"	E
"Scrooge"	E
"The Drug Terror"	N
"Trapped in the Great Metropolis"	E
VIRGINIA	
"Resurrection"—Four Reels	CC
"Oliver Twist"—Five Reels	CC
"Fedora"—Five Reels	CC
"The Three Musketeers"—Six Reels	CC
"Escaped from Siberia"	MM
WEST VIRGINIA	
"Her Life for Liberty"—3 Reels	W
Famous Players, All Star and Jesse Lasky Features	EE
WISCONSIN	
"Her Life for Liberty"	HH
"Escaped from Siberia"	NN
WYOMING	
"Three Musketeers"	D
"David Garrick"	E
"Scrooge"	E
"The Drug Terror"	N
"Trapped in the Great Metropolis"	E

RIGHT OFF THE REEL

Wilfred Lucas is going around with his arm bound up. Some time ago he evidently broke a bone in his shoulder. It will take some time to knit and in the meantime he is directing Cleo Madison and company with one free arm.

Fred Mace is off for New York on a hurry trip and a business one. In the meantime, work will proceed as usual at the Boyle Heights studios.

The Rocky Mountain Film Company has recently entered into a contract with the Colorado Motion Picture Company whereby the use of the latter's large plant at Canon City, Colorado, may be utilized for the filming of pictures released under the Rocky Mountain brand, and marketed through the Pan American Company, of New York.

Mack Sennett and his Keystone players were raided again by the police, the latter not noticing it was a motion picture fight. This, of course, added to the realism.

Edwin F. Cobb, formerly with Lubin under the direction of Romaine Fielding, has joined the Colorado Motion Picture Company forces at Canon City, and plays opposite Josephine West.

In "The Feud," Cleo Madison has a scene in which she escapes from a burning dwelling and with her clothes actually on fire jumps over a precipice and rolls down a sixty-foot embankment.

Unless negotiations fall through, the Edwin August Feature Film Company will be in possession of several acres of very desirable land near Pasadena, in which case a model studio will be erected on the site. Edwin August is producing "The Hoosier Schoolmaster."

Burton King, of the "Usona," is putting on a second company which will be directed by Edward Brady. Mr. King has just completed a beautiful production entitled "The Man Who Might Have Been."

D. F. Whitcomb is now writing and revising photoplays for Frank Montgomery, of the Kalem Company. The present production, "The Yellow Bullet," is from his pen.

Two big Western features, produced by Milton H. Fahrney for the Albuquerque Company, have been run off. Alexandra Phillips Fahrney is the author of both. Their titles are "The Daughter of the Tribe" and "The Toll of the Warpath."

The new projection room of A. H. Sawyer, Inc., 1600 Broadway, New York, is said to be one of the most perfect of its kind in the country. Elaborate decorations and conveniences, with a new system of ventilation, is partly responsible for its value.

A series of games has been scheduled by the Pacific Coast League. The first game is to be played at Santa Barbara, where the "Flying A" club will play the Universal City club.

Margarita Fischer has been selected to throw the first ball.

Irving Billig, director of the Primagraph Film Company, was a German actor before entering the film game.

Second International Exposition

of the

Motion Picture Art

Held in Conjunction with the

Open Trade Convention

Under the Auspices of the

International Motion Picture Association and Independent Exhibitors of America

Grand Central Palace

Lexington Ave., 46th to 47th Sts., New York City

Monday, June 8th to Saturday, June 13th, 1914

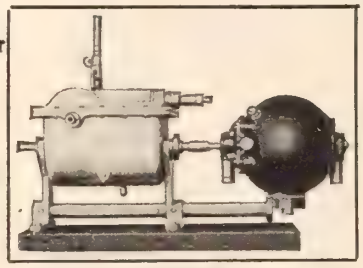
NOTICE

As this is an open convention for the discussion of problems of the Motion Picture Trade, and action to improve conditions and uplift the art in general, it is important that all Exhibitors, Film Manufacturers, Feature Men, Exchange Managers, Manufacturers and Dealers in Supplies and Accessories, Educational and Civic Societies, Clergymen, and the Press, apply at once by mail, for descriptive booklet and identification cards to Convention Committee, 136 Third Avenue, New York City.

ENTIRELY FREE
—Of Lamp Trouble—
The Arc Controller
MAINTAINS—
A Perfect Arc
A Clear Field
A Perfect Spot
A Brilliant Sheet
—CONSTANTLY

MotorPower Feed

No Shunt Coils or Magnets



(PATENTED)

Enclosed in a Sheet Iron Box
6" Wide
7" High
17" Long

Cannot Burn Out
Positive in Action
Rugged in Construction

Speed Controller Company, Inc.
257-259 William St. New York

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

"THE HEART OF MIDLOTHIAN"

(Hepworth—Five Reels)

REVIEWED BY A. DANSON MICHELL

AFTER the famous novel of the same name by Sir Walter Scott. The picture, made in five reels, is one of a series visualizing the works of England's celebrated writers. Forerunners of this picture were "The Old Curiosity Shop," "The Cloister and the Hearth," "David Copperfield" and "The Vicar of Wakefield."

Probably the principal point in favor of these stories is their undoubted popularity. The films, following the story closely, without exaggeration, give the thousands who have read the books a clear concise story of what happened, very much as the reader had visualized it in his or her mind. We see the living image of what we had seen in the mind's eye while reading the book.

It does not seem likely that the picture, if made outside of England, would obtain the results. These films, made in Great Britain, for the most part exactly on the sites described by the writer, are naturally perfect atmospherically.

The story deals with the medieval period in Britain.

At that time there was a law, which was rigidly enforced, dealing with the birth of children. If a woman should give birth to a child, and in any way conceal that fact from the authorities, and the baby should disappear, she was guilty of murder. It is around this that the story is wound.

Having given birth to a child, Effie conceals it because of her shame. The father, an outlaw, is hunted by the soldiery. Old Margery and her crazy daughter, Madge, steal the child and then lay complaint against Effie, charging murder has been committed. After a lengthy court scene she is found guilty.

Her sister refuses to lie for her, and states that she knew of the birth. She, however, saves her sister's life by obtaining a royal pardon in the nick of time.

"BENEATH THE MASK"

(Imp—Two Reels)

REVIEWED BY A. DANSON MICHELL

ONE of the prettiest dramas the Imp Company have yet made. It will be released on May 18. Ethel Grandin, who has been hailed as the Universal's coming actress, plays the leading part in a most capable and energetic manner. It is the best vehicle she has had for a long time. She is supported by David Lithgoe and the heavy part is played by Edward Mortimer.

The play is a comedy drama, yet allowing room for melodramatic touches here and there. In this work Mr. Mortimer excels. As a love story it is splendid. There is a certain quaintness about the work of the principals that elicits our sympathy. It is not a new plot by any means, nor is it inexcusably old. The main ideas have seen service before, but the many changes effected in the story have given them a gloss of novelty.

A jealous secretary, knowing he cannot win the girl's hand, sets fire to her father's factory and ruins him. The girl attends a masquerade and meets Warren, whose face she does not see, and falls in love with him. At her father's death she gets work as a governess. A ball is given and she attends in disguise. She meets the man she loves again. Later the truth comes out and she learns that the two men, her masqueraded lover and Warren, who lives at her mistress's house, are one and the same. The relationship between Ethel's mistress and Warren is not clearly explained.

ROCHESTER HAS NEW WEEKLY

Rochester, N. Y., May 14.

The Rochester Weekly is a new feature in this city. A local motion picture concern "films" events of interest about the city. This week the display contains pictures of the opening of the local baseball season, and of an athletic meet between two high school teams. It was shown first on May 11 at the Hippodrome Theatre.

NOW BEING PRODUCED BY LUBIN

WITH EVERY LUBIN FACILITY AT OUR CALL

AT THE VARIOUS LUBIN PLANTS

POPULAR PLAYS & PLAYERS INC.
ANNOUNCE
THEIR INITIAL RELEASE JUNE 1

The Compelling Tale of Russian Intrigue

MICHAEL STROGOFF

WITH THE ORIGINAL STAR

JACOB P. ADLER

IN FICTION'S MOST VIGOROUS AND FASCINATING CHARACTER
THE COURIER TO THE CZAR

SUPPORTED BY THE ABLEST PLAYERS IN THE LUBIN ROSTER

A VERITABLE CONSTELLATION OF PHOTO-PLAY STARS



RESPONSIBLE BUYERS — NOTE
REMAINING STATES—TERRITORIES NOW SELLING

POPULAR PLAYS & PLAYERS CO.
MECCA BLDG. 1600 BROADWAY
HARRY J. COHEN GEN'L MGR.

IN PREPARATION
ANDREW MACK
IN
THE RAGGED EARL
2ND RELEASE

A GOOD BUSINESS MAN

Realizes the value of keeping intimately in touch with his business in every section of the country.

He wants to know what new ideas are being originated by his fellows; what systems of economy they practise; what they do to bolster up gross receipts in dull seasons; all about his product from the time it is turned out by the manufacturer, until it is received by him.

It is this kind of personal service to its subscribers that has permanently established THE MOTION PICTURE NEWS in the minds and hearts of exhibitors everywhere.

Several thousands of them benefit by reading THE NEWS each week.

And every succeeding issue finds the number of readers increased.

COMING

The Curse of Greed

FIVE PARTS

Released May 19th



"The Greatest Drama we have ever seen."
Released Through The General Film Co.

MELIES G BRAND

THE LARGEST FACTORY IN THE WORLD

DEVOTED EXCLUSIVELY TO

Manufacturing Commercial Moving Pictures

Is now open for your inspection and prepared to do your

PERFORATING DEVELOPING PRINTING

ALL WORK GUARANTEED AND ABSOLUTELY PROTECTED

Expert Workmanship
Perfect Cleanliness

Unexcelled
Factory Facilities

Honest Supervision
Prompt Deliveries

Prices and Factory Description sent at Your Request

INDUSTRIAL MOVING PICTURE CO.

WATTERSON R. ROTHACKER, General Manager

223-233 West Erie Street CHICAGO

LUBIN

TWO BIG FEATURES COMING

"THE WOLF"
5 Reels—By EUGENE WALTER

"THE HOUSE NEXT DOOR"
5 Reels—By J. HARTLEY MANNERS

Two Reel Features

"THE TRUNK MYSTERY"..Wednesday, May 27th
"THE CROWNING GLORY".Thursday, May 28th
"KISS ME GOOD NIGHT"....Wednesday, June 3rd
"THE GIRL OF THE CAFES".Thursday, June 4th

Five Releases Each Week

"HE WON A RANCH"—Comedy
"HER HORRID HONEYMOON"—Comedy } Split Reel.....Tuesday, May 19th
"LOVE'S LONG LANE"—2 Reel Drama.....Wednesday, May 20th
"A LEAF FROM THE PAST"—2 Reel Drama.....Thursday, May 21st
"LIFE'S LOTTERY"—Drama .....Friday, May 22nd
"A COUNTRY GIRL"—Comedy .....Saturday, May 23rd

A Comedy, every Tuesday and Saturday	A Drama every Friday	A Two Reel Feature every Wednesday and Thursday

IMPROVED LUBIN POSTERS
By Our Own Staff of Artists
One and Three Sheets with Single and Split Reels—One, Three and Six Sheets with all Multiple Reels.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

RIGHT OFF THE REEL

Owing to a recent disastrous fire in Hodgenville, Ky., Solomon & Taylor of that city have temporarily closed their theatre. They expect to reopen in a week or so.

The Mutual Film Corporation, of St. Louis, has installed a Simplex projector at the Post Exchange, Jefferson Barracks, Missouri. A Simplex machine has been installed at Post Exchange, Sacketts Harbor, N. Y.

Phil Gleichman has just returned from Canada, having made arrangements to open two offices, in Toronto and Montreal, for the World Film Corporation.

With the comedians, Raymond and Caverly, featured in the lead roles, the Universal released on May 11 a two-reel Powers comedy-satire on the Mexican situation called "The Adventures of Limburger and Schweitzer." It is the first appearance of the German comedians on any screen.

Dave Warner is resting in New York after absenting himself from Broadway for a period of seven months. He will get away shortly in the interests of Warner's Features, Inc., the objective points of his trip being the Eastern offices.

For his excellent services in selecting a new site for Universal City, Director Otis Turner was presented with a beautiful inscribed watch.

Priscilla Dean, formerly of the Biograph and the Gorman Film Company, is going abroad for a motion-picture company and will remain in Paris for a few weeks.

April 30 was a red-letter night for the officers and employees of Warner's Features, Inc., who filled nine boxes in the Madison Square Garden as guests of the Miller Bros.' 101 Ranch Wild West show.

The new company of Eclair players who arrived in Tucson, Arizona, on April 20, were given a great welcome by their new associates. Among those in the party that detrained were Robert Frazier, Mildred Bright, William "Bill" Sheerer, Gene Horbostle, Burt Hands and George Nagle.

The use of radium in a motion picture is a novelty which will be seen in the one-reel detective drama from the pen of Russell E. Smith, "The Stolen Radium," which Director Jack Adolfi has just completed as a Majestic. It is the second of a series of detective dramas, the first of which will be "A Pair of Cuffs."



Italian-Turkish War

The Comerio Pictures—unique among film features in that they are the official cinematographic record of the Italian government—the only official government war pictures on the market. Each sub-title carries the facsimile signature of Chev. Comerio to protect the exhibitor against the many spurious editions now on the market.

These pictures have only been shown in the East.

FEATURE SERVICE

We are booking a series of high-class features including all the products of several manufacturers.

Inter-Continent Features

"HER LIFE FOR LIBERTY"
in Three Parts

"ROME OR DEATH"
in Five Parts

Complete lists furnished on request.

E. & W. TRANSFILM BUREAU
(An International Booking and Sales Agency)
NEW YORK OFFICE, 110-112 WEST 40th STREET
Telephone: Bryant 2305.

LEA BEL CO.
Features Extraordinary for Illinois
THE MONEY GOD
IN FIVE ACTS
Superlative Sensationalism
Room 912, Schiller Bldg. CHICAGO

FILM TITLES PRINTING AND DEVELOPING
Give Us a Trial All Work Guaranteed
Prices Right Prompt Service
If you have any event that you want photographed we can furnish an expert camera man.
STANDARD MOTION PICTURE CO.
Telephone, Randolph 839 5 S. Wabash Ave., Chicago

There is a Big Advantage
In getting The News each week. It enables you to know what is going on in film circles throughout the country. Wise exhibitors turn this knowledge into money.

RENTERS OF REAL FEATURES
European Feature Film Corp.
J. H. STEINMAN, Mgr.
220 West 42nd Street New York City

Motion Picture Cameras and Projectors
We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*
SWEELEY'S PHOTO SUPPLY HOUSE
514-516 Erie Ave. M. P. Dept. RENOVO, PA.

CLASSIFIED ADVERTISING
Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

AGENTS WANTED

AGENTS—The Manufacturers' Motion Picture Catalog and Encyclopedia (Loose-Leaf) just out, and every Motion Picture Theatre Owner, Manager and Operator will buy one on sight—Sells at $2.00. Also an attractive advertising proposition in connection with same. Write for information, agents discount and open districts. THE MANUFACTURERS' CATALOG PUBLISHING COMPANY, 110 West 40th Street, New York City.



PAN-AMERICAN FILM MFG. CO.
High Grade Feature Films booked in all parts of the country.
Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.



THE ELEPHANT BRAND
Means Quality
WORLD FILM CORPORATION
130 West 46th St., New York

"NEW FILM FOR OLD"
Films Improved, Cleansed and Softened
Multicolor Film Improving Co., Inc.
15 EAST 26th STREET, NEW YORK
PHILADELPHIA BRANCH 1126 VINE STREET
ALBERT TEITFL PRESIDENT



LABELS IN ROLL FORM
Yellow and Red CAUTION and Address Labels.
Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.
Ever-Ready Roll Label Co.
203-7 W. 40th St., New York City

CORCORAN TANK SYSTEM
Is a Money Saver
Get Price List No. 6
A. J. CORCORAN, Inc.
9½ John Street New York

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES
PICTURE THEATRE EQUIPMENT CO.
THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA
21 EAST 14th STREET, NEW YORK CITY
CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS
WE EQUIP MOTION PICTURE THEATRES COMPLETELY

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.



Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.

717 Sycamore St.
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.

Established 1882.

THEATRE SUPPLIES

A Large Stock of Slightly Used Moving Picture Machines and Current Reducers (Latest Models) at about Half Prices. All Kinds Seating Always in Stock.

Opera Chairs, slightly used, each $0.75
Heavy New Folding Chairs, each .40
Simplex, used three months....150.00
Power's 6A, first-class condition.140.00
Edison Exhibitions, good condition 55.00

Don't forget. I take your old machine in trade regardless of make. All goods guaranted in first-class condition. Will ship subject to inspection. Have many other good bargains. Send me an exact list of your wants and see why I sell more goods than all competitors combined.

SAM LEARS, 509 Chestnut St., St. Louis, Mo.



Makes no difference if you use a Gaumont for your feature.

Gaumonts were always good, but now they are "corkers."

GET BUSY WITH

"THE OPIUM SMUGGLERS"

3 REELS.

An Exciting Detective Story.

Now ready for Shipment.

EVERY SORT OF PUBLICITY.
BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.

110 West 40th St., N. Y.

GAUMONT

Kinematograph Weekly

$5.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 cents

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS
250A Kingston Ave., Brooklyn, N. Y.

FURNITURE & FURNISHINGS

On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS

103-105 West 37th St.
Phone: Greeley 6255.

LANG'S FILM REELS

THE BEST MADE

14 in. $1.50 10 in. $1.00

CATALOGUE

LANG MFG. WORKS, Olean, N. Y.

NIAGARA SLIDES

are just what you need. Sample for 10c. and this advertisement. NIAGARA SLIDE COMPANY, Lockport, N. Y.

Lantern Slide Mat Co.

Manufacturers of

Lantern Slide Mats and Reel Bands

Prompt Service	Prices Right	Best Goods

627 Greenwich Street, New York
General Electric Company Building

Telephone: Spring 8558

CALEHUFF SUPPLY CO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

Mercury Arc Rectifier	Brass and Wood Frames
Flame Arc Lamps	Ticket Choppers
Automatic Ticket Registers	Asbestos State Booths
Exit Signs	Ft. Wayne Compensarcs
Slide Ink	Fire Extinguishers
Carrying Cases	Fire Boxes
Tickets	Carbons
Condensers	Cement
Pianos	Trap Drum Effects
Chairs	
Wagner Converters	
Spot Lights	

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

FILM TITLES

6c PER FOOT

POSITIVE PRINTING

5c PER FOOT

100 feet 4½c per ft. 5000 feet, 4c per ft.

Satisfaction guaranteed
by our fifteen years' experience

GUNBY BROS. Inc.
145 West 45th Street
NEW YORK CITY

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.

Incorporated

416-22 WEST 216th STREET
Tel. 7652 Audubon at Broadway, New York

LE COURRIER
Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50

DATA FROM MANUFACTURERS' LIST OF RELEASES

EDITOR'S NOTE.—These lists of current releases are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Tear the list out and paste it in your note-book for future reference.

Date Shown	Released Title Kind, Length	Serial No.
	AMERICAN	
	5—13. The Navy Aviator, D., 1000	
	5—18. Footprints of Mozart, D., 2000	
	5—20. Beyond the City, D., 2000	
	5—25. The Last Sermon, D., 2000	
	5—27. Sheltering an Ingrate, D., 1000	
	APOLLO	
	4—19. Up and Down	
	4—26. Apollo Fred Becomes a Homeseeker	
	BRONCHO	
	3—18. The Adventures of Shorty, D.	
	3—25. The Relic, D., 2 parts	
	ALBERT BLINKHORN'S FEATURES	
	3—23. Rose of Surrey, 2 parts	
	4— 6. The Old Curiosity Shop, 5 Parts	
	BEAUTY	
	5—12. Her Heritage, D., 1000	
	5—19. Courting of Prudence, D., 1000	
	BIOGRAPH	
	5—14. Her Mother's Weakness, D., 1008	14956
	5—16. While the Band Played, C., 430	14981
	Almost an Outrage, C., 601	
	5—18. The Father's Scapegoat, D., 999	14983
	5—21. Romeo and Juliet, C., 508	15012
	5—23. The Road to Plaindale, D., 1003	15038
	101 BISON	
	5— 9. The Nation's Perils, D., 2 reels	
	5—16. The Hills of Silence, D., 3 reels	
	5—23. The Triumph of Mind, D., 3 reels	
	CRYSTAL	
	5—20. In a Persian Garden, D., 2 reel	
	5—26. Dead Broke and A Change of Complexion, C., split reel	
	5—31. Some Hero, C.	
	ECLAIR	
	5—20. In a Persian Garden, D., 2 reels	
	5—24. Mother Michael and From Kandy to Colombo, split reel	
	5—27. The Link in the Chain, D., 3 reels	
	5—31. The Bar Cross Liar, D.	
	EDISON	
	5—18. The Adventure of the Counterfeit Money, C., 1000	14990
	5—19. The Light on the Wall, D., 1000	14992
	5—20. Seraphina's Love Affair, D., 600	15002
	Three Knaves and a Heathen Chinese, C., 400.	
	5—22. The Southerners, D., parts 1 and 2, 2000	15021
	5—23. A Tight Squeeze, D., 1000.	15030
	ECLECTIC	
	4— 1. The Reckoning, D., 4 parts	
	Loyalty, 5 parts	
	Jealousy, 4 parts	
	War Is Hell, 4 parts	
	The Waif, 6 parts	
	ESSANAY	
	5—19. The Uneven Balance, D., 1000	14993
	5—20. Actor Finney's Finish, C., 1000	15005
	5—21. A Snakeville Romance, C., 1000	15013
	5—22. The Voice in the Wilderness, D., parts 1 and 2, 2000	15024
	5—23. Red Riding Hood of the Hills, D., 1000	15031
	FRONTIER	
	5—16. Won By Wire, D.	
	5—21. Johnnie from Jonesboro, C.	
	5—23. The Sheriff's Story, D.	
	5—29. Hiram and Zeke Masquerade, C.	
	FILMS LLOYD	
	5— 7. Cora, the Temptress, 3900	
	GOLD SEAL	
	5—26. Lucille Love—The Girl of Mystery, Series No. 7, D., 2 reels	
	GR. NO. SPECIAL	
	5— 5. The Monomaniac, 3000	
	5—19. The Golden Heart, 3000	
	IMP	
	5—21. Love and a Lottery Ticket, C.	
	5—25. Lodge-Looney Luther, C.	
	5—28. An Old Rag Doll	
	INTER-CONTINENT	
	3—12. Rome or Death, 5000	
	3—26. Futurists' Carnival, 3000	
	JOKER	
	5—13. How Green Saved His Wife, C.	
	5—16. The Fascinating Eye, C.	
	5—20. Their Vacation, C.	
	5—24. Mike Searches for His Long Lost Brother, C.	
	5—27. The Cure, C.	
	5—30. The Fatal Letter, C.	
	KALEM	
	5—16. The War Bonnet, D., 1000.	14980
	5—18. The Fringe on the Glove, D., parts 1 and 2, 2000	14984
	5—20. The Redskins and the Renegades, D., parts 1 and 2, 2000	15003
	5—22. Tight Shoes, C., 725	15026
	5—23. The Vengeance of the Vaquero, D., 1000	15037
	KENNEDY	
	3— 4. Elsie Venner, 3 reels	
	3—18. Charlotte Corday, 4 reels	
	KLEINE	
	5—19. Mystery of the Fast Mail, D., parts 1 and 2, 2000	14994
	LUBIN	
	5—19. He Won a Ranch, C., 400.	15000
	Her Horrid Honeymoon, C., 600	
	5—20. Love's Long Lane, D., parts 1 and 2, 2000	15009
	5—21. A Leaf from the Past, D., parts 1 and 2, 2000	15014
	5—22. Life's Lottery, D., 1000	15029
	5—23. The Country Girl, C., 1000.	15032
	MELIES	
	5—19. A Good Excuse, C., 700	15001
	Their First Quarrel, C., 300	
	5—20. Fifteen Years Later, D., 1000	15011
	5—21. Like Father, Like Son, C., 1000	
	5—23. The Buried Crime, D., parts 1 and 2, 1800	15041
	MAJESTIC	
	4—26. A Diamond in the Rough, 2 reels	
	4—28. Cigar Butts	
	5— 1. The Quicksands	
	5— 3. The Body in the Trunk	
	NESTOR	
	5—27. The Passing of the Beast, D.	
	5—29. Captain Bill's Warm Reception, C.	
	PATHE	
	5—13. Pathé's Weekly No. 36, 1914, N., 1000	14951
	5—14. The Strength of the Weak, D., parts 1 and 2, 2000	14961
	5—16. The Precious Twins, C., parts 1 and 2, 2000	14967
	5—18. Colonel Heeza Liar, Farmer, Cart., 1000	14986
	5—19. Max's Vacation, C., 1000	14996
	5—20. Pathé's Weekly, No. 37, 1914, N., 1000	15006
	5—21. Antony and Cleopatra, D., parts 1 and 2, 2000	15017
	5—23. The Conquest of Claire, C., parts 1 and 2, 2000	15033
	PLAYGOERS'	
	3—23. The Great Diamond Robbery, D., 5000	
	POWERS	
	5—15. The Transformation of Prudence, D.	
	5—18. The Count's Infatuation, C.	
	5—22. The Pearl of the Sea, D.	
	5—25. Family Troubles and Educational, split reel	
	5—29. The Spark of Manhood, D., 2 reels	
	PRINCESS	
	4—10. Too Much Turkey	
	4—17. Her Awakening	
	RAMO	
	4—24. Through Dante's Flames, 4000	
	RELIANCE	
	3— 7. When Fate Frowned, D.	
	REX	
	5—21. The Fox, D.	
	5—28. The Pursuit of Hate, D.	
	5—31. The Awakening, D.	
	SELIG	
	5—15. At Last We Are Alone, C., 1000	14970
	5—16. Taint of Madness, D., 1000	14982
	5—18. Adventures of Kathlyn, No. 11, D., parts 1 and 2, 2000	14987
	5—18. Hearst-Selig News Pictorial, No. 23, N., 1000	14991
	5—19. A Ticket to Happiness, C., 1000	14997
	5—20. Teaching Father a Lesson, C., 500	15008
	A Korean Dance, Danc., 500	
	5—21. Hearst-Selig News Pictorial, No. 24, N., 1000	15020
	5—22. Music Hath Charms, Not, C., 500	15027
	5—23. The Estrangement, D., 1000	15039
	STERLING	
	5—28. Hearts and Swords, C., 2 reels	
	THANHOUSER	
	4—21. The Strike, 2 reels	
	4—24. When Algy Froze Up	
	4—26. The Strategy of Conductor 786	
	4—28. From the Flames.	
	UNIVERSAL IKE	
	5—26. Universal Ike Is Kept from Being an Actor, C.	
	UNIVERSAL SPECIAL FEATURES	
	January, Absinthe.	
	February. The Merchant of Venice.	
	March. Won in the Clouds.	
	March. Washington at Valley Forge.	
	April. The Spy.	
	April. Samson.	
	VICTOR	
	5—18. The Call Back, D.	
	5—22. The Bribe, D., 2 reels.	
	5—25. The Sheep Herder, D., 2 reels	
	5—29. Humanity in the Rough, D.	
	VITAGRAPH	
	5—16. The Countess Veschi's Jewels, D., parts 1 and 2, 2000	14979
	5—18. Dorothy Dandridge, C., 1000	14989
	5—19. Johanna, the Barbarian, D., parts 1 and 2, 2000	14998
	5—20. The Adventure of the Rival Undertakers, C., 1000	15007
	5—21. Out in Happy Hollow, D., 1000	15009
	5—22. Bunny's Swell Affair, C., 1000	15028
	5—23. Etta of the Footlights, D., parts 1 and 2, 2000	15035

Ventilation Cooling Heating



"TYPHOON BLOW-IN SYSTEM" has revolutionized the ventilating problem. You get in front of a desk fan to keep cool, not in back. Apply this common sense and blow the air in.

Don't waste money experimenting with exhaust fans.

The TYPHOON MULTIBLADE BLOWER will force air right through ordinary exhaust fans. Reversed, the air can be exhausted as well.

Our Catalogue N tells how to keep cool in summer and warm in winter.

TYPHOON FAN CO. NEW YORK CITY 1544 BROADWAY

QUALITY IN

DEVELOPING—PRINTING

RECORD DELIVERIES

Let us try one sample of your work. No order too big; none too small.
If the STANDARD did it, it's all the camera took.
The STANDARD by which *quality* printing is gauged.

Standard Filmprint Corporation

New York Office: 'Phone 6245 Bryant

120 School Street, Yonkers, N. Y.

Laboratories: 'Phone 4600 Yonkers

See Americans First — *"Flying A" Feature Films*



"The Lost Sermon"

TWO PARTS

Featuring *Wm. Garwood* and *Vivian Rich* in a Gripping Story of a Fight for love and principle—One, Three and Six Sheet Lithos

Release Monday, May 25th, 1914

"AMERICAN BEAUTY" FILM

"JANE, THE JUSTICE"

A Farce Drama featuring *Margarita Fischer*—Release Tuesday, May 26th, 1914

"SHELTERING AN INGRATE"

A Thrilling Western Drama replete with Spectacular Scenes of Cowboy Sports in Large Hippodrome—One and Three Sheet Lithos

Release Wednesday, May 27th, 1914

AMERICAN FILM MANUFACTURING CO.

CHICAGO

Turn Your Dead Wood Into Cash

Do your ushers ever make you wonder if you're running a street car instead of a Motion Picture Theatre with their continual "There's room in front?" If they do why not buy a

RADIUM GOLD FIBRE SCREEN

Its scientific construction makes eyestrain impossible and will not only make your front seats pay but will save one-third to one-half on your juice bills.

WRITE US TODAY

Everything for the theatre. Offices in all principal cities.

ATSCO, Inc.

218-20 West 42nd Street, New York

AMBROSIO GUARANTEES QUALITY

TO STATE RIGHT BUYERS

THE MAGIC NOTE



THE HAND OF JUSTICE

IN FOUR PARTS

HIGHLY DRAMATIC — STRONG HEART INTEREST
SENSATIONAL INCIDENTS — ELABORATE INTERIORS
PICTURESQUE BACKGROUNDS — SPLENDID PHOTOGRAPHY

Robert, a bank clerk, is entrusted with a large sum of money. He is followed by a fellow clerk, robbed and thrown into a sewer to cover all trace of the crime. After many days of wandering in the underworld, he finds an opening and staggers out an insane man and is taken to an asylum, where he remains many months. His former fiancee, who has become a celebrated prima donna, comes to sing to the inmates her famous opera "Mignon," and her voice restores to Robert his lost memory. Through a cigarette case which she had given Robert she locates the criminal, who is her most ardent suitor, and he receives his just rewards.

READY FOR DELIVERY—MAY 23RD. SHOWING NOW

Good Territory Still Open—

The Angel of the Mine

AMBROSIO AMERICAN COMPANY

15 East 26th Street **New York City**


THE SPY
A PATRIOTIC
SPECIAL FEATURE
UNIVERSAL
IN 4 PARTS

GREAT *says the*

MORNING TELEGRAPH:

Seldom, if ever, has a play been more artistically shown or more thoroughly appreciated. The scenes aroused the audience to "Ohs!" and "Ahs!" The acting was of the highest order. The theatre was packed and it looked more like the presentation of an important opera than the opening of a feature film.

BEST *says the*

MOTION PICTURE NEWS:

A very marked success, and movie maniacs are still raving over its many novelties. It is far in advance of anything heretofore shown in this field.

STARTED WITH A TITTER — FINISHED WITH A ROAR

Dustin Farnum

IN THE

Lightning Conductor

The First Big Feature to Carry a Laugh Through Six Great Reels

Presented by	Picturized by	Initial Offering	Sole Distributors
WILLIAM ELLIOTT	WALTER HALE	HEFCO FILMS	SAWYER, INC.

WONDERFUL *says the*

DRAMATIC MIRROR:

A rare film with the most beautiful scenes ever shown in moving pictures. From every standpoint—scenic, dramatic and educational—it is wonderful.

CHARMING *says the*

MOVING PICTURE WORLD:

There are many charming bits of scenery in this film, and the list of the performers is a formidable one. * * * It has many really comic situations.



MAY 30, 1914 PRICE, 10 CENTS

The Motion Picture News

WHERE Does M. A. Neff STAND ?

The fastest moving picture journal

VOL. IX NUMBER 21


Lucille Love
THE GIRL OF MYSTERY
AN AWE INSPIRING
IN 15 INSTALLMENTS
PART 8

KAY-BEE

KEYSTONE

BRONCHO

KAY-BEE BRONCHO KEYSTONE DOMINO

MONDAY, MAY 25—KEYSTONE—*"The Fatal Flirtation"*

WEDNESDAY, MAY 27—BRONCHO—Four leads, *Leona Hutton, Gertrude Clair, W. W. Campbell* and *Hershell Mayall* will be seen in a two-part drama of City Life, *"The Wharf Rats"*

THURSDAY, MAY 28—KEYSTONE—*A two part comedy, "The Alarm"*

THURSDAY, MAY 28—DOMINO—*"The Ambassador's Envoy,"* a diplomatic story in two parts in which is featured *Frank Borzage* and our *Japanese Lead, Sessue Hayakawa*

FRIDAY, MAY 29—KAY-BEE—*"The Embezzler,"* in two parts, a most touching story in which *George Osborne,* (The Old Warhorse) directs and plays the lead

SATURDAY, MAY 30—KEYSTONE—*No Release*

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50c. for sets of four; $1.00 for sets of eight.

Mabel Normand	Gretchen Lederer	Charles Ray	Barney Sherry
Mack Sennett	Margaret Thompson	Walter Belasco,	Mildred Harris
Charles Chaplin	Tsuru Aoki	Frank Borzage	Jay Hunt
Roscoe Arbuckle	Roy Laidlaw	Thos. Chatterton	Thos. H. Ince
Harry G. Keenan	Clara Williams	Richard Stanton	Shorty Hamilton

A set of 8x10 photos of "KEYSTONE MABEL" NORMAND in four different poses. 50 cents

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO

Warner's Features

INCORPORATED



"An Artistic Triumph"

This is the unanimous verdict of the critics who have viewed this wonderful 6-part production.

A BORN WARRIOR *and its sequel* **EXILED**

(Three Parts) **(Three Parts)**

WATCH FOR EARLY RELEASE DATE





No feature film on a par with **"A BORN WARRIOR"** and its sequel **"EXILED,"** has ever before been offered to **service** customers; that's why we are announcing it now—to give you and every non-user of **WARNER'S FEATURES** the opportunity to become a **service** customer and so secure this "feature of features" without extra cost.

CUSTOMERS

Wire your reservation today to our nearest branch office.

NON-USERS

Write for a *service* contract today.

WARNER'S FEATURES, Inc.

130 West 46th Street New York

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN Presents
The Eminent Dramatic Actor,

BRUCE McRAE

In The Famous Political Romance,

"THE KING AND THE MAN"

By Cyrus Townsend Brady.



The Tale of a Courageous Man's Triumphant Battle with the Corrupt Forces of a Gigantic Political Ring, In Motion Pictures.



BRUCE McRAE AS "GEORGE FORDYCE"

In Four Reels



THE POPULAR MAN.



BRUCE McRAE AS "GEORGE GORMLY"

Released June 1st

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"

The Mexican War Pictures

Mutual Movies Make Time Fly

Made by special contract between the Mutual Film Corporation and General Villa, showing scenes of terrific fighting at Chihuahua, Juarez and

Mutual Movies Make Time Fly

THE BATTLE OF TORREON



Photographed Under Fire

and now drawing enormous business at the Lyric Theatre, New York, will be released in the near future.

Seven reels including extra scenes, showing the

Tragic Early Life of General Villa

Made under the direction of officers of the Mexican Constitutionalist Army.

Complete equipment of pulling posters, heralds and other advertising matter.

Wire for Reservation to our nearest Branch Office.

Our MUTUAL Girl

Release No. 19 of this great series will be released on Monday, May 25th. It shows Our Mutual Girl buying her summer gowns at one of New York's great department stores—and she has her portrait painted by Miss Jean Parke, the famous delineator of society.

Every release brings more people to the houses showing it.

BRANCHES IN 49 CITIES

MUTUAL FILM CORPORATION

NEW YORK

AMERICAN	MAJESTIC	ROYAL	KAY BEE	AND
RELIANCE	KOMIC	KEYSTONE	DOMINO	MUTUAL
THANHOUSER	PRINCESS	BRONCHO	BEAUTY	WEEKLY

We Believe

WE sell you a motion picture projecting machine believing it to be the best machine that can be made.

We believe that its mechanism is perfect, that its arrangement is convenient and that its construction embodies all that is best in safety appliances.

We believe that this machine, given fair usage will run an indefinite length of time and will project the film properly.

We believe that if it does not do so under proper usage, there has been a failure on our part to deliver what you bought.

Therefore, we are prepared to guarantee that Power's Cameragraph No. 6A will run satisfactorily and permanently if intelligently cared for and handled.

NICHOLAS POWER CO.
Ninety Gold Street New York City

RAMO FEATURES

CAN NOW BE BOOKED AT THE FOLLOWING

RAMO FEATURE OFFICES

The Worker, . .	3 Reels	The Devil Within, .	3 Reels
Cards, . . .	3 "	In the Stretch, . .	4 "
The Current, . .	3 "	The Governor's Ghost,	4 "
Man and Woman, .	2 "	The Criminal Path, .	4 "
Wives, ...	3 "	The Claws of Greed,	3 "
Fangs of Hate, .	3 "	Through Dante's Flames,	4 "

And THOU SHALT NOT 4 Reels

Atlanta, Georgia
Suite 311-312 Rhodes Building
North and South Carolina, Georgia, Florida, Alabama, Mississippi and Tennessee
WM. R. MACK, Manager

Des Moines, Iowa
Suite 519-520 Utica Building
Minnesota, North Dakota, South Dakota Iowa and Nebraska
P. J. HALL, Manager

Montreal, Canada
41 St. Catherine Street, East
Dominion of Canada, East of Fort William
FRANK W. FOSTER, Manager

Kansas City, Missouri
Gloyd Building, 921 Walnut St.
Missouri, Kansas and Northern Oklahoma
BACON & NOLAN, Managers

Denver, Colorado
Nassau Building
Colorado, Utah, Wyoming, Montana and New Mexico
J. C. BUTTS, Manager

COMING! COMING! COMING!

The Conquerors

IN FIVE REELS

Especially arranged from the original play for RAMO staging, by the author himself,

Mr. PAUL M. POTTER

This play ran one whole season at the Empire Theatre, New York

RAMO FILMS., Inc., Columbia Theatre Bldg., N. Y.

C. LANG COBB, Jr., Manager Sales and Publicity

BOX OFFICE ATTRACTIONS FILM RENTAL CO., Agents for New England, New York and Northern New Jersey

JESSE L. LASKY

Presents

The Third Consecutive Triumph

THE FOREMOST AMERICAN DRAMATIC STAR

EDMUND BREESE

IN

"THE MASTER MIND"

The Ultimate Syllable in Refined Drama with a Multitude of Thrills.

RELEASED JUNE 15

AMERICA'S FAVORITE JUVENILE STAR

THOS. W. ROSS

IN

Winchell Smith's Most Recent Dramatic Success

"THE ONLY SON"

By the Author of BREWSTER'S MILLIONS

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE — W. 48TH STREET

JESSE L LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B DEMILLE, DIRECTOR GENERAL

GENERAL

LIST OF

CITY	*STATE*	*STREET ADDRESS*
ALBANY	NEW YORK	737 BROADWAY
ATLANTA	GEORGIA	RHODES BUILDING
BALTIMORE	MARYLAND	36 EUTAW STREET
BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA., CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
CINCINNATI	OHIO	S. E. COR 7TH & WALNUT STREETS
CLEVELAND	OHIO	1022 SUPERIOR AVENUE, N. W.
COLUMBUS	OHIO	26 W. NAGHTEN STREET
DALLAS	TEXAS	2017 COMMERCE STREET
DENVER	COLORADO	1448 CHAMPA STREET
DETROIT	MICHIGAN	71 GRISWOLD STREET
INDIANAPOLIS	INDIANA	24 W. WASHINGTON STREET
KANSAS CITY	MISSOURI	921 WALNUT STREET
LOS ANGELES	CALIFORNIA	822 SO. BROADWAY
MEMPHIS	TENNESSEE	302 MULBERRY STREET
MILWAUKEE	WISCONSIN	220 W. WATER STREET
MINNEAPOLIS	MINNESOTA	909 HENNEPIN AVENUE
MONTREAL	CANADA	243 BLEURY STREET

FILM CO.

BRANCHES

CITY	*STATE*	*STREET ADDRESS*
NEW ORLEANS	LOUISIANA	840 UNION STREET
NEW YORK CITY	NEW YORK	440 FOURTH AVENUE
NEW YORK CITY	NEW YORK	71 W. 23RD STREET
NEW YORK CITY	NEW YORK	260 WEST 42ND STREET
OKLAHOMA CITY	OKLAHOMA	211 WEST 2ND STREET
OMAHA	NEBRASKA	208 SOUTH 13TH STREET
PHILADELPHIA	PENNSYLVANIA	1308 VINE STREET
PITTSBURGH	PENNSYLVANIA	119 FOURTH AVENUE
PITTSBURGH	PENNSYLVANIA	436 FOURTH AVENUE
PORTLAND	OREGON	393-5 OAK STREET
ROCHESTER	NEW YORK	501 CENTRAL BUILDING
ST. JOHN	N. B., CANADA	122 GERMAIN STREET
ST. LOUIS	MISSOURI	3610 OLIVE STREET
SALT LAKE CITY	UTAH	260 FLORAL AVENUE
SAN FRANCISCO	CALIFORNIA	138 EDDY STREET
SEATTLE	WASHINGTON	819 THIRD AVENUE
SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	7 FRONT STREET, EAST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK

The ultimate result of the concentration of the enormous facilities of the Lubin Film Manufacturing Company, the best equipped motion picture producing company in America.

Popular Plays and Players, Inc.

Will present as their first feature—their reputation-builder
ON JUNE FIRST

"MICHAEL STROGOFF"

A five reel feature with

JACOB P. ADLER

(Note the Jacob—this is the great Adler)

The Players

Jacob P. Adler, one of America's foremost romantic actor, plays the title role. He is supported by a cast embracing the best known of the popular Lubin Players—actors and actresses who are established stars in the firmament of the photoplay. This is the first time that a great actor of the speaking stage has been surrounded by a cast of real motion picture stars. The combination is a most valuable one.

The Thrills

Spectacular scenes, each one big enough to carry an ordinary feature picture, abound. They have been staged absolutely without regard for expense and bring into full play the enormous Lubin producing facilities.

SEE

The burning of Moscow.
The river ablaze as the fugitives try to escape on a raft.
The blinding of Michael Strogoff at the Tartar camp.
The burning of Irkutsk.
Bokhara, the big Tartar camp.
The big court and palace scenes.

The Story

Michael Strogoff, "the courier to the czar" is the central figure in one of the most famous virile and fascinating romances ever written. It is a story specially fitted for production in motion pictures and its full worth is well realized.

Some states and territories still open for responsible buyers

In preparation—the second release
Andrew Mack in "The Ragged Earl"

POPULAR PLAYS AND PLAYERS, Inc.

HARRY J. COHEN, General Manager

Mecca Building **1600 Broadway** **New York City**



LEAVITT BUILDING, 126-132 WEST 46TH ST., NEW YORK

"HORRORS OF WAR"

A timely photoplay, full of fire, action and romance, depicting the horrors of war and its consequences, featuring

Beautiful RENEE SYLVAIRE

Renaissance Theatre

One — Three — NINE — sheet sensational posters

"THE LUNATICS"

A marvellous film that will hold you spellbound throughout, starring the wonderful

MR. GOUGET

Grand Guignol

One—Three - NINE—sheet sensational posters

"CHICOT the JESTER"

Here is a gem. Spicy and full of action. Not a dull moment. A picture everyone will enjoy, presenting

MR. PERNY

National Odeon

One—Three—NINE—sheet sensational posters

"THE SPARROW"

Full of Laughs. See the fist fight in the kitchen and the exciting death leap from the top of the arena by the

Famous MLLE. POLAIRE

Folies Bergeres

One — Three — Six — sheet sensational posters

FOR STATE RIGHTS address 126 West 46th Street, New York City


DAVID BELASCO


ED. E. ABELES

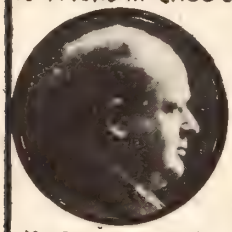

WM. ELLIOTT


DE WOLF HOPPER


WM. FARNUM

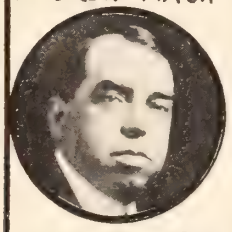

BURTON HOLMES


RAYMOND HITCHCOCK


THOS. A. WISE


CHAS. J. ROSS


ANDREW MACK


IRVIN S. COBB

IT'S NOT A GAMBLE

A 3-reel feature that'll get the money quick

WIRE QUICK FOR YOUR TERRITORY.

FIRST COME

LAMBS ALL

A moving picture of all the humorous and important events occurring during the present tour of the most famous actors' club in the world—THE LAMBS.

A FEATURE COMPOSED OF MORE RITIES THAN WERE EVER BEFORE REPRESENTING IN SALARIES ALONE REPRESENTING IN BRAINS AND TAL

Friday,	May 22—Night	NEW YORK CITY.
Saturday,	May 23—Matinee	NEW YORK CITY.
Saturday,	May 23—Night	PHILADELPHIA.
Monday,	May 25—Matinee	WHEELING.
Monday,	May 25—Night	PITTSBURG.
Tuesday,	May 26—Matinee	INDIANAPOLIS.

Picture produced under the personal direction of

SOLE DISTRIBUTOR FOR THE LAMBS

WORLD'S LARGEST

SAWYER INC.

FILM MART

1600 BROADWAY-NEW YORK


DIGBY BELL


WILTON LACAYE


JOHN PHILIP SOUSA


THOS W. ROSS


NAT M. WILLS


WM. COURTLEIGH

IT'S A DEAD SURE THING

A 3-reel feature that is right up to the minute

APPLICATION FOR TERRITORY ALLOTTED AS RECEIVED.

FIRST SERVED.

STAR GAMBOL

Showing the Lambs at rehearsal, on parade, en route, detraining, and THE ACTUAL SCENES FROM THEIR GAMBOL.

HIGH-SALARIED STARS AND CELEB-
ASSEMBLED IN ANY ONE PICTURE,
A FIGURE PROHIBITIVE to PRODUCE.
ENT THE CREAM OF THE EARTH

Tuesday,	May 26—Night	CINCINNATI.
Wednesday,	May 27—Mat. & Night	ST. LOUIS.
Thursday,	May 28—Mat. & Night	CHICAGO.
Friday,	May 29—Matinee	BUFFALO.
Friday,	May 29—Night	ROCHESTER.
Saturday,	May 30—Matinee	WORCESTER.
Saturday,	May 30—Night	BOSTON.

BURTON HOLMES and EDWARD ABELES.

SOLE DISTRIBUTOR FOR THE LAMBS


CHAS E. EVANS


CLAYTON WHITE


GEO. V. HOBART


MALCOLM WILLIAMS


E.J. CONNELLY

WORLD'S LARGEST

SAWYER INC.

FILM MART

1600 BROADWAY-NEW YORK

NOW READY

THE FIRST BIG FEATURE

To carry a Laugh thro Six Great Reels

NOW READY

DUSTIN FARNUM

in the Marvelous Dramatic, Scenic and Educational Novelty

THE

Lightning Conductor

with a stunning cast headed by Five Broadway Favorites

Dustin Farnum **William Elliott** **Walter Hale**
Helen Bertram **Rosina Henley**

A picture that has been endorsed by film critics and the lay public to be "entirely different." Combining in its intense interest, the three exceptional qualities never heretofore presented upon the screen in any one feature—

DRAMA COMEDY TRAVEL

Presented by WALTER HALE

Initial Offering HEFCO FILMS

Picturized by WALTER HALE

Now Ready

"The Convict Hero"

IN 3 PARTS

A startling, melodramatic story, with many exciting scenes, including the torture at the Whipping Post, The Fighting Parson, The Revolt, and seizure of the vessel by the convicts, etc.

Now Ready

"Nell Gwynne"

IN 4 PARTS

Featuring NELLIE STUART, Australia's greatest emotional actress, who was paid $5,000 just to pose for this one picture—about the largest sum ever given an individual to pose for one picture.

SOME TERRITORY LEFT

The Bushranger's Bride

3 PARTS

SOME TERRITORY LEFT

SIR HENRY IRVING'S

"The Bells" 4 Parts

SOME TERRITORY LEFT

The Queen OF THE Smugglers

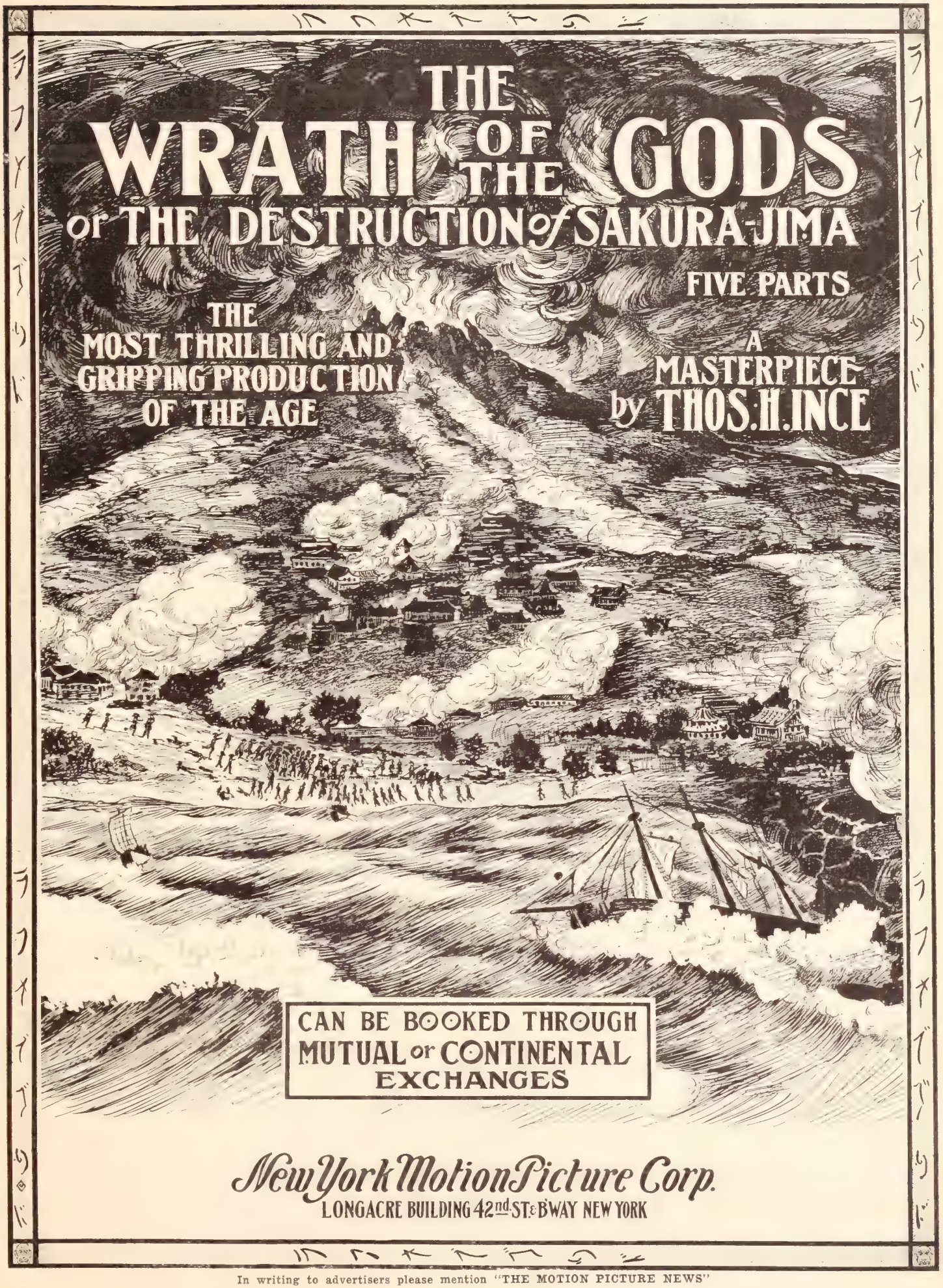
4 PARTS

WORLD'S LARGEST

SAWYER INC

FILM MART

1600 BROADWAY-NEW YORK


THE
WRATH OF THE GODS
or THE DESTRUCTION of SAKURA-JIMA
FIVE PARTS
THE
MOST THRILLING AND
GRIPPING PRODUCTION
OF THE AGE
A
MASTERPIECE
by THOS. H. INCE
CAN BE BOOKED THROUGH
MUTUAL or CONTINENTAL
EXCHANGES
New York Motion Picture Corp.
LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

Essanay

Coming June 8th

"THE GOOD-FOR-NOTHING"

(IN FOUR PARTS)

WITH

G. M. ANDERSON

This is a Splendid Comedy-Drama of a Wayward Son Who Returned Good for Evil

ESSANAY FILM MANUFACTURING COMPANY



521 First National Bank Bldg., Chicago

FACTORY and STUDIO, 1333 ARGYLE ST., CHICAGO, ILL.



Branch Offices In

LONDON PARIS BERLIN BARCELONA

In writing to advertisers please mention "THE MOTION PICTURE NEWS"



THE GREYHOUND

5 Parts

By PAUL ARMSTRONG and WILSON MIZNER

Authors of

"THE DEEP PURPLE"

Adapted to Motion Pictures by LOUIS REEVES HARRISON

Directed by Mr. LAWRENCE McGILL

With an All Star Cast including

CATHERINE CARTER ELITA PROCTOR OTIS
ANNA LAUGHLIN DAVID WALL WM. H. TOOKER
HARRY SPINGLER GEO. DE CARLTON

and other well known motion picture and legitimate actors

A deep sea drama that runs the full length of human emotion

State Right Buyers Wire Territory You Are Interested In

"THE BANKER'S DAUGHTER"

5 PARTS By BRONSON HOWARD

PACKING HOUSES WHEREVER SHOWN

The following territory still open:

Southern States, North and South Dakota, Minnesota, Pennsylvania

LIFE PHOTO FILM CORPORATION

102-104, W. 101ST. ST. N.Y. CITY.



Taking the Oath in the Black Hundred Florence La Badie, the Heroine Scene in Girls' School in the Million Dollar Mystery

An All Star Cast in

The Million Dollar Mystery

Story by Harold MacGrath Scenario by Lloyd Lonergan

Thanhouser's Newest Million Dollar Production

IN the Million Dollar Mystery you will find an all star Thanhouser cast including Florence La Badie, Marguerite Snow, Lila Chester, James Cruze, Sidney Bracy, Frank Farrington and Alfred Norton. This stupendous 46 reel production will be the most remarkable serial ever presented. For the first time, the actual pictures of the ocean-bottom's mysterious life and vegetation will be shown. These pictures were taken under water at great expense. There will be new sensations—new thrills—in every installment.

Two-reel installments will be released every week for 23 weeks. First release date June 22nd. The Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe, Buffalo Courier and 200 other newspapers will print this stirring mystery story by Harold MacGrath simultaneously with the appearance of the films, **and $10,000.00 in cash will be paid for the best 100 word solution of the mystery.**

Exhibitors: The Million Dollar Mystery is an independent release and may be had regardless of the regular program being used. Write or WIRE at once for full details.

SYNDICATE FILM CORPORATION

71 W. 23rd Street, NEW YORK CITY 166 W. Washington Street, CHICAGO

Or Syndicate Film Corporation's representative at any Mutual Film Exchange in the United States or Canada

The Thanhouser Three-A-Week

Tuesday, May 26th. "Was She Right in Forgiving Him?" (2 reels). Includes a galaxy of Thanhouser stars—Maude Fealy, Harry Benham, Lucy Payton, Carey L. Hastings, Helen Badgley (Thanhouser Kidlet), N. S. Woods, Arthur Bauer, May Dunn and Frank Farrington.

Friday, May 29th. "The Legend of the Snow Child." A beautiful story with wonderful scenic effects. Classically portrayed by Riley Chamberlin, Carey Hastings and Marion Fairbanks.

Thanhouser Film Corporation

New Rochelle, New York

Head European Office: Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of The Mutual Program

When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest — Growing — Picture Journal

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume IX May 30, 1914 Number 21

Where Does M. A. Neff Stand?

WHERE *does* M. A. Neff stand?

He fathered the Ohio State Censorship Law. He advocated state censorship at the Toledo Convention in June, 1912. By his influence the convention endorsed it. He urged such a measure upon Governor Cox. He was active in securing its passage through the legislature.

And now—

"I am opposed to state censorship," he declares.

And he conveys the impression that he has *always* been opposed to state censorship.

* * *

IF Mr. Neff's attitude is not a contradiction, it is a paradox. It is more. It is positively unintelligible until one remembers his recent declaration that the vast majority of the Ohio exhibitors desired the law, and were satisfied with it.

Then Mr. Neff appears in the light of a man forced to advocate because it was the alleged will of the men he represented, a law that was against his better judgment and private convictions.

* * *

THIS is important, if true.

The canvass now being made of the Ohio exhibitors by the Cleveland Photoplay Exhibitors' Board of Trade will demonstrate whether they really wanted state censorship and are satisfied with it.

"All this criticism of the Ohio Censor law and the action of the censor board is pure buncombe," observed Mr. Neff. Motion picture exhibitors and film makers favor the law; he is certain of that.

Since even so well-informed a person as Mr. Neff may err in gauging public opinion at times and permit his wish to become father to his beliefs, we shall await the replies of the exhibitors upon this all-important question.

In the meantime some other well-known facts concerning Mr. Neff's views on censorship may be reviewed with profit to this inquiry.

* * *

A WOMAN kissing a horse, dog or other dumb animal.

A white person kissing a negro.

A woman smoking a cigarette.

To eliminate these three possibilities from motion pictures, Mr. Neff framed, fathered and secured the passage of the Ohio State Censorship law.

By his own admission, the possibility of the appearance of these features in any film—acts which may be seen every day on the legitimate stage without creating comment—form the basis of his argument for censorship.

Neff's "kissing and cigarette bug" has been the source of much comment in Cincinnati ever since he made his position known several days ago in the presence of a number of exchange men and exhibitors.

* * *

WHILE the statement of the learned president caused many smiles because of its oddity, it set the men who are most directly concerned in the enforcement of the law to thinking.

"Why," they began to ask themselves, "did he not make these views public or communicate them to the manufacturers before the law was passed?

"If these are his chief reasons for objecting to uncensored pictures, why did he not give the manufacturers a chance to eliminate them in the making of the film, instead of waiting for the enforcement of the law to have these objections sustained in the cut-outs' of censors, which will cost the producers on an average of $25,000 a year?"

Why, indeed?

* * *

"STATE censorship was forced upon us," says Mr. Neff in his interview.

The facts just related hardly corroborate him. By whom? By what?

"Don't blame Cox; blame me," he cries.

But, put his two utterances together and they amount to—

"DON'T BLAME ME; BLAME THE EXHIBITORS!"

* * *

"WHAT interests are behind the NEWS in its fight?" inquires Mr. Neff.

The interests of the exhibitors of the country, Mr. Neff, are behind THE MOTION PICTURE NEWS *in this fight.*

What interests are behind YOU?

WHERE DO YOU STAND?

START ANTI-DRUG WAR IN DETROIT

Detroit, Mich., May 20.

Following "Samson" at the Broadway Theatre, Detroit, Michigan, there was a week with daily change of bill and then a booking for next week of "The Drug Terror," the Lubin feature made for the sociological fund of the New York Medical Review of Reviews and in the making of which Mrs. W. K. Vanderbilt was consulted.

Children under 16 years of age are barred from the theatre while this picture is running.

The showing of the picture will be made the beginning of a campaign against habit-forming drugs in Detroit, which is exceptionally bad in this particular. A special showing of the film was made for preachers, teachers, city officials and others interested in the movement.

7,500 ACTORS FOR ST. LOUIS PAGEANT FILM

St. Louis, May 19.

The privilege of filming the "Pageant and Masque," the historical and symbolical drama which depicts the history of St. Louis from the time of the Mound Builders down to the date of the Civil War, which is to be given here on May 28, 29, 30 and 31, has been sold to the St. Louis Motion Picture Company. Seven thousand, five hundred actors will take part in the drama.

SHUBERTS WON'T PUT FILMS IN WILKES-BARRE

Wilkes-Barre, Pa., May 21.—The report that the Shuberts would run motion pictures during the summer at the Grand Opera House, Wilkes-Barre's legitimate theatre, proved wild when it was announced that, beginning May 25, stock would be the policy.

The Grand has a central location and during the present season has shown several feature pictures such as "The Life of Our Savior," "Traffic in Souls," and "The House of Bondage."

FILM BIG MINE FIRE

Carbondale, Pa., May 21.

A motion picture operator connected with the Towns and Cities Film Company recently toured in the Belmont section of this city taking pictures of a mine fire which has become famous throughout the country. The camera-man was accompanied by two assistants and they got plenty of "action."

They were greatly impressed with the value of the fire from a film standpoint and declared the affected district to be one of the wonderful sights they have come upon in their experience.

Will Censors Close Pennsylvania Theatres?

Two Weeks' Limit Is Passed but Exhibitors Fail to Apply for Examination of Films—Warning Issued May 16; Board May Act

Special to THE MOTION PICTURE NEWS

Harrisburg, Pa., May 21.

A SITUATION in which not one of the motion picture exhibitors in the State of Pennsylvania will be prepared to display films bearing the mark of approval of the newly created State Board of Censors, as required by the rules of that body, will be presented on June 1 if the board's regulations are to be enforced to the letter.

It was learned to-day in the board's office in this city that, although the date on which the censors will begin exercising their authority is less than two weeks distant, not one exhibitor or producer of motion picture films has as yet applied to have films passed upon, notwithstanding the rule requiring that "all applications" shall be filed with the board at least two weeks before the date fixed for the release."

The seriousness of the situation may be gleaned from the fact that on May 16 the board issued a warning that after June 1 no films will be allowed to be shown without the stamp of approval of the board. The board supplemented this formal declaration with the assertion that arrests will promptly be made of exhibitors who show films that have not been approved.

The law governing the operations of the Board of Censors and the rule the board has prescribed for producers and exhibitors have been widely circulated in the state, and the failure of the picture men to make application to have films examined two weeks before June 1, is largely their own fault.

Obviously if the board carries out its declared intention to enforce its regulations literally, the Pennsylvania exhibitors will not be able to run their theatres between that date and the dates on which they ultimately have their films approved, without the danger of arrest.

In announcing its intention to bar unapproved films after June 1, the Board of Censors emphasized that anyone displaying unapproved films "subjects himself to a penalty of not less than $50 for the first offence and not less than $100 for each subsequent offence."

The board announces further that "exhibitors may protect themselves against the imposition of any penalty by refusing to accept any films from the exchanges without this stamp of approval, and the exchanges may also protect themselves by refusing to accept any films sent to them by the manufacturers unless the stamp of approval is marked thereon. After the first day of June a sufficient number of persons will be provided with inspectors' cards for the purpose of inspecting films on exhibition to ascertain whether the same are being displayed without the approval of the board."

V. H. BERGHAUS, JR.

Breach Widened in Operators' Strike

Dallas Exhibitors Firm in Decision Not to Recognize Union—Say Strikers Were Unfair—Musicians Won't Walk Out in Sympathy

Special to THE MOTION PICTURE NEWS

Dallas, Tex., May 20.

THE fourth week of the strike of the operators brings no change in the situation. The operators are still out and the exhibitors are firm in their declarations that they never will recognize the union.

According to Tom P. Finnegan, president of the Texas Exhibitors' League and manager of the Hippodrome Theatre, the operators did not conduct the strike on a fair basis.

"It is true," Finnegan said, "that we refused to treat with them, but they did wrong in leaving the machines at seven o'clock in the evening when the trade is heaviest. And besides that they damaged the machines and the wiring as much as possible before they left the booths.

"They should have notified us they were going to strike. They did not. I have spent over $300 for repairs to my booth as a result of this strike."

Finnegan said that the walk-out was conducted in "kid" fashion and for that reason, if none other, that the strikers would not be taken back. All of the shows are running on schedule, but attendance has dropped considerably on account of the picketing.

The musicians have aided the operators, but they have refused to leave the pits, claiming that they had a larger representation in the houses than the operators. It is not entirely improbable that dissension has arisen between the two unions.

Since the strike, several operators have been fined in the city court for violating the electrical code.

H. S. PURSER.

M. A. Neff "Throws Down" State Censorship

By Roe S. Eastman

Special to The Motion Picture News

Cincinnati, O., May 20.

"I AM OPPOSED TO STATE CENSORSHIP." M. A. NEFF, president of the Motion Picture Exhibitors' League of America, gave utterance to this paradoxical statement.

He was seated at his desk in the league headquarters on the tenth floor of the Mercantile Library Building, Cincinnati, on the afternoon of Wednesday, May 13.

The occasion of the statement was the call of the Cincinnati representative of The Motion Picture News.

Pressed further for an explanation, the self-admitted father of the Ohio Censorship law made a nice distinction.

He pointed out that he was opposed to the passage of censorship laws in any other state until the law has been given a trial in Ohio.

"If, after trial, the law proves to be a failure, what will you do?" ventured his caller.

"Repeal it."

"*IF public demand was responsible for the passage of this law, as has been claimed, how can you hope that a referendum vote of the people will force its repeal?*"

Mr. Neff smiled broadly, kindly, nay, almost pityingly. **"WE WILL REPEAL IT THROUGH THE LEGISLATURE,"** he said.

Mr. Neff had a great deal to say that afternoon.

Some of the things were not at all complimentary to his caller or the publication represented by him.

Some of his picturesque descriptions had to do with lighted fuses and exploding bombs, red flags and whiskey glasses, political accusations and graft charges.

But, back of all his words was Mr. Neff's *clear and complete declaration that he is opposed to state censorship of motion pictures.*

"**WE were forced into having this law passed for our own protection, I tell you,**" he said.

"**Your paper says I am advocating censorships in other states. I am not. I want the law to be given a fair trial in one state first.**"

"Why was Ohio picked out for the trial?"

"Ohio was not picked out at all. I told you before we were forced into this situation.

"We did not want censorship, but with home rule for cities staring us in the face we had to protect ourselves."

"If the cities of Ohio are to be governed by charter, how will this state law prevent the creation of local censors in each city?"

"Censorship will not be mentioned in the charter. *We have made that arrangement with the charter commission.*"

From this phase of the question, Mr. Neff launched upon the sea of politics.

"THE Motion Picture News is trying to inject politics into this matter. *I tell you there is no politics connected with it in any way.*

"I am a Democrat but I recommended Maddox and Vestal for membership on the board. They are both Republicans.

"I did not recommend William Lord Wright, who sought the appointment and wrote letters to me approving the law. He was not appointed and now he writes stories trying to mix politics in the censorship question. It is easy to see why he is howling."

"Why was Governor Cox so keen for the passage of the law?"

"GOVERNOR COX WAS KEEN FOR IT BECAUSE I WAS FOR IT AND I RECOMMENDED IT.

"DON'T BLAME COX, BLAME ME. I'M THE FELLOW WHO DID IT, BLAME ME," and Mr. Neff struck his expanded chest a number of vigorous blows with his clenched fist to make this self-accusation more impressive.

"You are going to be surprised in the appointment of the third member of the board," he said. "The Motion Picture News has stated that Sam F. Cary of this city is slated for the position, and gives his political record."

"Mr. Cary, at least, would prove a liberal-minded censor," interpolated Mr. Neff's caller.

"Yes, that may be true, but politics will have nothing to do with this case. Democrats, Republicans and Prohibitionists and Socialists all look alike in Ohio now. You are going to be surprised when the appointment is announced.

"THE Motion Picture News is treading on dangerous ground in this censorship question.

"What interests are behind its fight? Let me tell you it is inciting the people and they will begin to think about this question seriously soon, and then look out, for there will be trouble.

"National censorship, I agree, is the logical way in which to dispose of this problem, **but we cannot have National censorship until we have state censorship.**

"You cannot have Senators and Congressmen without having state legislatures, can you? Well, censorship is the same thing. The Ohio Censorship law provides that this board may act in conjunction with any other state boards as a National Board of Censorship. This answers the question, doesn't it?

"Why, it's the most simple thing in the world.

"The trouble is, my boy, you don't understand the situation. You are being misled."

ASSOCIATION BALL DRAWS THOUSANDS

Chicago Coliseum Jammed by Crowds of Guests at Gala Event in Filmdom—Attendance Estimated to Have Been About 20,000—Players Receive in Companies' Boxes About Hall

[illegible] The Motion Picture News

Chicago, May 20.

IT seemed as though all Chicago had turned out to meet its photoplay favorites at the first annual ball of the International Motion Picture Association, held in the spacious Coliseum building, Thursday evening, May 14. The affair was a huge success. From the time the doors were thrown open at seven-thirty in the evening until after two o'clock in the morning throngs of people crowded the sidewalk and street in front and the lobby of the great building that has been the scene of so many national conventions and expositions.

The interior, with its tasty and timely decorations, was a stage setting that might have been well used for the background of some big photoplay production. Thousands of people gathered here to pay homage to the motion picture player.

Not only Chicago turned out to witness this epochal event, but many of the nearby towns were represented by both exhibitor and the picture-going public. For the first affair of its kind held in Chicago it was a real success.

To state that there were any definite number present would be impossible. It is estimated that there were between fifteen and twenty thousand. It might be said that everybody that was anybody in the film business was present. To mention each one individually would require the reprinting of the motion picture "blue book."

Next to the players, the popular event of the evening was dancing. Many fancy dancers were hired for the occasion to entertain. Singers were supplied and other forms of amusement offered. For the big success of this affair the members of the association deserve credit, also everyone connected with the business in Chicago, and the committee consisting of Robert Levy, Christopher Whelan, Samuel Katz, Harry Hyman and William J. Sweeney.

Each individual actor was called on during the course of the evening to give a short talk. As each one appeared on the platform they were received with applause.

[illegible] players occupying the Essa[illegible] Francis X. Bushman, Beverly [illegible] Sothern, Wallace Beery, Eddy [illegible] Mersereau, Lillian Drew, E. H. [illegible] Traverse, Rapley Holmes, [illegible] Helen Dunbar, Bryant Washburn, [illegible] Lee White, Marcia Harris, [illegible] Webster, Richard Bake[illegible]

The manufacturers present were George K. Spoor, George Kleine, C. J. Hite and William Kalem Wright. The manufacturers' representatives were Homer Boushay, of Essanay, and R. R. Nehls, of the American Film Manufacturing Company.

The Selig players present included Adrienne Kroell, Rose Evans, Mr. and Mrs. Harold Vosburgh, Lelia Frost, Loraine Frost, Grace Darmond, Mr. and Mrs. Palmer Bowman, Mr. and Mrs. Oscar Eagle, Renee Kelly, Mr. Hilton Allyn, Mr. and Mrs. Cris Lane, Mr. and Mrs. Frank Weed, Baby Ruth Hayslett, Mr. and Mrs. Jacques Jensen, and Mr. and Mrs. Colin Reid.

The Vitagraph booth was occupied by Mrs. Clara Kimball Young, Mary Charleston, Harry Ashley, Billy Quirk, Mrs. Clara Kimball, John Rock and wife and J. Daly.

Florence La Badie and Margaret Snow represented the Thanhouser company. Len McChesney, Marc McDermott and Miriam Nesbitt did the honors at the Edison booth. In the Lubin headquarters Rosemary Theby, Lilie Leslie, Florence Hackett, Harry Meyers and Joseph W. Smiley entertained. The Historical Feature Film Co. was represented by Mabel Green, Dorothy Kingdon, Herbert Evans, Wm. Burton, Chas. Elliott, W. J. Florence, J. Edward Byrnes, and Bert Angeles.

The box-holders were as follows: Boxes 1, 2, 3, 4 and 5, Essanay Co.; 6, G. K. Spoor; 7, Jones, Linick and Schaefer; 8, G. & G. Feature Film Co.; 9, M. J. Flaherty; 10, M. Fleckles, of the Laemmle Film Co.; 11, Bell and Howell; 12, *The Biliboard;* 13, Sidney Smith, sec'y, I. M. P. A.; 14, Marshfield Amusement Co.; 15, J. G. Gelder, sergeant-at-arms, I. M. P. A.; 16, R. O. Proctor; 17, Geo. Henry, vice president, I. M. P. A.; 18, Abe Balaban; 19, Seeburg Piano Co.; 20, Newman Brass Sign Co.; 21, J. Handelsmann, of the Kimball Piano Co.; 22, Hyman Bros., of the I. M. P. A.; 23, Motion Picture News; 24, R. H. Nehls, American Film Co.; 25, 26, 27, 28 and 29, Mutual Film Company; 30, *Photoplay Magazine* Company; 31, Major Funkhouser; 32, Dan Mullvey; 33, The American Song, Slide & Poster Company; 34, Macaay Hoyne, State's attorney; 35, American Seating Co., 36, W. N. Selig; 37, Mr. M. Selig, Senate Theatre; 38, Mr. Steve Montgomery, General Film Co.; 39, 40, Alfred Hamburger Theatrical Enterprises; 41, Vacant; 42, Famous Players; 43, 44 and 45, George Kleine; 46, J. E. Von Ronkle; 47, 48, 49 and 50, Selig Polyscope Co.; 51, 52, Shicago *Saturday Telegraph;* 53, Warner Feature Film Co.; 54, Max Lewis Pennants; 55, Union Film Company; 56 and 57, Edison Company; 58, General Film Company; 59, Kalem Company; 60, New York *Clipper;* 61 and 62, Schaefer Bros.; 63, 64, 65 and 66, Commonwealth Edison Co; 67, Vacant; 68, Thos. Furniss, of Duluth, Minn., and party; 69, Heyworth Chair Co.; 70, Atlas Printing Co.; 71, Eclectic Film Co.; 72, Motography; 73 and 74, Lubin Mfg. Co.; 75, Photoplay Co.; 76, Hotel La Salle; 77, Operators' Union; 78, Alderman Geiger and Lindheimer; 79, Mr. Samuel Trigger, president New York I. M. P. A.; 80, New York *Telegraph;* 81, National President C. H. Phillips, I. M. P. A.; 82, Edelweiss Co.; 83, 84, 85, 86, 87, 88, 89 and 90, officers and guests I. M. P. A.; 91, W. H. Bell, of Feature Film Corporation; 92, Reel Fellows' Club; 93 and 94, Vitagraph Company; 95, Mr. John Rock, of Vitagraph Company; 96, Dad Diamond; 97, J. B. Moos; 98, Mr. Howard, of Kimball Organ Co.; 99, Dr. V. Hill; 100, *Photoplay Magazine.*

"The Only Son," Next Lasky Feature



BRANERD BECOMES PRESIDENT OF TRANS CONTINENTAL RAILROAD

(Scene from "The Only Son")

THE next release of the Jesse L. Lasky Feature Play Company, will be Winchell Smith's most recent dramatic success, "The Only Son," with the original star of the legitimate production, Thomas W. Ross in his original role.

Mr. Ross has been at Los Angeles for the past six weeks working before the camera and is now en route back to New York with the print of "The Only Son," which will be released June 15.

Whereas, in the stage production, the action of the piece started with the only son as a full grown man, in the photoplay production two reels are devoted to developing the story from the time the boy's father began life as a prospective, and shows the mother diligently working to care for her husband.

CENSORS A COSTLY LUXURY FOR OHIO

By William Lord Wright

Their Fancy Expense Bills Alarm Even a Generous Industrial Commission and "The Lid" Is Put On—"Strong Sentiment" Aroused—Yes, Indeed! But Not the Kind Neff Meant.

IT is really unfortunate for the Neff-Finley-Durbin coterie in Ohio that the news has leaked out right now, when Mr. Neff is busily engaged in defending the Ohio State Board of Censors in Ohio, and urging a National Board of Censorship in other states.

But the fact that Mr. Vestal and Mrs. Miller have been living on the fat of the land at the expense of Ohio exhibitors of Motion Pictures and Ohio tax payers, already heavily burdened, has set Ohio afire from end to end with indignation.

The film inspectors have been indulging in $1 meals and $3 rooms.

The stenographer turned in an expense account of $6 per day. The State Industrial Commission has given the Censorship Board a sharp reprimand, despite the fact that the political play has been to smooth over censor doings until The Motion Picture News revelations are over with and, perhaps, forgotten.

Mr. Neff recently confided to the Associated Press that attacks on the august Censors was all buncomb and that they were all that is good and that their labors were economically performed.

Let us quote the Associated Press of May 15 instead of giving our own account of the situation:

"D[illegible]K meals, three times a day, $3 a day hotel rooms and taxicab transportation, constitute expenses too high for members of the State Board of Film Censors, according to the State Industrial commission, which has given public orders to Harry E. Vestal, of Ada, and Mrs. Maude Murray Miller, of Columbus, film censors, reprimanding them for turning in alleged excessive expense accounts.

"While working in Cleveland, Mr. Vestal and Mrs. Miller each spent an average of more than $5 a day for hotel expenses and meals. Mary M. Barnhart, a stenographer, employed by the Board of Censors, is paid $75 a month salary, but turned in an expense account for about $6 a day, which was approved by the censor board. Taxicab fare and chair car charges, when traveling, are frequent items of expense, as shown in accounts turned in by the censors.

"Mr. Vestal's ordinary meal account, while working in Cleveland, during April, was as follows: Breakfast, 40 cents; lunch, $1; dinner, $1.25. One day he spent $7.50. His room at a hotel cost $3 a day.

"Mrs. Miller spent $3 a day for hotel apartments and usually more than that for meals. A typical meal account is as follows: Breakfast, 95 cents; lunch, 95 cents; dinner, $1.25."

The following comments are taken from various Ohio newspapers and show the "strong sentiment," to quote M. A. Neff, that is now prevalent in the Buckeye State for the State Board of Censorship:

"One item of Harry Vestal's expenses as a picture censor is $8 for meals in a Cleveland hotel in one day. The fact that he has gone into the newspaper business in Ada shows that he never expects to eat as heartily again."—*Lima, Ohio, News.*

"Ohio's film inspectors must have ravenous appetites according to the dollar meals they have been eating three times a day. That is nothing less than wicked waste."—*Bellefontaine, Ohio, Examiner.*

"According to reports, Mr. Harry Vestal expended nearly $9 in a dinner en route from Washington to Ohio. Two meals are generally sufficient on that trip."—*Ohio Exchange.*

"Mrs. Maude Murray Miller, Ohio Movie Censor, pays $3 a day at Hotel Statler, Cleveland, Ohio, for a room. The Statler is a luxurious hotel. The taxpayers of Ohio have been paying Mrs. Miller's expenses."—*Ohio Exchange.*

"The State Industrial Board has notified certain state employees that they must cut down their expenses. It seems accounts have come in for $2 and $2.50 dinners, and other items in proportion. The industrial board is to be commended for calling attention to this matter, but they should go farther—they should find out the employees who are so free with the people's money and send their names to the Governor with a request that they be dismissed from the public service.

"It is a serious offense to be extravagant because the people's money pays for it. A faithful employee should be as careful of the people's money as he is of his own; and if he isn't he is not a faithful officer. An expense account is a very important part of official duty, and it is a bad sign when it is abused by extravagance.

"It would be a good idea to publish some of these extravagant expense accounts in the auditor's reports, so the people may know who are plundering them in this manner. Any indifference to the rights of the public should be known, and one of the common ways of showing it is in the expense account. ..o one has a right to be extravagant or careless because he is a public agent."—*Ohio State Journal.*

What the Censors Cost Ohio

Salaries, $4,500 a year.
Vestal's daily expenses—Breakfast, 40 cents; luncheon, $1; dinner, $1.25; hotel room, $3.
Mrs. Miller's daily expenses—Breakfast, 95 cents; luncheon, $1.30; dinner, $1.75; hotel, $3.
Stenographer's daily expenses—$6, including taxi.
Stenographer's salary—$75 a month.

Benefits to the People of Ohio

?

REPEAL FIGHT IS IN FULL SWING IN CANTON, OHIO

By Gilbert Canterbury

Canton, Ohio, May 20.

EXHIBITORS of this city are behind a movement gathering force in Ohio to have repealed the law passed by the last regular session of the legislature providing for state censorship of motion pictures.

The stand taken by most of the managers and proprietors of photoplay houses is that the national board of censors

can be depended upon to cut out all objectionable matter from reels, and that the State Board of Censors, which the new law created, is little more than a joke.

New legislators will be sent to the next session of the general assembly, and the exhibitors in this northeastern part of the state are actively forwarding the campaigns of men pledged to vote for the repeal of the law.

V. L. Schram, manager of the Orpheum, one of the largest photoplay houses in the city, is the leader of the exhibitors in this move to do away with the state censors. According to Schram, the new law is striking directly at the exhibitors, and unless repealed will eventually serve to greatly impair the motion picture business.

"I have been exhibiting photoplays for eight years," said Schram, "and I feel that I am qualified to speak with some little authority on picture censorship. *I know by actual knowledge that the Ohio Board of Censors are not accomplishing anything in the way of purifying motion pictures, and I know also that in many cases the work of the censors have injured pictures, so that the exhibitors who ran them suffered a loss in consequence.*

"I WAS in Cleveland the other day and saw Mrs. Maude Murray Miller, of the State Board of Censors, view a number of reels for the Mutual Film Corporation.

"She displayed an absolute lack of understanding in her work, in my opinion. Some pictures she passed without looking at them. Some she passed after looking at a few hundred feet. A great many she cut unmercifully.

"I submit that no one person is capable of censoring motion pictures. One person is bound to have personal idiosyncrasies and private grudges against certain sorts of scenes.

"There are three members of the Ohio board. Mrs. Miller may have cut out of pictures things that the other two members of the board would have approved. Even if a state censorship were needed all three members of such a board should work together. Here in this state Mrs. Miller does nearly all the work. The exhibitor is the fellow who will suffer by this broadening censorship, and we of Canton are going to fight it.

"I think the Motion Picture News *is the friend of the exhibitors in this matter. The stand it has taken should commend it to every exhibitor and exchange man. I, for one, extend to it a vote of thanks. When a journal helps me to improve and take care of my business I am going to boost it.*

"The one solution of this censorship problem is to let a national board do the work. State and city boards of censors lead to nothing but graft, and state boards are bound to get into political intrigue. Our censorship law in this state is nothing more than a political statute created by Governor Cox so that he will have a few more jobs to fill."

ED E. BENDER, owner of the Odeon Theatre, is another advocate of the repeal of the state censorship law.

"I am not prepared to say," he declares, "that our state law is the result of political intrigue, but I do say that the law is not accomplishing what it assumes to accomplish. The pictures shown in Ohio now are no better than they were before we had a state board.

"In my opinion, the national board is entirely competent to censor all pictures. Then, too, in my opinion, the managers of theatres themselves would be able to keep objectionable pictures off the screens. A bad picture can do nothing but injure a house's business."

CENSORS' BIG EXPENSE BILLS OPEN EXHIBITORS' EYES

By Paul C. Mooney

Cleveland, O., May 20.

THE censoring of motion pictures by politically appointed censors is no piker game. Indeed, no!

To some of the old-timers in the business who started when nickels looked as big as "iron men" do now, the expense bills of the Ohio censors just paid and recorded at Columbus would read like fiction.

That they are no myth is certain, for the Industrial Commission has issued notice to the censors that the lobster and squab and other out-of-season delicacies must be cut out.

H. E. Vestal, of Ada, Ohio, where they say that pork and beans is the stable diet, apparently went in for the good things when he came to Cleveland to censor films, at one dollar a censor, for Governor Cox and M. A. Neff.

Of course the salary is only $1,500 a year, and that does not permit of luxuries, so the state pays the expenses in addition.

In the last bill turned in, so the reports goes, Vestal had charged up $129.95 for 17 days' expenses during April. This period was spent in Cleveland, where he and Mrs. Maude Miller Murray are reviewing the films.

This figures up from $4 to $6 a day for meals alone, and $3 a day for room.

ONE item in Vestal's bill made the industrial commission gasp. While traveling from Washington to Columbus, on censorship business and at state expense, he ate $8.75 worth of grub.

Mrs. Miller, who weighs about twice as much as Vestal—judging from appearances—gets along with a few dollars less for feed per day. Her bill amounted to the trifle of $4 for meals. That would get a nice little breakfast for a dollar, a luncheon for the same amount, and left a scant $2 for a real dinner.

Mrs. Miller, while censoring, also is a newspaper reporter in Columbus, it is claimed, and local newspaper men sit up and wonder at a reporter having the physical constitution to get away with that much "eats" every day of the week. It costs just as much to room Mrs. Miller as it does Vestal—$3 a day.

There is much satisfaction in these figures just made public at Columbus, because the motion pcture exhibitor can see now where his money is going. If he must support political censors to strengthen the Cox administration, he would like to know where the money goes.

The leading lobster palaces of the city, it is claimed, are mighty glad that the censors are working in Cleveland and would not sign a petition to have censorship done away with. It is too good a thing for them.

RIOT AT "JIM CROW" THEATRE

Special to The Motion Picture News

Jackson, Miss., May 19.

Attempts to open the Old Majestic Theatre at Jackson, Miss., as a moving-picture house for negroes, almost precipitated a riot. Threats were made to destroy the place, and in spite of the vigilance of the police, several glass windows in the front of the building were smashed, and the interior furnishings somewhat disarranged.

The theatre, which is located in the heart of the West Capitol street business district, is surrounded by white mercantile houses. The place was recently leased by Herbert Swift. It is now closed.

PICTURES CAPTURE NATIONAL LEAGUE PARK

Otto Luedeking, a well-known Cincinnati exhibitor, opened the Cincinnati National League Baseball Park as a motion picture arena Saturday evening, May 9.

Exhibitors in the West End joined in arranging for the pictures at the park to protect themselves from the possibility of outsiders leasing the grounds and showing pictures at cut rates. This was done last year to the injury of business in that end of the city.

Do Exhibitors Want Censorship?

St. Louis Men Opposed to State Censors; Approve National Board—Influential Cincinnati Exhibitors Lament State Censorship; Deny Public Demand; Scent Graft Behind the Law—"Unnecessary and Ridiculous," Their Comment

THE censorship symposium begun by THE MOTION PICTURE NEWS continues to be productive of decided expressions of opinion by exhibitors from all parts of the United States.

The consensus of opinion is strongly against state censorship, and almost equally strong against censorship of any kind. Here and there a voice is heard doubtfully professing a belief in the efficacy of state censors. The majority, however, have no faith in anything but a national board, and preferably the present National Board of Censorship.

St. Louis, Mo., has no censorship problem to meet at present, but some of the leading exhibitors of that city are decidedly outspoken in their views.

W. J. Flynn, manager, the Associated Theatres (Park Broadway, St. Charles, Junita, Arco, Union and Airdome), St. Louis.

"I am not in favor of censorship of any kind. Let the people, the public at large, censor their own pictures; they will, just as they always have, by their own good sense and judgment, cast out anything they did not want, or anything they considered unfit. I would not exhibit a picture in a theatre controlled by myself which I thought would have a bad effect on the people's morals, and I do not think any other intelligent manager would. The people who are in the motion-picture business are not in it to corrupt the people's morals; they are in it to make the business pay, to earn dividends on their capital invested.

"If there had to be a choice, I would prefer state to local censorship. I think the National Board of Censorship is able to handle the censorship problem; it is a body that is representative of the producers, and I do not think they would pass films that would injure the morals of the people, when they know that at the same time they would be working an injury to their own business. There is little or no censor problem here now, and politics is therefore not mixed up with it. My solution of the censorship problem is to let the producer alone; they have surely and steadily improved the output of films from the day the first motion picture was released, and they are making the pictures better all the time, and I believe they will continue to improve them. The producers are intelligent men who know that to succeed they must please the public, and that they can not please the public by giving them immoral or otherwise unfit pictures."

E. W. Dustin, manager, Eclectic Film Exchange, 3210 Locust street, St. Louis:

"I am not in favor of a state censor. I think the exhibitors are the best censors we can have. They will not run pictures that will cause them to lose money, and there is no doubt that if a manager uses questionable films he will lose money, because the public want good, clean entertainment. I regard the National Board of Censorship as a body well qualified to handle the censorship problem. I think the censoring of films can safely be left to the exhibitor. He is usually a man of wisdom and considerable business judgment; the unwise ones have either been educated or eliminated long ago, and he is not going to use films that will injure his business, when he can pick and choose from the many hundreds of good, clean films released each week."

Edward Stevison, manager of Old Grand Central Theatre, Sixth and Market streets:

"I am not in favor of state censorship. I do not think it is necessary. If I had to have any I would prefer state censorship. I have no fault to find with the National Board of Censorship, and consider their work well done. I am not conscious of any demand for censorship; now and then a patron will offer some objection to a picture he has seen on the screen, but the criticism is usually of a class or personal nature; for instance, a laboring man found fault with a picture about a labor agitator, and another objected to a film that caricatured the Irish race. The solution of the censorship problem is to leave it just as it is. I do not believe a state board could do any better than the National Board."

John W. Cornelius, the Lyric, on Sixth street, St. Louis:

"I am not in favor of state censorship. I do not believe that there could be a censor appointed who could do any more than the exhibitors themselves are doing. No conscientious manager will show a picture that might injure the morals of the people that come to his theatre. I do not want any, but would take more kindly to a state than to a local board. I believe the National Board of Censorship is able to handle the situation. My personal opinion is that the public, with the aid of the exhibitor, is perfectly able to censor their pictures without the aid of any officials."

Meyer & Prack, managers of the Knickerbocker Theatre, at Park and Compton avenues:

"We do not want state censorship. We do not see that it would improve the situation any; there is no fault to find with the present system of censoring pictures. We would prefer state to local. We think the National Board of Censorship is doing good work. If the producers will continue to give us as good a list of subjects to select from, there will not be any need of censorship; we will pick all good, clean subjects and feel capable of censoring our own program."

From Cincinnati, the national center of the Motion Picture Exhibitors League, and in the heart of the state censorship situation in Ohio, come some of the most uncompromising opinions against state censorship.

George Horning, manager, the Americus Theatre, Northside, Cincinnati, O.:

"I have been opposed to state censorship from the beginning. At the last state convention in Columbus, I told the exhibitors who favored it then that they were making a big mistake. State censorship is unnecessary because the National Board of Censorship is adequate for our protection. If we have censorship laws in all states, our films would be ruined because of the individual views of the censors. So much would be cut out of the films in each state that there would be nothing left worth showing. I believe politics was behind this law. I am not mentioning any names, but I believe a

Latest Censorship Returns

Forty-nine other Ohio exhibitors have replied to the canvass begun by the Cleveland Photoplay Exhibitors' Board of Trade on the Ohio Censorship Law. All voted against the law and for its repeal. Their names and theatres are as follows:

Henry Levy, Liberty Theatre, Cincinnati; W. Clayton Pyror, Dover Theatre, Camden; D. M. Bates, Regent Theatre, Covington; Geo. W. Williams, Lyceum Theatre, St. Paris; M. K. Duty, Academy Theatre, Wellsville; E. P. Mott, Lyric Theatre, Wooster; H. B. Clark, Mystic, Tiffin; C. E. Oberle, Logan; Ben. L. Morris, Elk Grand, Bellaire; S. C. Bettis, Alhambra Temple, Toledo; Davidson, B. W., Grand, Wellsville; W. P. Morgan, Lyric, Massillon; C. J. Nachtrieb, Lyric, Toledo; The Crescent Club, Crescent, Minster; John S. Feltsly, Royal Theatre, Dayton; H. E. Mickey, Luna, Fostoria; Geo. F. Broadwell, Apollo Theatre, Oberlin; J. Muck, Luna Theatre, Akron; A. E. McDonald, Wells, Wellsville; Sam Tutleman, Variety Theatre, Cincinnati; Emmett V. Nolestine, Theatorium, DeGroff; H. T. Palmer, Photoplay Theatre, Fairport; W. L. Heminway, Picture Parlor, Wellington; E. P. Felleys, Bijou Dream, Freemont; Shelton & Remick, Airdome, Ashtabula; Heins & Zeigler, Gem, Fremont; N. G. Cestley, Fairy Theatre, Kent; E. E. Morse, Middlefield; Chas. J. Boesel, Boesel's Opera House, New Bremen; A. J. Brown, Brown Theatre, Wapakoneta; J. Rus. Smith, Star Theatre, Lima; Geo. Buchmann, Star Theatre, Delaware; F. M. Shelley, Royal Theatre, St. Mary's; Leo Neugelane, Sycamore & America, Columbus; A. DeVoris, Royal Theatre, Salem; Pastime Amusement Co., Toledo; Delbert Watters, Lyric Theatre, Manchester; Weaver Bros., Star Theatre, Miamisburg; E. E. Heskett, City Opera House, Newcomerstown; H. L. Binder, Orpheum Theatre, Xenia; H. L. Binder, Dreamland Theatre, Xenia; O. W. Cook, Pythian Theatre, Maplewood; Fred G. Henry, Crescent Theatre, Warren; B. C. Kuitz, Fineland; W. P. Kink, Pleasure Hour Theatre, Woodsfield; W. W. Caddell, Princess Theatre, Wauseon; C. A. Smith, Queen & Star Theatre, Chillicothe; Geo. W. Specht, McArthur Opera House, McArthur; P. G. Atsalas, Orpheum Theatre, Youngstown.

certain man in the state used his influence for the passage of the law to get a big position. I know the law will ruin our business, and the only way the exhibitors have to protect themselves now is to fight it and secure its repeal by a referendum."

C. E. Jacobs, associated with H. Levy in the management and operation of the Liberty and the Columbia theatres, Cincinnati:

"The more censorship we have the worse our pictures are going to be. Censorship is only a question of the elimination of what is most interesting in pictures, by persons who are politicians and not motion-picture exhibitors. I think state censorship is unnecessary because the National Board is sufficient. We operate a clean family theatre and could not afford to exhibit pictures that are immoral. The only way the exhibitors can protect themselves is to fight the iniquitous law."

I. Libson, manager of the Family Theatre, the Bijou, the Grand Opera House, Cincinnati:

"The motion-picture business, from the exhibitors' standpoint, is clean enough without censorship. Progressive managers will not exhibit films that are objectionable to their patrons. I believe the National Board of Censors has been fair to all and is sufficient to protect the exhibitor. I know of no demand in this locality for the censorship of pictures."

Charles Weigel, manager of the Alhambra Theatre, Cincinnati:

"Censorship, I think, is a reflection on the exhibitor. The modern manager's aim is to give his patrons only the best. His audiences are composed mostly of women and children and he knows that he must keep his house clean in every way. Censorship paves the way for graft, political and otherwise. Some of the pictures which have been passed by the Ohio State Board of Censors as compared with those which have been refused, makes one question the ability of the board to censor fairly. The police power in every municipality is such that they can prevent the exhibition of any objectionable film, which fact should be sufficient to prove to any fair-minded person that state censorship is unnecessary and ridiculous. The present National Board of Censors, I believe, is ample protection for the exhibitor. If politics is not behind this censorship law now, it ultimately will be. The exhibitor's only chance to solve this momentous question is to fight it."

Edward T. Lux, manager of the Cincinnati, Buckeye and the Universal Film Exchange, Cincinnati:

"Am I in favor of state censorship? No! It means that the cost of film production will be increased and the exhibitor as a consequence will have to pay more for his film service. A local censorship board is as unnecessary as a state board and would ruin the film business. I think the National Board is doing all that is necessary in the censorship line. If we are to have censorship of pictures, why not have censorship of plays?"

Joseph Hennegan, manager of the Lubin Theatre, Cincinnati:

"I am not in favor of either a state or local board of censors, because such censorship, after the films have been passed by the present National board, is unnecessary and a reflection on the management of our best theatres. I would rather see a National Board with legal powers. *I cannot believe that Governor Cox ever had the exhibitor's side of the question presented to him before he passed this law.* The exhibitor will have to bear the brunt of this law and the public in turn will suffer. It is up to the exhibitors of the state to co-operate in a fight against the enforcement of the law."

Thomas Corby, manager of the Gayety, the Star, and the Lyceum, motion picture theatres, Cincinnati:

"Exhibitors of Ohio are facing a serious problem and the sooner they get busy in the annihilation of this censorship law the better it will be for them. I am opposed to censorship, because it is unnecessary. If I thought a film would not meet with the approval of my patrons, I would not show it, even if the state board had passed it. *There may not be politics behind this deal, but just the same, I would like to know why M. A. Neff was so anxious to have the law passed.* The present National Board of Censors has been very fair and, I believe, is adequate to protect us. The enforcement of this law will unquestionably hurt our business."

John Huss, associated with E. P. Bernardi in the management of the Colonial and Sun Theatres, Cincinnati:

"If we must have censorship at all, let us have a legalized National Board. Many exhibitors at first favored the censorship law, because they were led to believe that it would be a protection for them. I do not think that censorship, at least state censorship, can protect the exhibitor in any way. We have had no real demand in Ohio for the purging of our Motion-picture houses. There could be no such demand, because our patrons were satisfied with what we were giving them."

LATEST NEWS FROM CHICAGO

Hamburger Presents Kellermann Film

Alfred Hamburger, of the Celebrated Film Co., on Saturday evening, May 16, presented "Neptune's Daughter," an eight-reel Universal production featuring Annette Kellermann, at the Fine Arts Theatre. From the opening of the doors at eight o'clock until the midnight hour the two hundred seats of this theatre were filled with interested viewers.

Funkhouser Speaks at Advertising Club

Major M. L. C. Funkhouser, Chicago's censor Czar, told the advertising men of Chicago all about motion pictures, the harm they can possibly do the dear children and the rest of his general line of argument. To prove it he ran his reel of cut-outs, the majority of which are claimed to have been made to the major's predecessor.

Many of the advertising men desired that some of the motion-picture people present tell their side of the subject, but all being gentlemen, refused, as the major was the invited guest. The Association, however, is determined to have another motion-picture luncheon soon, at which time, it is stated, some one in the motion-picture business will have the floor.

Olinger Releases Vera Cruz Film

J. B. Olinger, president of the Napoleon Film Company of America, has placed on the market a two-reel picture of the Vera Cruz battle. He is putting this out under the title of "The Shelling of Vera Cruz." The picture depicts many of the interesting events of this battle.

American Standard Starts Producing

The American Standard Motion Picture Corporation has started the production of a series of one-reel pictures adapted from well-known poems. The name of the first release, which is expected to be on the market in time for showing at the New York Convention, has not yet been made public. Until the new studios of the company are completed, the work is being done in the studio and laboratory of the Industrial Moving Picture Company.

SEEK STRANGELY MISSING EXHIBITOR

Special to THE MOTION PICTURE NEWS

Jackson, Miss., May 19.

Information is wanted as to the present whereabouts of Kyle Fox, who recently managed the Gem motion-picture theatre in this city. Fox disappeared suddenly Saturday night, May 2, and has not been heard from since.

Al Shaffer's company had just finished a week's engagement at the Gem, and members of the troupe claim they were not paid for their services.

Following Fox's disappearance, Shaffer and his company have taken over the theatre and are operating it themselves.

COUNCIL KILLS AGE LIMIT LAW

Milwaukee, Wis., May 19.

The Milwaukee Common Council formerly put itself on record as being against undue meddling with the motion picture houses, when it killed an ordinance which was introduced some months ago by now former Alderman Szewczykowski, which provided "that no children under fourteen years of age could enter a motion picture theatre unless accompanied by their parents or some person of age."

SAN FRANCISCO LOOMS AS PRODUCING CENTER

Dozen New Concerns Formed in Coast Metropolis Within Six Months—Studios at San Rafael Busy—California Exhibitors Hold Outdoor Gathering—Notes of Exchange Men and Exhibitors

[illegible] The Motion Picture News
San Francisco, May 16.

NEW producing companies are starting up in numbers in the San Bay district and this section promises to become an important manufacturing center.

Statistics have been compiled by the United States Weather Bureau and the San Francisco Chamber of Commerce as to the number of hours of sunshine each year here and it is shown that no other large city in the country can boast of such favorable conditions for the making of pictures.

During the last six months no less than a dozen producing concerns have been formed here and at least half of these are now turning out pictures.

Within a radius of twenty miles is to be found some of the finest scenery in California, with many other advantages, including a great harbor with its shipping, a state penitentiary, an International Exposition and a cosmopolitan city of seven hundred and fifty thousand inhabitants.

The California Motion Picture Corporation has completed the erection of a studio at San Rafael and is now engaged in staging a number of important productions, featuring Beatriz Michelena, the well-known prima donna, and House Peters, until recently with the Famous Players Film Company.

The name of the first production has not yet been announced, as it is taken from an uncopyrighted work. Charles Kenyon, the author and playwright, is now associated with this concern and is adapting a number of literary works to a suitable form. The technical part of the producing end of the business is in charge of Arthur Cadwell.

Up to the present time the attention of the company has been directed towards commercial work and the getting out of a weekly, but feature productions will be specialized upon from now on.

NO word has been received at the offices of the California Motion Picture Company since April 8 from the expedition that left San Francisco, late in March, on the yacht Iola to take motion pictures of savage tribes on Tiburon Island, off the coast of Mexico.

The yacht touched at San Diego early in May and a cablegram was to have been sent within two weeks from a Mexican port. On board the craft was Arthur Payne, brother of Herbert Payne, president of the company, and six companions. Secretary of State Bryan and Rear-Admiral Howard, at Mazatlan, have been appealed to to locate the party.

Among the latest producing concerns to enter the San Francisco field is the National Film Producing Company, which has just established offices at 111 Turk street. This firm is making a specialty of commercial work, but has plans drawn for the production of a number of feature films.

The features will be produced in a studio in Forest Hill, one of the fine new residence tracts being opened west of Twin Peaks. The management of the firm is in the hands of E. N. Dusenberry and the productions will be made under the direction of E. E. Beers.

SAN FRANCISCO BRANCH No. 1, of the Motion Picture Exhibitors' League, of California, held a picnic at Fairfax on May 22, and the arrangements were made with a view to caring for an attendance of at least three hundred.

In addition to the San Francisco exhibitors and exchange men, a number attended from the cities across the Bay and many of the officials of the state organization were present. The visitors had the opportunity of inspecting the fine new studio of the Keenograph Company, which adjoins the picnic grounds and which has commenced the production of features.

The Golden State Film Company was incorporated at San Francisco a short time ago to engage in the production of feature films. The incorporators were R. B. Kurrle, P. C. Mason, A. W. Biggers, G. F. Cosby and L. Golsalves. Under the direction of R. B. Kurrle work has been under way for some time on a large feature production at the studio that has been fitted up at San Rafael.

Still another concern recently added to the already long list of producers at San Francisco is the Robbins Photoplay Company, which filed articles of incorporation on May 6th with a capital of $10,000. This company is headed by Jesse J. Robbins, until recently with the Essanay Film Manufacturing Company at Niles, Cal. Associated with him is M. O'Brien who is interested in a theatrical venture in San Francisco. No announcement has been made as yet of a studio site.

THE Globe Film Exchange, Inc., has secured offices at 935 Market street, San Francisco, and will shortly open for business. President and General Manager Marion H. Kohn is still in New York, purchasing features and during his absence, Treasurer P. N. Lillienthal is perfecting arrangements for the opening of the exchange. It is planned to open branches at Los Angeles and Seattle.

C. B. Price, who has had charge of the San Francisco branch of the World Film Corporation for some time, has been appointed manager of the Los Angeles office of this concern and has left for the South with his family. R. H. Clark has charge of the San Francisco branch temporarily and will remain in the capacity of assistant when Manager Harry C. Drum arrives from Denver. The changes were made by E. H. Duffy, of the World Film Corporation, who is now on the Coast.

A school of motion picture acting has been established at San Francisco by W. L. McGinn, of the Macograph Motion Picture Manufacturing Company, a local producing concern, assisted by V. A. Van Antewerp, H. K. Eakle and Miss Lurline Lyons, the latter until recently with Pathé Frères.

Another motion picture school for San Francisco is promised, the Marvel Moving Picture School, having just been incorporated by C. and B. Green and H. M. Harrison with a capital of $10,000.

FRED C. AIKEN was in San Francisco from the main office of the General Film Company, inspecting the fine new quarters of this concern on Eddy street recently fitted up under the direction of Manager L. Boreis.

The Vitaslide Company, 70 Turk street, San Francisco, manufacturers of a novelty slide that has met with a splendid reception on the Coast, has sent a representative to New York with a large sample line of slides, and exhibitors and exchange men there will shortly have the opportunity of inspecting these.

The Larkin Photoplay Theatre, being erected on Larkin street, off O'Farrell, San Francisco, will be opened about the middle of June under the direction of C. Rothschild.

The Haywards Theatre, a motion picture house at Haywards, Cal., is now being conducted by David Solari, who also has a large house at Napa.

THE Claremont Theatre opened for business at Oakland, Cal., early in May under the management of L. Purdy, who formerly conducted the

De Luxe Theatre nearby. The location is on Telegraph avenue, not far from Idora Park.

A. A. Richards, who is well known in the motion picture field in the upper San Joaquin Valley, has taken a long term lease on the theatre being erected at Modesto, Cal., by W. R. Mensinger and will open this early in June.

J. French has disposed of the Pastime Theatre at Sisson, Cal., to Arens & Morgan.

C. C. Kaufmann is now conducting an airdome at Colusa, Cal., and during the summer will rebuild his theatre, adding largely to the seating capacity.

F. F. Ricke has purchased the Mosswood Theatre, Oakland, Cal., from W. Cunningham.

Turner & Dahnken are erecting a handsome playhouse at Berkley, Cal., this to be ready for occupancy by the time the University of California opens in the fall. The house now being conducted there will be abandoned when the new one is ready.

An airdome has been opened at Woodland, Cal., by H. Languenor. He plans to establish a circuit of these in the Sacramento Valley.

BELOIT THEATRES PUT OVER ADVERTISING COUP

Special to The Motion Picture News

Beloit, Wis., May 20.

The enterprising Rex and Lyric theatres made a splendid advertising move when they opened their doors on Tuesday and Wednesday, May 12 and 13, to the delegates of the State Convention of the Knights of Columbus, who convened in Beloit on these days. About 500 delegates and visiting Knights from every part of the state benefited by the hospitality of the two managers. A special program was provided for them.

Beloit residents were interested in following the events of the evening and the houses were crowded at every show. The two theatres received a great deal of publicity through their "open house."

BUFFALO EXHIBITOR WINS HIS WAGER

Buffalo, N. Y., May 21.

About a month ago, Manager Kaliska, upon assuming the management of the Allendale Theatre, made a bet with Manager E. Meadows of the special feature department of the General Film Company that he would increase the receipts of the Allendale 25 per cent. After making many improvements, as told in last week's issue of The Motion Picture News, he has more than made good and last Saturday received the $25. The Allendale is in the residential part of the city and is one of the most beautiful theatres in Western New York.

To Enforce License Law for Operators

Rochester Authorities Plan to Put Measure into Effect in Near Future—President Wolff in Favor of the Movement—The Regulations

Special to The Motion Picture News

Rochester, N. Y., May 21.

MOTION picture operators in Rochester will soon have to take out licenses to continue at their business. To get the licenses they will have to undergo an examination, and conform to certain rules which have been drawn up by Assistant Corporation Counsel B. B. Cunningham.

There is a state law providing for the licensing of operators, but so far it has not been put in force in Rochester. The licensing of the operators and the enforcement of the law is left to the city administration.

Some revenue to the city will undoubtedly be obtained from the licensing of operators. There are forty-five motion picture houses in the city, some of them employing as many as three operators.

President A. N. Wolff, of the Motion Picture Exhibitors' League of Rochester, is in favor of licensing the operators, and of requiring some knowledge of electricity from them before giving them licenses.

Many of them, he said, know how to run the machines, but when it comes to making repairs or additions to the equipment, many of the operators were at sea, and had to call in electricians. Theatres have frequently got into difficulties with inspectors, too, it is said, because of faulty construction work by ill-informed operators.

The regulations for the licensing of operators, as adopted by the city administration, are as follows:

1. An applicant for a motion picture operator's license shall make application therefor under oath on a blank which may be obtained at the city clerk's office, city hall.

2. Each applicant will be examined by a board of examiners consisting of the fire marshal, the superintendent of police and fire alarm telegraph, the city electrician and Roy J. Fisher and Harmon J. Smith.

3. An applicant must be at least twenty-one years of age.

4. An applicant must have operated a motion picture apparatus for at least six months prior to the date of the application.

5. On and after the first of June, 1915, an applicant must have served as an apprentice under a licensed operator for a period of not less than six months prior to the date of the application, and the application must be accompanied by the affidavit of the licensed operator to that effect.

6. Before entering upon the period of apprenticeship under a licensed operator, such apprentice must register with the mayor a statement giving his name, residence and place of employment as such apprentice.

7. The examining board must immediately report to the mayor the result of each examination, and if an applicant is found competent a license will be issued to him within six days after such examination.

8. Each license and renewal thereof must be countersigned by the city clerk, who shall keep a record of all licenses and renewals issued.

9. A fee of two dollars must be paid by the applicant to the city treasurer for each license and for each renewal thereof.

10. A license continues in force for one year from the date of issue.

11. Any license issued hereunder may be revoked or suspended by the mayor at any time for any of the following causes:

(a) Making false statements in the application for a license.

(b) Failure to display certificate of license in a conspicuous place in the room where motion picture apparatus is being operated.

(c) Lending the certificate to any person to enable the latter to operate.

(d) Smoking or permitting smoking in the booth at any time.

(e) Permitting any fire or open light in booth while audience is in the building.

(f) Allowing door of booth to remain open while operating.

(g) Failing to test apparatus and connections prior to time of performance.

(h) Operating a defective machine.

(i) Permitting an unlicensed person other than the manager or an authorized city official to be or remain in the booth while audience is in the building.

(j) For such other acts or omissions as in the opinion of the mayor show that the operator is incompetent or careless in the performance of his duties.

12. A license at the end of one year from the date of issue, unless it has been revoked or suspended, will be renewed without further examination, provided application therefor is made within thirty days previous to the expiration of the license.

Note—By the State law, chapter 252 of the laws of 1911, it is made a misdemeanor for any person to operate a motion picture apparatus and its connections, without a license, or for any person to employ or permit a person not licensed to operate a motion picture apparatus and its connections.

MILWAUKEE WILL SEND TEN TO CONVENTION

Milwaukee, Wis., May 19.

President Samuel H. Trigger, of the Motion Picture Exhibitors' Association, of the state of New York, addressed the members of the Milwaukee Motion Picture Exhibitors' Association at their weekly meeting, a few days ago, and extended to them all a cordial invitation to attend the convention and exposition of the International Motion Picture Association. He was accompanied by Grant W. Anson, treasurer of the exposition.

Following Mr. Trigger's talk, the members took up the business of electing delegates, and it was unanimously decided to send ten men to represent the Milwaukee association. The following were elected: H. Trinz, Al. Schoebleber, George Fischer, J. H. Silliman, O. L. Gelerwbe, M. Rice, James Cochrane, Otto Preusser, Phillip Gross, Jr., and Harry Graham.

OPERATORS WIN FIGHT IN SPRINGFIELD

Springfield, Ill., May 20.

The fight which has been on for several weeks between motion picture theatre owners and the members of the machine operators union is drawing to a close.

A majority of the houses where pictures are shown have signed up with the union and it is expected that the others will adjust differences with the union within a short time.

DETROIT UPHOLDS NATIONAL CENSOR BOARD

After Police Censor Retires on July 1, Exhibitors Bind Themselves to Show no Films Not Passed by That Body—Measures Taken in Self-Defense to Forestall a Funkhouser Regime

Special to THE MOTION PICTURE NEWS.
Detroit, May 20.

AT a meeting of Detroit motion picture exhibitors and film exchange managers held Thursday, May 14, the question of local censorship was taken up.

Police Commissioner Gillespie has announced that censorship of motion picture films will be discontinued in Detroit on July 1. The meeting was called to determine what course the exhibitors should pursue after that date.

A resolution was adopted without dissent, providing that each film exchange and state rights agent should furnish with each reel a certificate, sworn to before a notary public to the effect that the reel had been viewed and approved by the National Board of Censors; that exhibitors should refuse to accept pictures not approved by the National Board of Censors and that the certificate accompanying each reel should be displayed in a conspicuous place in the lobby of the theatre as a guarantee of the attractions offered within.

A motion to appoint a committee of exhibitors to wait upon Commissioner Gillespie and ask him to continue in office Police Censor Lester Potter was offered by Lester Levy, of the Calvert Theatre, and voted down after considerable discussion.

THE situation in Detroit is this: Mr. Potter has proven an eminently satisfactory censor, but the Detroit Federation of Women's Clubs desired to have a woman censor, and at their solicitation Commissioner Gillespie put into his annual budget the sum of $4,500 for the services of an assistant censor, intending to appoint a woman to the place, and the fitting up of a room at police headquarters where all films brought into the city should be passed upon before being exhibited.

Exchange men and exhibitors objected to the manner of regulating their business and told Mr. Gillespie so. They informed him that if left alone they would properly regulate their own affairs, that they were not to be classed with crooks, saloon keepers and pawn brokers, upon whom the police must keep an ever watchful eye.

They declared that as they were catering to the public, they had no intention of offending the public taste and bringing odium upon their business.

Further, a tentative proposition was advanced for the fitting up of a room by the exchanges themselves and the passing upon of pictures there without the necessity of taking them to the city lockup.

THE appropriation for additional censorship was not pressed, but after it had been thrown out by the estimators, Mr. Gillespie appeared peeved at its failure to pass and announced that all censorship would be discontinued.

This would appear to be the ultimate desire of motion picture exhibitors—the removal of censorship, but fear was immediately expressed that the removal of all supervision might result in the slipping in of objectionable state-right features, though none could come through the exchanges, and that the showing of such features in a few of the houses would bring down meddlesome and unfair interference with all exhibitors. Hence the calling of the meeting.

MANAGERS A. J. Gillingham, of the General Film Company exchange; George W. Weeks, of the Universal; Ward, of the Mutual, and Dickerson, of the World Special Feature Film Company, were the dealers present, and about 40 of the city's 130 exhibitors. Peter Jeup, president of the Detroit Exhibitors' League was in the chair, though the meeting was open to all exhibitors.

Asked by Mr. Jeup if all their films were approved by the national board, each of the exchange managers present declared that they were.

Mr. Jeup asked the members if a resolution to indorse the work of the national board and favoring a continuation of the present censorship would meet the approval of the exhibitors.

MR. GILLINGHAM said: "You have told the commissioner that censorship is unfair and unconstitutional. How can you consistently ask the man to do what you have asked him not to do? You have told him you could regulate your own business.

"Commissioner Gillespie has told me that he does not think censorship should be handled by the police department. If a film that is radically wrong is put on in one of the theatres, the nearest exhibitor should call up and notify the police. The police always have the power of revoking the license of a theatre which offends.

"It might displease the exhibitor who offends, but all the exhibitors are to be considered. It is for the greater good." Mr. Gillingham then advanced the proposition for a certificate of approval which was later embodied in a resolution.

MR. WEEKS, of the Universal, indorsed the idea of an affidavit and said if exhibitors would refuse to accept any film not so indorsed, they could starve out the man who handles uncensored features; he did not believe there would be enough exhibitors buying uncensored features to keep the agent alive.

Mr. McCarren, of the Family Theatre, suggested that the exchanges should refuse to supply programs to any exhibitor who showed uncensored features, but the managers present all declared such an arrangement obviously impossible.

There was considerable discussion of the possibility of having Mr. Potter retained as censor, and Mr. Levy declared that it was the first time he had ever heard motion picture exhibitors asking for censorship.

He later offered the motion for a committee to call upon Mr. Gillespie and ask that Potter be retained.

Mr. Levy declared that the certificate plan was adopted a year ago in Detroit and had fallen into disuse.

OBJECTING to the proposal for the retention of Mr. Potter, Mr. Jeup said Potter might not hold over after the first of July, and then a crank, a woman, a fanatic might be appointed; that an opening was left by such an indorsement of censorship which the exhibitors might regret.

"I would hate to abide by the judgment of a fanatic," said Jeup. What assurance have you that another man as fair, as broadminded as Potter will be appointed?"

He referred to the absurdities of the Chicago censor, Funkhouser, in cutting out character parts because those of the nationality caricatured objected.

Mr. McCarren declared he believed in choosing the lesser of two evils and in conciliating the commissioner. To abandon local censorship, he said, would be to open up the way for state censorship and a bunch of farmers would be passing on the films.

Opinions pro and con were offered by others present. The Levy motion was finally voted down, but those who favored it threatened to go themselves to the commissioner and make the request for Potter's retention.

L. W. BAILEY.

SUNDAY FIGHT MENACES LIFE OF RESORT

New Haven Exhibitors Win Cases Over Opening of Savin Rock Theatres, but Prosecutor Will Continue Fight—May Go to Highest State Courts—Rock's Popularity Depends on Pictures

Special to THE MOTION PICTURE NEWS

New Haven, Conn., May 20.

UPON what action the authorities of the town of Orange take in the matter of permitting or prohibiting Sunday motion picture exhibitions, or at best upon the outcome of proceedings that may be instituted in the higher courts of the state, may be said to depend the fate of Savin Rock, heretofore one of New England's most popular amusement resorts.

An attempt to enforce that one of the old Connecticut "Blue Laws" under which all Sunday amusements are barred brought matters to a head and divided the town into factions now almost at continual strife. So bitter is the feeling between the parties condemning Sunday amusements and those defending, that it is impossible to foresee the result of the "war."

The question first arose several months ago when public agitation resulted in the arrest of the proprietor of The Orpheum, one of the largest motion picture theatres at "The Rock." In the town court he was found guilty of violating the Sunday laws, and fined $10 and costs.

Dr. DeWaltoff, the exhibitor, appealed his case to the court of common pleas and won acquittal. He continued to keep his theatre open Sundays throughout the winter.

A FEW weeks ago the town again began talking, and in consequence the police descended upon Savin Rock, arrested Dr. DeWaltoff again, employees at his theatre, musicians, etc., and proprietors and employees of two other picture theatres. At the same time they arrested proprietors and employees of other amusement stands, merry-go-rounds, etc.

This time the court held in favor of the picture men, and acquitted proprietors, employees, musicians and all. Those connected with the merry-go-rounds, etc., were fined. The court ruled that so long as the motion picture exhibitions were quietly conducted they might be permitted, and again the theatres started Sunday shows.

The trouble finally assumed its present proportions, which are terrifying. There are two prosecutors in the Orange town court who alternate every two week. Both have been approached by any number of citizens, coming singly and in groups, to make personal complaints and as delegates representing various churches, societies, etc., opposed to the Sunday opening.

Prosecutor O'Keefe has practically refused to recognize the complaints, and is said to have determined to abide by the court's most recent finding, which favors the motion picture men.

He has turned away many complaints, it is reported, and will let matters take their own course.

The other prosecutor, however, Attorney Martin, goes on duty this week, and he, it is confidently believed, will act against the exhibitors.

Although he does not oppose Sunday opening, he has said that he wishes to be fair to both the town and the theatre-owners, and that for the benefit of the latter they ought to be taken before the court once more to definitely establish their position.

BUT even if the matter does go before the town court again, it is hardly probable that the matter will be settled, for threats have been made by those opposed to the pictures that in the event of a decision being returned in favor of the exhibitors, they will take the matter to the higher courts. Likewise, the theatre men will go higher if they are convicted in the town court.

To say that the Sunday pictures may mean the life or death of Savin Rock may be strong, but it is a fact.

Savin Rock business men depend principally upon their Sunday trade for profits, and look to the picture theatres to bring them this trade.

Inasmuch as the great majority of those who go to the "Rock" on Sundays do so mainly for the purpose of seeing the pictures, it can hardly be doubted that business will suffer greatly if the Sunday exhibitions are not permitted. In fact, a number of business people at the "Rock" have threatened to go to other cities if the motion pictures are barred.

However, it is hardly possible that the theatres will be closed, despite the activity of the people who say that Sunday opening at the "Rock" interferes with their observance of the Sabbath.

WAR against flies, in this city, will be conducted largely through the medium of motion pictures, this season. The Anti-Fly Campaign Committee, of the Civic Federation, has rented a series of films from the General Film Company, of New York, and proposes to exhibit them in as many theatres in and about New Haven as possible.

The committee, of which ex-President William Howard Taft is a member, hopes to have the films in time to show them from early summer throughout the season when the fly nuisance is greatest.

It also expects to exhibit a number of stereopticon views of fly-life, and to teach the community how to deal with the deadly pest.

The motion pictures will depict the life of the fly from its birth, through its wanderings from disease-infested places to the kitchen, and through its breeding period, the intent being to give an object lesson that will lead to co-operation on the part of the public at large in the effort to exterminate the dangerous insect.

Lively Scramble for Serials in Beloit

One Exhibitor Began It and It Succeeded So Well that Every Manager Since Then Has Been Running Them

Special to THE MOTION PICTURE NEWS

Beloit, Wis., May 19.

COMPETITION between motion picture exhibitors in Beloit is very lively at the present time, due to the wave of advertising fever which reached here a short time ago. The wildest scramble is for the weekly serials.

When the "Adventures of Kathlyn" series first started, the Lyric immediately secured the Beloit rights. The pictures were an enormous success and Manager Quinn worried because his seating capacity was no larger.

Then came the Star, bent on showing its patrons something exclusive. "Dolly of the Dailies" became a regular visitor. Not to be outdone, the Gem brought "The Perils of Pauline" to the city. Another success.

Manager McCarthy, of the Lyric, added "Our Mutual Girl" to his bookings, and although the adventures of the Mutual miss are not so thrilling as many may desire, still he congratulates himself over the move.

Then "Lucille Love, the Girl of Mystery," providentially came to the aid of Manager Hogan, of the Rex. So this has been added to our list of available features.

It's one all around.

O. H. NELSON.

Feature Firms Form Marketing Combine

Famous Players Film Company, Jesse L. Lasky Feature Play Company, and Bosworth, Inc., Unite to Organize Paramount Pictures Corporation—102 Pictures a Year Promised

WHAT on the face of it appears to be the most important affiliation of feature film organizations in the history of the industry was consummated this week when, through joint arrangement among the Jesse L. Lasky Feature Film Company, the Famous Players Film Company, and Bosworth, Inc., a combination was effected whereby a collective distributing agency for this allied program, known as Paramount Pictures Corporation, with offices throughout the world, has been organized and incorporated with the following officers: President and general manager, William W. Hodkinson; vice-president, James Steele, of the Famous Players Film Service, Inc., of Pittsburgh, Pa., and Chicago, Ill.; secretary and treasurer, Raymond Pawley, of the Famous Players Exchange, Asbury Park, N. J. Directors: Hiram Abrams, of the Master Productions Film Co., Boston, Mass., Wm. L. Sherry, of the Wm. L. Sherry Feature Film Co., of New York.



HOBART BOSWORTH

The capitalization of the organization was given as being sufficient to conduct a mammoth program of feature film productions, the amount simply covering the requirements of the new corporation law and being absolutely insignificant as regards the actual capitalization and scope of the company. A formal statement of the plans of the new concern was given out.

THE policy of the new firm is announced as follows:

It has long been known, Bosworth, Inc., producers of the film versions of Jack London's celebrated works, the Famous Players Film Company, with their program of leading stars in recognized dramatic successes, and the Jesse L. Lasky Feature Film Company, producers of well-known dramatic successes and famous novels with recognized stars at the head, have been making the most representative and pretentious feature productions obtainable. It is with the object of delivering the productions of these three producers, adding to this number the subjects of other master producers which measure to the standard set by the three companies above named, that this company is formed. This will allow



JESSE L. LASKY

the exhibitor to secure from the one central point a program of sufficient calibre and consistent standard so that he can go on day after day showing pictures of an absolute assured sterling calibre, never varying in quality, never varying in point of pretentiousness, and ever continuing a standard now difficult to maintain under the present disorganized condition of distribution.

The standard set by Lasky, Bosworth and the Famous Players must be met by other producers if they would have a place on the program to be distributed by the Paramount Pictures Corporation, and as these three companies contemplate the creation of only 102 productions a year, the Paramount Pictures Corporation will have experts in all the leading producing marts of the world seeking out material of sufficient calibre to be affiliated with the productions of the Famous Players Bosworth and Lasky, thus complete the program.

BY placing it on this basis, the exhibitor is encouraged to conduct his show in a business-like manner. If he desires, for instance, a program of



ADOLPH ZUKOR

week of celebrated plays and famous novels with notable actors, the Paramount Pictures Corporation will be the central point through which he can get his program; whereas at present it is necessary for the exhibitor at any given point to work through some half-dozen different distributing agencies, and then such a program is jeopardized by the possibility of securing films of uneven merit.

The Paramount Pictures Corporation will be the connecting link between the exhibitor and manufacturer, and indirectly with the public itself in that a program from the Paramount Pictures Corporation will be consistent, of such a standard that there will be no deterioration and yet with sufficient variety to appeal to all.

This combination of these three important feature producers with the Paramount Pictures Corporation represents the first organized, co-operative system established for the production and distribution of the highest class feature program, and is the culmination of several years of experience and observation on the part of the members of the organization.

NEW JERSEY EXHIBITORS JOIN I. M. P. A.

The New Jersey branch of the Motion Picture Exhibitors' League of America at a meeting held in the Meier Building, Newark, New Jersey, on May 20, formally withdrew from the Motion Picture Exhibitors' League of America and disbanded. Immediately afterwards a new organization was formed and the following officers were elected: President, J. Stearn; vice-president, C. J. Hasenauer; secretary, Walter H. Meier; treasurer, F. B. Glazier.

There were fifty-eight exhibitors in attendance at the meeting, all of whom expressed their intention of attending the New York Convention and Exposition, June 8 to 13.

President Trigger, of New York, and National Secretary Rosenthal addressed the meeting on the importance of organization.

WARNER EXCHANGE MAN DIES

It is with regret we chronicle the death of John J. Noecker, which occurred in St. Louis, Sunday, May 17. A telegram received at the New York office of Warner's Features, Inc., states that Noecker was stricken on the 15th, and that death came quickly.

For a number of years Noecker was manager of the Swanson-Crawford Film Exchange in St. Louis, and was one of the pioneer representatives of the film industry in the Middle West. Several months ago Noecker became affiliated with Warner's Features, Inc., in the capacity of manager of their St. Louis branch. His sudden death will be regretted by a host of friends throughout the trade.

"LITTLEST REBEL" COMPANY BACK FROM SOUTH

E. K. Lincoln, Edgar Lewis, Elaine Ivans, and twenty other members of the company which has been engaged in filming Edward Peple's war drama, "The Littlest Rebel," in Augusta, Ga., returned to New York on Saturday.

That the Photo Play Productions Company has overlooked neither detail nor expense in making this picture, is born out by the fact that 40,000 feet of film—enough for eight complete sets of negatives—was used up by the camera men.

Frank Tichenor, who conceived and developed the whole scheme, declares that if "The Littlest Rebel" in every separate scene and in point of general excellence of its full five reels, does not take rank with the greatest features ever produced, it will not be released to the trade but will be made over until it "qualifies."

No date has been set for the release of "The Littlest Rebel."

Pittsburghers Hold Important Meeting

Adopt Chicago Report on Ventilation—Prefer "Open-Shop" Principle on Operator Question—Convention Party Growing

Special to The Motion Picture News

Pittsburgh, May 20.

THE Motion Picture Exhibitor's Association of Pennsylvania held one of their biggest and most important meetings at the Olympic Theatre, Pittsburgh, Pa., Sunday, May 17. The main object of this meeting was the nomination of officers for the incoming year, commencing June 1st, 1914, the nominees to be elected at a meeting to be held on Sunday, May 31.

The meeting was called to order at 3:15 P. M., President H. C. Kleihm in the chair. Minutes of the last preceding meeting were read and adopted. Copies of letters from the Chicago Health Commission, relating to ventilation of motion-picture theatres, after lengthy consideration, were accepted and placed on file on motion by W. H. Ketchum and carried.

The following made application for membership: M. Slotkin, Plaza Theatre, Erie, Pa.; Frank Stehle, Bijou Theatre, Altoona, Pa.; C. M. Nutting, Bijou Theatre, Erie, Pa.; Wm. Fairgrove, Grand Theatre, Erie, Pa.; Fred Domer, Jr., Gem Theatre, Erie, Pa.; J. D. Allen, Erie, Pa. By motion of John Bender, seconded by Mr. Thomas, the said applicants were accepted as members and entered on the books as such.

A report by the Secretary was given of the action of the Committee of the Building Code Commission meeting held at Harrisburg, May 5th, 1914, and on motion by W. H. Ketchum that the report be accepted, carried. A report was had from Fred J. Harrington, the state organizer, of the progress made and the condition existing in the various places visited by him, including New Castle, Erie, Altoona, Corry, Pa., and vicinity, which was accepted on motion by Dr. G. W. Torrance.

The nomination of new officers was as follows: President, H. C. Kleihm, of Pittsburgh, by Mr. Thomas; president, Fred J. Herrington, of Pittsburgh, by Elmer Hulme. Vice-President: William Fritz, of Pittsburgh; A. Baltimore, of New Castle; G. W. Torrence, of Pittsburgh. Secretary-Treasurer: James Delvers, by F. M. Smith, seconded by A. G. Thomas. Trustees: A. G. Thomas, John G. Saxauer, P. J. Demas, John Hafner, Fred M. Smith, Peter Autonopoles, and W. H. Ketchum.

The question of the practice of advertising certain theatres in the city of Pittsburgh by means of large display sheets and by horse and wagon traversing the streets as a form of boycott by the M. P. M. Operators' Union, arose. After some consideration of the matter, a motion was made by the Secretary, and seconded by A. J. Haume, that when an exhibitor is in need of a motion-picture operator he shall select the one he wants regardless as to whether he be a union man or not. This motion was carried.

A large number of exhibitors signed to be in the big party that goes to New York, in June, to attend the International Convention and Exposition.

J. D. Looney.

Exchanges Unite to Hunt Down "Bicyclers"

Twenty-one Firms Form Association for Protection Against Pirating and Non-Payers—Detectives Engaged—Box-Office Attractions and Eclectic in Organization

REPRESENTATIVES of twenty-one leading motion picture film exchanges met at 130 West Forty-sixth street and formed the Feature Film Renters Association, which is to prosecute "bicyclers," who, as known in motion picturedom, are the men who trade their reels with other motion picture theatre proprietors.

It has long been known to the motion picture producers and renting agencies that films rented for a day or two or perhaps a week have been misused by the failure of the operator to keep his machine in proper order, but it was only within the last few months that the "bicycler" became a known factor. By this method, it is alleged, the motion picture exchanges have been losing considerably more than $25,000 a month in rentals.

After the organization had been effected a detective service was engaged to hunt out the "bicyclers," and a committee was also appointed to pass judgment on theatre owners accused of misusing films in failing to keep them in proper condition.

The exchanges in the association are: Unique Feature Film Co., 145 West 45th St.; Theatre Film Co., Inc., 71 West 23rd St.; Eagle Feature Film Co., 71 West 23rd St.; Exclusive Features, Inc., 71 West 23rd St.; De Luxe Feature Film Co., Inc., 71 West 23rd St.; Eclectic Feature Film Exchange, 115 West 23rd St.; Box Office Attraction Co., 130 West 46th St.; Warners Features, Inc., 130 West 46th St.; All-Star Film Renting Co., Inc., 110 West 40th St.; Wm. L. Sherry's Feature Film Co., 130 West 46th St.; World Film Corporation, 130 West 46th St.; Regal Feature Film Co., Inc., 71 West 23rd St.; The Film Exchange, 37 West 39th St.; Photo-Drama Film Co., 220 West 42nd St.; Special Feature Film Co., 288 Market St., Newark, N. J.; Mecca Feature Film Co., 130 West 46th St.; Emby Feature Film Co., 145 West 45th St.

The officers are: Mr. Jule Burnstein, president; Mr. Abe Carlos, vice-president; Mr. Charles H. Streimer, corresponding secretary; Mr. Moe Streimer, recording secretary; Mr. Robbert Richter, treasurer.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

"Straws" That Show How the Censorship Wind Blows—

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir: I know the enclosed subscription blank will talk louder than any letter I can write, but I want to add a word of commendation for your noble work in downing the censors for this state.

Every word in your valuable paper is the *truth.*

I am only sorry the law prevents you using the language that would describe the conditions here in this state more forcibly.

But do the best you can with the language at your command and in the words of the classics, *"MORE POWER TO YOU."*

I am *WITH YOU* heart and soul and please rely on my efforts, feeble though they may be, to boost the good cause along. The sooner you start my subscription the better I will like you, for I don't want to miss a number.

Again wishing you success, I remain

Very sincerely,
H. W. THOMAS.
The Arris Theatre, Mansfield, O.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—We agree with you that there must be a "Nigger" in the woodpile somewhere, but an exhibitor is so infernally busy trying to make both ends meet now, that he can't take the time to root him out, so we must depend on you people to do it for him. But if this "Censor" business continues we don't know just where the exhibitor is going to get off at, as he has all he can stand for right now. If you can find any who has not, we would be pleased to hear of that fellow.

We have not had three complaints of immorality during the seven years we have been showing pictures, and those were several years ago, and why? Because we refused to show that kind of a picture, even when they were marketed. So we feel that it is the exhibitor's fault if he has had complaints. After the New York Censor Board started passing on the pictures, we were unable to find an immoral picture, so we could never get it through our heads just why Ohio needed a Censor Board of "three people."

We show big road shows in our theatre as well as pictures, and after showing the big successes to packed houses, such as "Damaged Goods," "Romance," "Sins of the Fathers," "The Woman," "Blindness of Virtue," "Fine Feathers," "The Common Law," etc., and have the same people shout how fine they were, and what great moral lessons, those same people would raise an "awful howl" about the immorality of pictures equally as suggestive as these plays; it makes you "Stop! Look! and Listen!" and wonder if there is something the matter with humanity.

We have only lived about thirty-seven years, but we firmly believe that some of the calamity howlers should be locked up with a bunch of these morality squeelers in a place where they could be heard by each other only, and this grand old universe would continue along mighty fine in the good old-fashioned way that it did before they popped into existence and the "limelight."

Yours very truly,
CRONSET KUNZ.
Opera House, Mansfield, Ohio.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—I am an exhibitor of nearly three years' stading. I am not in favor of censorship of motion pictures. My reasons are that such a course would open the opportunity for graft and corruption and in my opinion would seriously handicap the manufacturer.

I believe there is no real need for censorship in an official way. I believe our patrons have already been, and will continue to be, the only censors necessary. It is perfectly natural that the intelligent exhibitor finds, and will continue to find, the kind of pictures his patrons like. He then communicates this to his exchange, who in turn takes up the matter with the manufacturer, who, desiring to keep abreast of the times, strives to make goods for which there is a market.

No intelligent exhibitor will cater to the vulgar. There are not enough of that class to support a manufacturer. My honest opinion is that the public demand will be all the *common-sense* censorship that is necessary or desirable for the healthy growth of the popular industry. Respectfully,

I. B. HAYES.
Crystal Theatre, Goldsboro, N. C.

The Censorship Line-up

Exhibitors

Against State Censorship - 145

For State Censorship - - 2

Exchange Men

Against State Censorship - 12

For State Censorship - - 0

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—The writer has lived in Wisconsin for thirty years and has seen the censorship idea developed until about every duty that a man is called upon to perform is regulated by a commission appointed by the Legislature and University.

Unless the voters wake up and vote the gang out or office, soon a man will have to get a license from a commission to perform his family duties.

You have probably heard of the Wisconsin idea. As we who live here understand it, it means that every man who has a dollar is a thief. And the members of the legislature were elected to get it away from him.

You may think that you have a kick coming on the motion picture censor, but how you would kick if you lived in Wisconsin!

We are certainly with you in your fight against censorship.

Yours truly,
S. BENEDICT,
Manager Badger Opera House, Merrill, Wis.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—Enclosed you will find a number of questions answered in regard to the censor bill, and as I am president of our local league I feel that I have answered all of the questions as our members would vote. I think the law is an outrage and have talked with a number of exhibitors in Piqua, Dayton and Cincinnati and have never come in contact with one exhibitor who is in favor of the law.

I find that all are against Neff and am sure if some good man comes out for the president's position at our National Convention, he will have a walk-over. All exhibitors here are tired of Neff and Klem Kerr, and no one here who knows either of them has any use for them. You can use this in any way that you see fit.

Respectfully,
J. H. JOHNSON, President.
Piqua and Troy Exhibitors League.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—I am not in favor of censorship. It is an unnecessary expense for exhibitors, a fat political job for someone. The old national censorship is good enough for me, should we need one at all.

Yours truly,
S. H. HERRON.
The Bijou, New Philadelphia, O.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—In compliance with your request, I will give you my views concerning the censor board of Ohio.

I run General Film pictures in my theatre, and no one has ever registered a single complaint. The people here say there was no need of such a board, and it was created for the sole purpose of furnishing positions to hungry political heelers, not for the good of the people of Ohio, as they would have you believe. I am told this censor board is made up of men who do not know anything about the picture show business.

I thing M. A. Neff, president of the M. P. E. L. of A. is the cause of the whole thing. He advocated this board without consulting in any way the exhibitors of the state. Mr. Neff certainly has a poor opinion of the patrons of picture shows in this state, if he thinks they would let us show any old thing. I want to say here that the best people in our town attend the picture show, and if I should show anything but clean pictures, they would quit my place.

The public is the best censor board, and we know it, and therefore we show no immoral pictures. We want to stay in business.

Down with the grafters and traitors, is my idea.

W. P. KING,
Woodsfield, O.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—It looks to me that each exhibitor should be able to do all the censoring that is needed for he is not going to show pictures that are not in keeping with his patrons' ideas. I am not in the show business at present, but likely to be at any time.

Yours truly,
W. E. HIGH.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—My opinion of censorship is as follows:

I have been in the motion picture business over six years and have never had a film on my screen to offend the most refined old maid in my town. (We have them, too.)

The censorship is created in your locality to give someone a good job and we poor exhibitors pay for it in the long run.

I am not in favor of the censorship. Please tell those politicians to seek another job for their best friends.

Yours truly,
JAMES A. ATHAS,
Candy Jim's Theatre, Taylor, Texas.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—I wish to express myself emphatically against state or local censorship, but emphatically in favor of the National Board. This latter body, consisting, as it does, of people from various walks of life whose motive is for the good of the general public and whose decisions are not influenced by either salary or bribe, are in my opinion far more fit to judge of the merits of a picture than the average politician, since the latter is open to all sorts of conflicting influences.

Besides, is the life of the average politician so clean that he might be considered fit to regulate the morals of the people in general? Leave politics and politicians out of censorship, say I, and let the only acting motive be the welfare of the people.

O. L. GILLESPIE, Treasurer.
Peerless Theatre, Wilwaukee, Wis.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—I am opposed to all censorship of the theatre, and the motion picture, except by the general public who patronize and pay for the same. They are the best judges of what is decent and proper to be shown.

If we must have censorship at all, I think it should begin with churches that send forth loud-mouthed, ignorant preachers to lie about and slander decent people, I do not in this refer to intelligent, honorable ministers of the gospel.

Very respectfully,
E. C. HELM, Manager.
Empress-Lyric Theatre, Holdenville, Okla.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—We certainly are with you, heart and soul, and hope you will win out, in the fiiht against state censorship.

J. H. STEVENSON,
Idle Hour Theatre, Kenton, O.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—I am with the NEWS in its fight against censorship.

Very truly yours,
E. S. HOLMANS,
Cozy Theatre, Rosenberg, Tex.

"TRAIL OF THE LONESOME PINE" IS COMING

John Fox's famous novel, "The Trail of the Lonesome Pine" is at last destined for screen production, and the Broadway Picture Producing Company, of 1402 Broadway, New York City, has undertaken to put the story in motion picture form before the country.

David Young, Jr., and Thomas F. Bowers, heads of the firm, have just returned from a two months' tour of Kentucky, the scene of the play's action, where they have been motoring up and down the state, selecting scenes for the forthcoming production.

It is expected that "The Trail of the Lonesome Pine" will be on the market about June 1.

BUFFALO SUFFRAGISTS SEE PATHE PICTURE

Buffalo, N. Y., May 21.

Manager Walter Foster, of the Family Theatre, had a special performance on May 11 for the benefit of the local suffrage organizations when he exhibited the latest Pathé release "A Militant Suffragette." The theatre was filled to capacity and everyone of the "future lawmakers" voted the production entirely in accordance with their views.

Mutual Plans Mammoth Publicity Campaign

Engagement of Arthur James by President Aitken, a Notable Addition to the Staff Directed by Philip Mindil—Other Appointments

THE engagement of Arthur James who, as the "Beau Broadway" of The Morning Telegraph and in various other capacities on leading metropolitan newspapers, is one of the best known



ARTHUR JAMES

newspaper men in the United States, by Harry E. Aitken, president of the Mutual Film Corporation, as publicity expert, which was exclusively announced in THE MOTION PICTURE NEWS of last week, is Mr. Aitken's first move in a publicity campaign extraordinary and of national scope.

Mr. Aitken has organized, under the direction of Philip Mindil, a publicity department second to none in the world. Consequently the addition of Mr. James to the Mutual staff is indicative of the big plans which Mr. Aitken has in mind.

Mr. James' qualifications to handle a mammoth publicity campaign, either as an aid-de-camp to Mr. Aitken and Mr. Mindil or in any field in which they deem it necessary to use his superior capabilities, are of a character that is unusual.

He was formerly the manager of the publicity department of one of the largest advertising agencies in this country and while there conducted national publicity campaigns for the Du Pont Powder Company, the American Tobacco Company, and other concerns of equal magnitude. His newspaper experience is of the widest, and among newspaper men he is regarded as one of the cleverest paragraphers in the country. He has also gained a high reputation as a dramatic critic, his unusually keen appreciation of dramatic values and his faculty for genuine constructive criticism having placed him in the front rank in this field of literary endeavor. In addition to all this, occasional verse from Mr. James' pen has exhibited the same qualities which have lent distinction to his more serious work.

Mr. James will leave early in the coming week for Los Angeles, Cal., where he will act as correspondent for Reliance and Majestic, working in conjunction with D. W. Griffith, the Mutual's $100,000-a-year director.

To supplement Mr. James' work a squad of veteran newspaper and publicity men have been recruited by Mr. Mindil at the same time and for the same campaign. W. Bob Holland, formerly assistant managing editor of the American Press Association and latterly managing editor of the Newspaper Feature Service, joined the Mutual forces on May 18. Frank J. Wilstach, one of the best known theatrical press-agents in the country, is in charge of the press work for "The Life of Villa" at the Lyric Theatre, New York. Other new members are Albert S. Levino, Helen Starr and Marion Savage. Mr. Levino will be city editor.

Three publications will be issued by the department, "Mutual Movie Fillers," "Reel Life," a forty-four page magazine, and a new woman's publication of sixteen pages, entitled "Our Mutual Girl Weekly."

WILKES-BARRE EXHIBITORS SIGN WITH OPERATORS

Special to THE MOTION PICTURE NEWS

Wilkes-Barre, Pa., May 21.

The officials of the Motion Picture Operators' Union are active to-day in an effort to have the exhibitors in cities and towns outside of Wilkes-Barre sign a working agreement that will help the operators. Thomas Piatt is the delegate of the union and he is visiting the various owners in an effort to have an agreement signed.

Every exhibitor in this city has signed the agreement, which calls for $18 a week for head operators and an eight-hour working day. The union has met with unusual success and the agreement met with unusual success.

The officers of Local No. 325 are president, Frank Welch, and secretary, Charles Dippy.

A CENSOR FOR ST. LOUIS?

A censorship bill is now before the City Council in St. Louis. The measure provides that all motion pictures intended for exhibition in St. Louis theatres shall be first passed upon by the Chief of Police. Councilman Fletcher introduced the bill.

FILM NEWS FROM FOREIGN PARTS

"Padded Pictures" Cause Reaction Against Cinemas in Switzerland—Sunday Opening in England—Forbid "Marseillaise" Film in Alsace-Lorraine—Events in Italy

THE long film, glaringly and inexcusably padded, has caused a positive reaction against motion pictures in Switzerland, and exhibitors in desperation have seen their houses half-filled or less, while they are paying for expensive pictures which only bore their patrons by their length, out of all proportion to their story. To forfeit the public's confidence is easier than to win it back, and the lesson could be heeded with profit in some parts of America.

The police of Strassburg, Alsace-Lorraine, have forbidden the exhibition of a motion picture depicting the composition of the French national hymn, "La Marseillaise," and the historic scenes of the First Empire.

The school children of Augsburg, Germany, have been forbidden to attend the motion picture theatres in that city, except to witness films that have been passed by the Board of Education.

Figures That Talk

Statistics published in the London "Bioscope" reveal some interesting facts concerning the motion picture in remote quarters of the globe. South Africa boasts of 300 cinemas. New South Wales has 190; Bombay, 15; Tokio, nearly 100; Porto Rico, 39; Honolulu, 3; the South Sea Islands, 2. The motion picture realm is another on which "the sun never sets."

"Protea II," the second installment of the Protea series, from the Eclair Company, of Paris, is already widely advertised in England and Germany.

Dr. Grote, an Austrian scientist, has organized a cinematographic expedition to explore Arabia and record on films the life, manners and customs of the Bedouins and scenes around the oases in the great Arabian desert. Hunting scenes, showing some rare animals native to that country, will also be taken.

German Prince an Operator

Henry, of Prussia, brother of Emperor William, of Germany, is the first member of a royal family to become a motion picture machine operator. The Prince is contemplating a trip through South America and he intends to take his own pictures of his travels.

Just This Side of High Treason!

The Paris trade journals are poking all manner of fun at two unnamed members of the French Academy—France's living Hall of Fame—who have been detected attending motion picture theatres "on the quiet." The compliment to the cinema is accepted with due gratitude, but, as Le Cinema sagely remarks, "If they had been discovered occupying a seat in a cinema, they would never have been offered a seat in the Academy."

Famous Paris Theatre Closed

The famous Odeon, one of the most celebrated of Parisian theatres, has been closed by order of the Minister of Fine Arts and Public Instruction. A special appropriation had been voted by the Chamber of Deputies, it seems, amounting to $25,000, for the up-keep of the famous playhouse, which has not been a financial success this season.

M. Antoine, the resigning director, put in a legal claim for the money, whereupon the minister closed the theatre, informing M. Antoine that the money was not intended to cover his liabilities. Needless to say, the theatrical world of Paris regards the motion picture theatres as chiefly responsible for the failure of the Odeon. The fact has not served to lessen the animosity between the two factions.

Sunday Opening and the Clergy

The question of the Sunday opening of motion picture theatres has reached a ludicrous phase in England. Public officials are disposed to favor Sunday exhibitions, declaring that it keeps the men out of the public-houses and reduces the amount of Sabbath lawlessness.

The clergy, on the other hand, declare that where the theatres are open Sunday, those who would otherwise be in church are at the show. The public officials favor the theatre because they say it keeps the disreputables out of saloons; the ministers oppose them because they insist it takes respectable people from church. The question was earnestly debated at a recent monthly meeting of the Calvinistic Methodist ministers of Monmouthshire.

The municipal authorities of one English town recently refused a license to an exhibitor on the ground that his theatre would be too near a theatre already established in that neighborhood.

New Film Tax in South Africa

English manufacturers and dealers are considerably disturbed over a report that the government of British South Africa is planning to meet its expenses by the imposition of an additional tax on films and cinematographic machinery.

Censor Posters, Now!

All posters for advertising film plays must be submitted to the Chief Constable, according to a clause that will be hereafter inserted in all licenses granted to exhibitors of Sunderland, England.

Some American Films in England

"Tess of the Storm Country" received its trade showing at Shaftesbury Pavilion, London, on May 12, and was enthusiastically received. It is a Famous Players, an American brand of which "Hearts Adrift," "Clothes," and "A Lady of Quality," are the latest to make a reputation among British exhibitors.

Preparations for a big publicity campaign to precede and accompany the Universal serial, "Lucille Love," in England, are about completed. The Trans-Atlantic, which handles Universals, promises to open the eyes of the Johnnie Bulls in publicity matters. The first installment will be released there June 22.

The Thanhouser picture, "Robin Hood and Maid Marian," has been approved by the British trade critics for its historical accuracy, and its realistic settings and costuming.

Important New Theatres

Newcastle, England, has added another theatre to its forty already in operation among its 200,000 inhabitants. The new house seats a thousand, at prices of one shilling and sixpence. The machine has a 107-foot throw. One of the theatre's features is an elaborate tea-room. A theatre of the same size, the La Scala, opened in Aberdeen, Scotland, April 30.

Film Events in Italy

Cristofani & Company, of Genoa, Italy, have taken the exclusive Italian rights to the Famous Players productions.

Caserni, director-general of Gloria, is leaving that firm to be associated with Milano. His place will be taken by Del Colle, now of Savoia.

Dante Santoni, who founded the firm now known as Cines, is building a large factory in Rome, where under the brand name of "Santoni-Film," he will produce pictures.

A "Film Bourse" has been established in Vienna, on lines similar to those of "Tivoli" in Paris. The "projection centrale" is located at the Hotel Monopole. Manufacturers and exchange heads are supporting it loyally.

Ambrosio has just acquired the rights to the plays of a number of Italy's most popular playwrights, which that house will produce as photodramas.

Hooking Success with a Hairpin

By H. S. Purser

Keeping a Fresh Supply of Hairpins on Hand for Women Patrons Was Singleton's First Step Toward Catering for the Feminine Trade—"Win the Women's Favor; the Rest Is Easy," His Motto

"CATER to the feminine trade. After you get it, the rest will follow easily."

This is the trade slogan of M. D. Singleton, manager of the Crystal Theatre, Dallas, Texas, who believes in making the photoplay house just as attractive to the women as the commodity the "live" house-to-house canvasser sells.

Proof that Singleton has made a successful campaign for the patronage of the gentler sex lies in the fact that his theatre attracts larger crowds than any others of the score or more in a city of 120,000.

Without resorting to sensational advertising, street heralds or any other form of overworked publicity he has gradually built up a trade which is reaping rich benefits, simply by appealing to the ladies.

ONE morning when Singleton came down early he was met at the door by the janitor who seemed to be perplexed.

"Lan sakes, Mistah Singleton," the darkey began as he held forth a shoebox full of hair pins. "Look what Ah's collected from dishear floor. I'se been savin' dese har pins, but I dunno what to do wid 'em."

"Take 'em home to your wife," and Singleton had apparently dismissed the subject lightly.

But a few days later the semi-lobby of the Crystal Theatre was graced with an ornate dressing table. Singleton decided that the women who lost those hairpins needed more to replace them.

So he hit upon the idea of furnishing the dressing table with a large box of hair pins, every size and design. Other equipment included a generous supply of face powder, with the ever-necessary puff, and a comb and brush.

WHEN the theatre was opened, staid old Southern theatregoers were surprised to see neatly-dressed girl ushers instead of the usual "flip" boys. It was a saving to the management more ways than one.

Besides the economy, the goodwill of the women was acquired. It was simply a safeguard to insure courteous treatment and to prevent a disastrous disruption of feminine confidence.

This was perhaps the first time girls were ever introduced as theatre ushers in the South and the innovation proved highly successful.

"I figured that the girls would eliminate any possibility of bad etiquette," Singleton said, "and I knew it would prevent the disgusting practice of flirting carried on by boy ushers and girl patrons in many theatres."

ANOTHER unique idea introduced by Singleton is proving highly satisfactory. While in the employ of another owner, Singleton had started the publication of a weekly bulletin which was distributed in the theatre. It contained advance programs, descriptions of coming features and newsy bits of gossip.

Despite the fact that very few copies were left in the seats, the owner did not approve of his plan of spending nearly $10 a week for the printing of the bulletin and it was discontinued.

When Singleton took over the Crystal one of the first things he did was to make arrankements for the publication of a weekly periodical. After arranging he went to the owner and said:

"I WANT to take $20 a week from the earnings to defray the expenses of a weekly bulletin."

"Twenty dollars will buy a lot of things," the owner said, "but if you think it will help business, go to it."

Every patron of the Crystal receives the "Crystal Weekly" now mailed to his home. The mailing list is made up almost entirely of women patrons and goes into almost 5,000 homes.

When Singleton booked a picture which he thought would interest his Hebrew customers, he went through the city directory and secured an exclusive list of practically every Jewish inhabitant.

He then mailed a special edition of the weekly to them, giving a synopsis of the picture.

"SINCE I have started my weekly the receipts have jumped 20 per cent," Singleton explained, "and for that reason I know I am more than paying for it.

"You know, when a woman looks over an advance program and sees the name of a picture which appeals to her, she is sure to arrange with a neighbor or a relative to see the picture."

"Once you get the ladies to talking about your methods, the gossip will spread. And gossip often leads to action."

National Censor Raps Funkhouser

Cocks Tells Milwaukee Exhibitors What He Thinks of Chicago Methods—Urges Support of National Board—Predicts Rise in Prices

Special to The Motion Picture News

Milwaukee, Wis., May 20.

"THAT the National Board of Censors were unutterably opposed to the method used by Major Funkhouser of Chicago in censoring the film only for those under sixteen years and that he was dead against any form of official censorship because it is sure to be political censorship," were but a few of the things stated by Mr. O. J. Cocks, secretary of the National Board of Censorship during a recent talk that he gave local exhibitors, exchange men and some of the members of the local board of censors at the Plankington club room.

Owing to a misunderstanding as to the time the meeting would be called there was a rather small attendance, but all who were there were much interested in the talk. After he had finished, a number of questions were put to him, principally regarding his stand on the question of barring persons under a certain age from viewing white slave and drug pictures.

The question is being widely discussed in this city, as a number of theatres here have advertised an age limit very extensively. Mr. Cocks advised against it and warned exhibitors that they must take the opinion of the National Board, else there was sure to be a Federal censor.

During the discussion that followed the talk Mr. Cocks predicted that the high-price moving picture theatre—that is, ones playing exclusive features at 50 cents and $1.00—would soon be opened all over the country.

THANHOUSER ACTRESS TO WED CUMMINGS

It is officially announced that Irving Cummings and Mignon Anderson, of the Thanhouser forces, are engaged. Mr. Cummings, formerly of the Reliance and Pathé companies, has a large following among photoplay lovers. Miss Anderson is a blonde and plays ingenue leads with the New Rochelle company.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

GIVING HIS PEOPLE A COMIC "APPETIZER"

A NOVELTY in the entertainment of audiences during intermissions has been introduced for the first time in Cincinnati by Joseph Hennegan, manager of the Lubin Theatre on West Fifth street.

Mr. Hennegan has secured several films, from one to three minutes in length, which are interpolated among the stereopticon ads that are thrown on the screen. All are humorous.

The first is styled "Ladies, Please Remove Your Hats," and to the vast amusement of the audience, tells in animated pictures, the story of discomfort felt by two male patrons of a picture theatre when two large women, with mountainous creations of the milliner's art, take seats directly in front of them, and their great relief when the women indignantly comply with their requests to remove the obstacles to a clear vision.

On another of these short films, two women comediennes walk into the theatre and from the screen point out imaginary friends in the audience and cut such capers that they put the audience in a good humor for the more serious features that follow.

"I'd like more stuff like that," said Mr. Hennegan. "This is the first time it has been tried in Cincinnati, and if the manufacturers can furnish them, I know they will be taken up eagerly by most of the exhibitors."

A SCHOOL CHILDREN'S MATINEE

MANAGER KALISKA, of the Allendale Theatre, Buffalo, N. Y., planned one of the most original "stunts" so far inaugurated by local managers. On Friday afternoon, May 15, Mr. Kaliska arranged a special matinee for the pupils of School No. 26 to come to the Allendale and see "Evangeline." The pupils are studying this literary classic in their English courses and all were enthusiastic about the matinee.

Mr. Kaliska arranged to have Mr. John B. Mallard, of the Department of Public Instruction, come to the theatre on that afternoon and give a lecture in conjunction with the pictures. Tickets were sold to the pupils by the teachers.

This certainly put Manager Kaliska "in strong" with the pupils, who escaped from a few hours in school. It is announced that at future dates when instructive films play at the Allendale the special matinee will be in order.



THE ALLENDALE, WHICH IS ONE OF BUFFALO'S MOST BEAUTIFUL MOTION PICTURE HOUSES IN THE RESIDENTIAL DISTRICT

WANTED! A LIVE WIRE

Special to The Motion Picture News.

Wilkes-Barre, Pa., May 21.

ALTHOUGH the majority of exhibitors report excellent business, the owners of the Uno Theatre, this city, failed to do sufficient business to keep their house open, and as a result the house is now dark.

The Uno was placed on the market some time ago and several people investigated the proposition, but none seemed inclined to take it over.

The house is located on South Main street, some distance from the central city, and at one time was considered one of the best propositions in the city.

FEATURE ADVERTISING

"LUCILLE LOVE" is being shown to capacity business at the Colonial, Elmira, N. Y. Manager Buddington is advertising the series in a novel manner.

Gold-bordered, red velvet blankets with the announcement thereon, appear on the sides of two beautiful bay horses, which are driven through the streets by a man in livery seated in a swell outfit.

Bells attached to the harness make sufficient music to attract the attention of all but the deaf.

USING A BOYS' BAND TO BOOST BUSINESS

DICK KILGORE, house manager for the Colonial, the one of the three big Wilmer, Vincent & Appel theatres in Harrisburg, Pa., that is devoted chiefly to motion pictures, has been working all winter organizing a boys' band which has been brought to such a state of efficiency that he is ready to use it extensively now for advertising purposes.

The boys have been selected for their musical ability and they ap-

peared as an added attraction at the Colonial for the first time on May 18, 19 and 20. Mr. Kilgore is depending not only on the personal interest of the friends of the youngsters in all parts of the city as a means of attracting greater crowds to the picture shows during the summer months, but upon the enthusiasm the boys display in disposing of large blocks of tickets that they are selling among their friends and neighbors.

Mr. Kilgore leads the band and the instructor is Edward Fischler, head of the Orpheum Theatre orchestra. "Kilgore's Kolonial Kids," as the band is called, have just donned spotless white duck uniforms with shoes and hats to match. The boys look well and play well. The prospect of a trip to the Panama-Pacific Exhibition in San Francisco is being held up to the youthful musicians by the theatre management.

USING THE NEWSPAPER AS AN ALLY

THE managers of three Waterbury, Conn., motion picture theatres, the Scenic, the Princess and the Garden, have entered into an advertising scheme with a Waterbury evening paper that seems to work to the advantage of all concerned. Every Wednesday and Saturday this paper publishes a motion picture page, or half page, as the case may be, headed "Read the Stories First, Then See the Pictures."

On this page is given a synopsis of the motion picture plays to be given at the three houses, and just enough of the story is told to get the people interested and they go to the picture houses to complete the narrative.

The benefit to the newspaper lies in the fact that the three houses have ads on this page on the two days of the week that it is published.

Other exhibitors might try the scheme. If it worked in this city, undoubtedly it would meet with similar success elsewhere.

HIS "PERSONAL CONDUCTING" IS A HIT

SO great was the demonstration of approval which marked the return of Henry M. Marcus as director of an orchestra at the Lyric Theatre, Buffalo, N. Y., on Sunday, May 10, that it has been decided to make the Sunday concerts a regular Sunday feature. On these occasions Mr. Marcus will direct an orchestra enlarged to sixteen pieces.

The concert will be given in addition to the regular feature photoplays and all the incidental music for the pictures will be played by Mr. Marcus and his musicians. The Lyric is having great success with their feature, "The Perils of Pauline."

Stopping Suicidal Competition

How a Wise Buffalo Exchange Manager Persuaded Three Exhibitors to Standardize Their Programs for Their Own Good

Buffalo, N. Y., May 21.

A VERY interesting controversy was recently settled in Buffalo that will be of interest to motion picture men, and goes to show to what lengths some exhibitors will go in order that they may outdo their competitors.

In the South Park district of Buffalo there are three theatres, each with a five-cent admission price and of ordinary size. They are the Como, the Abbott and the South Park. All are in the same district and naturally must draw on a very limited territory.

Competition, of course, started long ago, but upon the building of the South Park, this competition became extremely strong until about two weeks ago each theatre was showing on an average of thirteen reels each day for five cents.

Patrons were becoming disgusted at sitting through such long programs, exhibitors were losing money and exchange men were kept at their wit's end thinking what to do to keep these theatres supplied with films. Each was going the limit to put the other out of business, but in fact, each was being slowly ruined.

At this juncture, Mr. Daniel J. Savage, manager of the local branch of the Mutual Film Corporation, stepped in. He asked each manager to come to his office at a certain time recently, giving each an invitation unknown to the other, so that there was a general surprise when at the appointed time these three managers all walked in at the same time.

For a few moments the atmosphere was not over cordial. But Manager Savage came to the rescue and, waving each to a chair in his office, he put the proposition up to them in a business-like manner.

He showed them that each was hurting himself and that before long the three theatres would have to close. Before the men left Mr. Savage's office that afternoon each had signed an agreement to show not more than four reels each day for five cents, and not more than six reels for ten cents, which is the admission charge on Sunday. Each promised to book no other attraction than motion pictures.

And so three theatres were saved to the South Buffalo motion picture patrons, through the courtesy of Mr. Savage, and a lesson learned by three managers who now see that there is a limit to competition.

Instead of bitter enemies, all are now the best of friends and are very warm in their congratulations to Mr. Savage for his diplomacy in getting them together and "cutting the Gordian knot." C. B. TAYLOR.

Plan State Convention in Wilkes-Barre

Pennsylvania Exhibitors Will Meet There June 23 and 24—Sessions to Be Open—Ball Will Close Convention

Special to THE MOTION PICTURE NEWS

Wilkes-Barre, Pa., May 21.

LOCAL motion picture exhibitors are making arrangements for the annual convention of the State Association of Motion Picture Exhibitors, which will be held in Wilkes-Barre June 23 and 24. A telegram has been received here from M. A. Neff, national president, announcing that the executive board of the state association selected Wilkes-Barre as the next convention city.

Seven cities had petitioned for the privilege of entertaining the convention, but the arguments put forth by Gilbert C. Miller, president of the local organization, succeeded in winning the annual meeting for this city.

There will be a large attendance, it is expected; the membership of the Philadelphia association alone being more than 600. Delegations from practically every city and town in this commonwealth will be present, it is hoped.

According to plans just announced, the convention will be held in the Redington Hotel. Firms manufacturing motion picture devices are already communicating with the association officers to secure booths at the convention hall.

The sessions will be opened to the public. It is the intention of the local committee to have the convention come to a close with a big ball, the proceeds of which are to be devoted to some charitable institution.

"Picturology" of all sorts will be discussed at the convention by the exhibitors. The discussions will not be limited to technical topics, but will have a bearing on the elevation of the picture drama, the educational side of the motion picture and so on.

The officers of the local association are Mr. Miller, president; Fred Y. Herman, secretary-treasurer; Edward Gallagher, vice-president. The last convention was held in Philadelphia.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*

Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest
PATENTS AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,096,284. Optical Instrument. W. A. Chapman.

1,096,411. Arc-Lamp. André Blondel and G. Dobkevitch.

1,096,642. Stereoscopic Ocular. C. Pulprich.

1,096,644. Luminous Effects. S. Sauberman.

1,096,691. Photography. F. Dessauer.

1,096,692. Photography F. Dessauer.

Australian Patents

11,420. Kinematograph used in conjunction with living persons. P. M. Newton, nominee of A. F. O. Clebsch and G. H. Reupke.

11,419. Screen for Kinematographic Pictures. P. M. Newton, nominee of A. F. O. Clebsch and G. H. Reupke.

French Patents

467,855. Stereoscopes. A. G. Mattey.

467,906. Shutters. L. Hermand.

467,909. Reproduction of colors. G. Jeanne.

467,988. Films. M. Werthen.

468,013. Printing. E. Contesse.

468,015. Apparatus for Theatrical Illusions. L. McCormick.

French Trade-Marks

750. "Megaphote." Photography. Ch. Regnault.

154845. "Le Ravissant Film." Cinematographic Films. Société Grisot & Cie.

154853. "Mondial Film." Cinematography. P. Scheib.

British Patents

971. Optical-Projection Apparatus. H. Dickinson and M. A. Dickinson.

1004. Photography. A. A. Brooks.

1036. Synchronizing Kinematographs and Phonographs. G. W. Ford.

1289. Photography. J. Klein.

1325. Liquefied Illuminating Gas. A. V. Lipinski.

1339. Kinematograph Films. F. Munie, T. Weck and H. Weck.

The last named patent covers a positive film for stereoscopic kinematography which is prepared by exposing a film under one film of a stereoscopic pair, bathing it in a solution of dye, fixing, washing, etc., then resensitizing it and exposing it under the second of the stereoscopic pair, bathing it in a solution of dye of a color complementary to the first, and finally fixing, washing, etc. The projected pictures are viewed through tinted spectacles.

German Patents

274,028. Cinematography. Huebner Bleistein Patents Company.

273,946. Printing. H. and T. Weck.

272,013. Cinematography. B. Bruns.

272,162. Chemicals. Ch. Fabrik.

272,016. Photography. Huebner Bleistein Patents Company.

Italian Patents

421-61. Cinematographic Device. Bruns Bernhard.

421-47. Natural Colors. Cerri Ginseppe.

421-105. Cinematograph. Max Hansen.

421-35. Orchestra and Cinematograph. Meester Film.

420-232. Cinematography. Prevoste Attilis.

421-11. Fire-avoiding device. Zandini Ludovico.

(138,442). Film. Silvio Cocanari.

423-174. Natural colors. Boris Boubnoff.

423-9. Color Cinematography. C. L. Brasseur.

423-207. Cinematography. Enrico Cortese.

423-209. Talking Pictures. Ivo Crocchi.

422-238. Stereoscopical Cinematography. Carlo Frascari.

422-215. Cinematograph. Quasapic Company, Inc.

New Zealand Patents

33,920. Advertising Device. C. A. Ripper.

34,146. Screen for Displaying Cinematograph and other Pictures. P. M. Newton.

34,147. Production of Cinematographic and other pictures in conjunction with living persons or material bodies or objects. P. M. Newton.

Trade Notes

Slide Ink

The Transpero Fluid Company (not inc.) of Chicago have forwarded us a bottle of red slide ink for approval. We tested it in various ways and are glad to inform our readers that the ink was found satisfactory.

The company produces red, blue and green inks and guarantees satisfaction.

Cements

We received a sample of film cement from J. H. Snyder, of Arapahoe, Neb., which did not absolutely satisfy the requirements, when tested.

We must also add that we cannot recommend Mr. Snyder's product owing to the fact that he only proposes to sell his formula and not his goods and this is contrary to our policy, which is give our friends formulas free of charge.

New School in Turin

Particulars of the cinematographic school at Turin, just published, indicate an intention on the part of its directors to teach cinematography from A to Z, in all its ramifications. Both sexes will be admitted, and the course is divided into two main parts, theoretical and practical.

Intended particularly for actors, it lasts three months. Besides courses in make-up, posing, individual and group acting, and pantomime, there are optional courses in out-door sports, including automobiling (!), "society life," gymnastics and fencing, the mechanical side of picture-making, costuming and etiquette.

CAPITAL FILM MEN ORGANIZE

Washington, D. C., May 21.

The Exhibitors' and Exchangemen's Social Club has been formed in this city, consisting of many local film men.

Among those who have sent in their applications for membership are the following: A. H. Dresner, Harry Crandall, Joseph Morgan, M. Davis, John J. Payette, F. Brickner, D. O'Brien, T. M. Moore, M. Coleman, J. K. Moore, W. Moore, T. M. Eastwood, Charles Plunkett, J. Anderson, S. Greenberg, S. J. Mayer, J. L. Yates, W. Harris, E. Frazier, A. C. Joy, D. Holland, H. De Dell, Ira J. La Motte, S. Shippman, W. P. Herbst, N. Stein, F. Glasser, F. Stein, H. Osborne, C. L. Linz, G. Barrett, D. Goldsmith, A. J. Bachrach, E. Robb, D. Irvin, F. Alvine, L. Malinsky, W. Gain, H. Wolf, S. Flax, L. Engle, M. Herrman, N. Weiser, J. Healy, F. Painter, F. A. Clark, G. Smiley, B. W. Weissblatt, Louis Glaser, and D. Myers.

DECORATE YOUR SCREEN

"The Theatre Beautiful" has come to be a thing of practical value to the exhibitor of the present day. And among the most serviceable devices for beautifying the theatre are the Schroeder art flowers, made by the Schroeder Art Flower Manufacturing Company, of 6023 Superior avenue, Cleveland, O.

Window boxes for lobby display and for the stage boxes, electric stage flowers for use around the screen, and electrical floral hanging baskets are among the numerous novelties put out by this concern. Palm trees, decorative leaves, table baskets, incandescent decorative flower shades are also made in a variety of designs. Grapevines and clusters, electrical roses, wistarias and poinsettias are also to be had.

All the electrical ornaments made by this company are guaranteed to be absolutely fireproof and waterproof.

WHAT'S THE MATTER HERE?

Detroit, Mich., May 21.

The Detroit "Journal" has cancelled its arrangement with members of the Detroit Exhibitors' League whereby the newspaper published daily the programs of the theatres and the theatres ran a slide calling attention to this publicity in the "Journal."

The business manager of the paper complained that too many of the exhibitors were neglecting to run the slide and that the results did not warrant the space and labor given by the newspaper. Such an arrangement on a part cash basis might have been more satisfactory as a business proposition.

Kerrigan's Double "Stars" (?) in Albany

Announces Himself as "J. Warren Kerrigan of the General Film Corporation," Arranges for Some Big Features, Then—Presto! He Vamooses

Special to THE MOTION PICTURE NEWS

Albany, N. Y., May 22.

THE inhabitants here are wondering who the man was who appeared in the city a few days ago, representing himself as "J. Warren Kerrigan," and making arrangements for the staging of a number of motion picture dramas. The pictures were never staged nor did the so-called Kerrigan show up again. The man's motive is not known, for he derived no benefit from what he did.

A pleasant-talking man went to the Ten Eyck Hotel on May 7, introducing himself as J. Warren Kerrigan, of the *General Film Corporation.* He wanted to arrange for rooms for his company, which would come to Albany Sunday. He told the manager he was about to arrange for the staging of several dramas, using the public buildings of Albany for a background. Some of the stars he was to have with him were Alice Joyce, Mary Fuller and Robert Leonard. Satisfactory arrangements were made for the rooms, for which the man gave a draft on a San Francisco bank for $1,125.50, signing it "J. Warren Kerrigan, *General Film Company.*"

He then went to an automobile firm and arranged for the delivery of several machines, to be used in the dramas. He had the proprietor take him out for a short ride, and while on the ride explained several scenes that were to be enacted and the part the auto would play.

The man next went to the newspapers, where he unfolded his full plans. The first drama was to be "The Politician's Reform." It was to be a six-reel affair, with Mr. Kerrigan taking the leading role. Many of the scenes of the play would take place in different parts of the capital. Governor Glynn would also appear, the man declared. He said when he wrote the play he had Albany in mind, and as all the scenario was here, decided to give the people of that city a chance to see how the pictures were made.

A big war drama was also on the bill, and this was to take place about six miles outside the city limits. In this drama he intended to hire several hundred local people to take part.

Everything was expectancy in the capital city, and when the man failed to show up on Sunday there was much disappointment.

The hotel people got in communication with the General Film Producing Company in New York and received the following telegram in reply:

"J. Warren Kerrigan made no arrangement with us."

People who saw the alleged Mr. Kerrigan and have seen the popular Universal star on the screen several times, claim that if the man who visited Albany is not Kerrigan, he is his double. Needless to add, the real Mr. Kerrigan is one of the Universal's stars.

CONVENTION IN CAROLINAS A SUCCESS

Special to THE MOTION PICTURE NEWS

Charlotte, N. C., May 20.

The exhibitors of North and South Carolina to-day organized here the Carolina Motion Picture Exhibitors' Association, after they had participated in a motion picture exposition held in connection with the annual twentieth of May celebration. The exposition was the first thing of the kind ever held in the Carolinas.

The officers of the association are S. A. Lambert, Fayetteville, N. C., president; W. E. Stewart, Concord, N. C., first vice-president; L. B. Davis, of Raleigh, N. C., second vice-president; Otto Haas, Charlotte, N. C., secretary; E. May, Burlington, N. C., treasurer. H. R. Mason, of Goldsboro, was made a vice-president of the Motion Picture Exhibitors' League of America.

Six delegates were appointed to attend the annual convention of the national organization in Dayton, O., in June. They were: S. A. Lambert, of Fayetteville; H. R. Mason, of Goldsboro; Floyd Goodrich, of Durham; L. B. Davis, of Raleigh; M. W. Jordan, of Laurinburg; R. A. Cooper, of Statesville. Alternates to the annual meeting are: A. L. Parides, of Wilson, N. C.; W. H. Hendricks, of Durham, N. C.; J. Rosenthal, of Raleigh, N. C.; Tate Powell, of Charlotte, N. C.; E. May, of Burlington, N. C.; W. D. Simmons, of High Point, N. C.

The new organization will hold its first meeting at Fayetteville, N. C. Delegates to the annual convention of the national organization at Dayton were instructed to vote for M. A. Neff, for re-election to the presidency of the national organization.

J. M. Bradlett, who planned the convention, will leave shortly for Pennsylvania. At the exposition feature pictures were shown and motion picture apparatus of every kind used in the business was displayed.

M. B. HOOD.

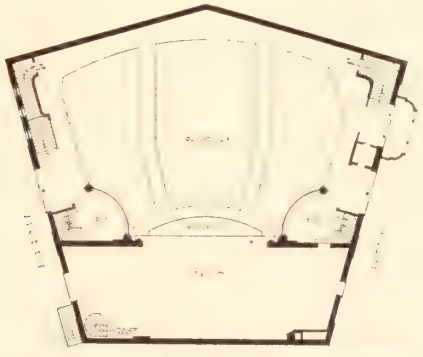


The Theatre: A Criticism

THE theatre herewith illustrated was built by the writer as architect and owner, designed and leased for the purpose of a theatrical and vaudeville house. It is now used almost exclusively for motion pictures. This article describes the house as designed, with observations as to how the new lessee is not getting its maximum value out of it as a picture house and how conditions might be improved.

The writer believes that the facts may be applicable to many present-day installations and the article therefore a benefit to the reader.

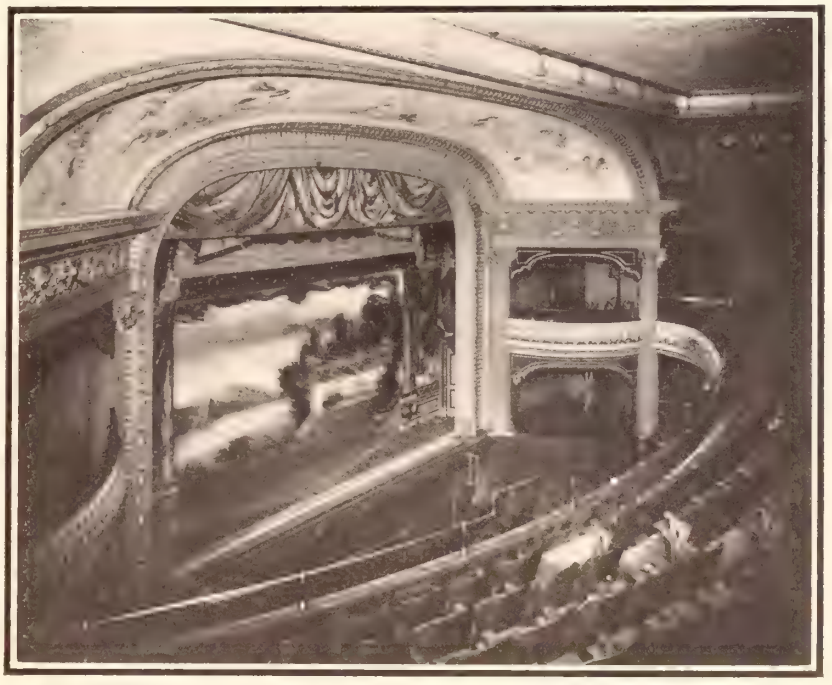
The plan shows a symmetrical, yet peculiar piece of property which extends from street to street. The city ordinance demands that exits be provided on two opposite sides of the house and that, where a balcony is part of the theatre, the space or alley to either side must not be less than seven feet.



GROUND PLAN OF COURT THEATRE

That every part of the valuable land may be occupied, the house was designed that the two street frontages shall be the sides of the house. The entrance is on the more important street.

The vestibule is unfortunately exceedingly small, as it serves both the auditorium and the balcony. The space allotted to the same was all that could be spared. It served quite well all that was required of it when the house had but one afternoon and one evening performance, and when the seats were couponed.



VIEW OF STAGE, COURT THEATRE, FROM BALCONY

The shape of the plan is most ideal for the purpose for which it was designed. It is a shallow, wide, fan-shaped auditorium and balcony, and brings all the patrons close to the stage, and makes all the seats of equal value.

ITS acoustical and optical properties are perfect, no matter in what part of the house the patrons may be in or in what part of the stage the performer is located. The softest sounds of the violin or voice are distinctly and clearly heard from every seat in the auditorium, and a perfect view of the stage is obtained.

The front rows of the auditorium are not depressed, as is often the case, to the extent that those occupying the front seats cannot see the floor of the stage. Every line of sight from the rear of the house to the high points of the stage are highly satisfactory.

Performers who have traveled throughout the country have claimed this little house from every standpoint of architecture and construction highly satisfactory.

The stage is 20 feet deep and 60 feet wide, clear of all obstructions. It is equipped with all necessary paraphernalia, such as scenery and house properties required for complete productions.

The dressing-rooms, six in number, are provided under part of the stage.

THE heating and ventilating plant is located under a part of the stage and consists of low pressure steam boiler, a large fresh air induction fan which receives the fresh air from above the roof of the theatre through a large duct and then forces it over heating coils to various parts of the house.

There are several additional exit fans which suck the air, after it has been used, from the various parts of the auditorium and forces it outdoors. With the proper use of the system, the air is kept perfectly clean.

The high-pressure sprinkler system as well as the fire stand-pipe and aux-



VIEW OF ORCHESTRA AND BALCONY, COURT THEATRE, FROM BOX

iliary fire appliances, provide all necessary protection in that line. There are two exits from the stage to the streets, one from the heating plant, one from the dressing-rooms, and numerous exits from the balcony and auditorium direct to the streets.

The decorations are in a soft blue, high lighted with cream, silver and polychrome stencil work.

The house has been seated with birch veneered upholstered seats and backs, designed so that at no place between any seat and an aisle any more than six other seats intervene. The capacity of the auditorium, balcony and four boxes is nine hundred. The auditorium floor has a gradiant which gives a perfect line of sight from all seats above the heads of those in front to the stage.

Toilet accommodations are provided off both the auditorium and balcony floors for both sexes.

The construction of the building is absolutely fire-proof in all parts.

THE house is now leased by a motion picture company and has prospered since its occupancy. Few expensive features are produced, though the competition in the city is as hard as almost any place in the country. The lessees do not feel the necessity of changes because the house has met with such great success with its present equipment.

The writer criticises mainly the details as to the screen and its setting. At present there is employed a plain canvas-painted screen not secured against vibration or swaying; it is located just in back of the first tormentor, which is about three feet to the rear of the proscenium arch.

The throw from the booth to the screen is so sharp downward, that the picture has an excessive keystone effect. The top of the picture is seen by those who stand to the rear of the seats in the auditorium, but the edge of the balcony comes so close to the line of sight that it is annoying. The screen has no masking.

In this proposition, a wonderful advantage and betterment would be obtained by furnishing a patent reflecting screen, and setting the same at the rear of the stage, about seventeen feet further back. This setting would immediately make the throw from the booth to the screen at a decidedly different angle, obviating most of the keystone effect.

At the rear of the stage it could be made stationary and any swaying or vibration would be done away with. The line of sight from all parts of the house, as well as from those standing to the rear of the auditorium seats, would be improved.

The screen should be masked in blue velour to match the decorations. The stage wings and borders could be made of the same material, thus setting the picture as it were in one large handsome shadow box.

We trust that exhibitors will understand these criticisms and the importance of the same, that they may likewise seek betterment of conditions that they control. NATHAN MYERS.

NEW WORCESTER HOUSE

Worcester, Mass., has a new motion picture theatre, seating eight hundred, on Summer street. Pat Boyle is the manager.

AN ALL-ROUND ADVERTISING MAN

More and more the rapid evolution of the film industry demands good advertising men. This is equally true of the manufacturing and exhibiting ends. But—particularly in the manufacturing end—an advertising man is greatly strengthened by a working knowledge of the film business.



ELMER J. McGOVERN

Elmer J. McGovern, publicity manager of the New York Motion Picture Corporation, whose interesting copy on Keystone, Kay-Bee, Broncho and Domino releases has given these excellent brands a new prominence in the trade, brings to his work both advertising and film experience. He has made a close study of exhibiting conditions and knows the exhibitor's needs in an intimate and practical way. Through his affiliation with several motion-picture trade journals, Mr. McGovern acquired a broad insight into the general lines of the industry, and added incidentally to his advertising experience.

His already rapid advance in the field he has chosen and likes so well is proof enough of his successful future.

ASTOR WILL BUILD FILM THEATRE

Plans have been filed for building a one-story photoplay theatre for Vincent Astor, on the northeast corner of Eighth avenue and 149th street, New York City. It will have a frontage of 103.6 feet and a depth of 100 feet.

Lorenz F. J. Weiher is the architect, and has placed the cost at $25,000.

Putting New Life into "Dead Ones"

By T. A. Huntley

The Advertising "Stunts" That Ed. Pearce Invented to Resurrect Broken-down Houses Are As Original As Many An Exhibitor Ever Used—And They Were Winners

IN March, 1909, after having been laid up for a whole year with an injury to my right leg, I went back to the market in Butte where I had been employed when I got hurt, to apply for my old position. The cashier asked what I wanted and I told her I was looking for my old job again.

"Why, you're crazy," she said, "to go back to hard work," and when I asked her what she thought I was going to do for a living she said, "Get a job singing in a picture show—you've got all those other singers cheated to death."

I walked out of the market and stood on the street curb thinking it over. I had a fair baritone voice which I had used chiefly for my own and my friends' amusement, with occasional ventures before the public, and I finally decided to take a shot at it.

I lost no time in hunting up Mr. McKenzie, the shrewd Scotch manager of the Park Grand Theatre, situated where the New American Theatre now stands. I told him I was a baritone singer looking for a job, and was instructed to come back at four o'clock for a tryout.

The upshot of it was that I went to work at the Old American Theatre on Main street that same night at a salary—I called it a salary then, although earning several times that now—of $15 a week.

IT was not long after I went to work until McKenzie, who was one of the whitest men I've ever worked with, advised me to learn to lecture on films. Soon, with lots of practice, I became proficient enough to draw down a substantial increase in pay. That was my introduction to the motion picture business.

In the course of events the Montana Amusement Company bought the theatre and I managed to hold my position through the deal. They decided to remodel the house and sent me to Red Lodge, a coal camp in the southern part of the state, to manage a theatre which they had recently put on their circuit.

It was a blue day when I drifted into that little mining town and looked over the situation. The theatre was in bad shape and apparently crowded off the map so far as business was concerned.

But I have never been a quitter,



THE GEM THEATRE, BILLINGS, MONT., AND ONE OF MANAGER ED. PEARCE'S NOVEL ADVERTISING STUNTS

Standing beside the auto (left to right) are Manager Pearce, J. H. Cole, operator, and George E. Perfect, organist.

and after thinking it over I came to the conclusion that here was a real test of my abilities—here was my chance to make good if I had itin me.

THE first thing I did was to induce the company to remodel the front, and when that was done I started out after the business.

I used the newspapers to advertise my program, employed handbills freely and never overlooked a chance to put on a freak street ad.

I liked the street ad idea best of all, and five years at the game has confirmed my judgment that it is as good a medium of publicity as anything that can be found, admitting at the same time that a business cannot be built up on that alone.

Almost from the start I got people interested, and it was not long until I was playing to capacity.

But don't think for a minute it was all a bed of roses—it wasn't so easy as it sounds. It was a fight in which I was compelled to use every resource at my command, and I had exceptionally strong competition for a small place.

I remember one night the other house had a three-reel feature on that was drawing quite a crowd. I had only an ordinary program.

I had to cut in on that crowd somehow, so I took my piano out into the lobby, engaged three extra musicians besides my trap-drummer and gave the public some first-class music. That kept the crowd in front of my theatre, while at the same time I showed to capacity inside.

ANOTHER time I had a feature Indian picture I wanted to play up pretty strongly, so I got some Indian blankets and some "war paint" and took my operator, trap-drummer and a couple of other fellows who didn't object to making fools of themselves and converted them into real Indians.

I must include myself in the bunch also—I was fortunate enough to secure a genuine Indian war-bonnet, buckskin vest and pants and a very loud blanket, and I flatter myself I made the real Indian chiefs on nearby reservations look like imitations. After all that I got hold of an old stagecoach, fixed up some signs and "worked" the town all day.

You might think this was time and trouble wasted, but if you did you would be badly mistaken. The natives thought the world had come to an end—they turned out in droves to see us. I had on such a good makeup

that I stood at the door that evening taking tickets, and of the three hundred who passed in before the second reel was over, not one knew or could guess who I was.

I was due for a song after the second reel, and as it was impossible to get through the crowd to the singers' booth I had to go around to the rear door. As soon as I started to sing the game was up—I shall always remember the "hand" I got.

Just one more incident of my first experience as a manager, to illustrate the character of the obstacles I had to overcome. The great majority of the population of Red Lodge were Finlanders.

They had a picture theatre of their own and were doing quite a business, and in order to get some of their money—for they were miners and earning good wages—I procured the services of a young fellow who could translate English into Finnish and had handbills printed in the Finnish language. The result was that I got a whole lot of their business.

SOME time later the president of the company transferred me to Great Falls, the second largest city in the state, and upon my arrival instructed me to take charge of a new theatre which was to be opened in a few days.

Well, the general manager was there on the opening day, Sunday, and as usual I was the canary bird. We got away to a good start and I was preparing to settle down to build up the business in my own way when I received a jolt from an unexpected quarter that nearly took the wind out of me.

It was the second day of my connection with the theatre. The general manager called me into his office.

"Mr. Pearce," he said, "you will be expected to lecture a reel every show and also lecture a travelogue. As we are going to charge ten and fifteen cents admission it is up to the management to give the public a little more for its money than our other house." The company owned another theatre on the same street, in the block below.

Now to my notion the lecturing gag was a thing of the past, and when I was asked to lecture I flatly refused, giving the general manager my reasons. The other theatre they controlled was just a common store building and a regular dump of a place, managed by a street carnival "spieler," who wanted the new theatre, as he called himself a good lecturer.

WELL, he got the job and I took the dump show-shop. It rather took the ginger out of me for awhile, but I finally braced up and started to work in genuine earnest.

I staged a lot of street ads that made the town sit up and was rewarded with capacity houses, while my friend up street was compelled to cut out the fifteen-cent admission. He did so without advising the company, and when they learned of it he "got his" in short order.

He quit soon afterward and the president of the company came up to see me about taking charge of the new theatre.

I am frank to say it did not take me long to refuse. They thought they were putting in a better man than I when it was first opened, and while I could see they had come around, my pride would not permit me to accept their proposition at that time, so the day the president went away found me still in charge of the old house at a little larger salary.

A local man was put in charge of the new theatre, and he came out the next morning with a big display announcement in the newspapers to the effect that he catered to nothing but the better class of patronage—an advertisement that came very near putting a padlock on the door of his house, for the live picture-show man knows that if he caters to nothing but the cultured people of Montana he will starve to death.

I learned as one of my first lessons that it is the laboring people who swell the night's receipts in the box-office.

A few weeks later the president brought a prospective buyer to the Falls. He gave him his choice of the two houses, and to avoid making a mistake the buyer stayed there a week, going from one theatre to the other and comparing the crowds and expense of operation. He soon made up his mind to buy the old one.

There was only one thing for me to do then—it was up to me to take the new theatre. The house was taking in on an average of $20 a day, with an expense of $42 a day, but in less than ten days after I took charge of it the receipts were running between $80 and $90 a day. I am not boasting—I am merely stating facts.

TO show how some managers fail to see an opportunity when it is literally thrust at them, one night while I was playing at Great Falls a showman drifted in with two trained ponies. He had been turned down at the larger houses and as a last resort came to me at the old theatre, which I was then running.

I had no stage, and when he spread his photographs before me I got him down to what I considered a reasonable price, engaged him for three days, put in a false stage and had three thousand tickets printed, reading: "This ticket and ten cents good for a ride on the ponies at the matinee Saturday afternoon."

I sent one of my ushers with the man who owned the ponies to make the rounds of the schools. Each took a pony and made the complete circuit, giving the tickets away. The children were attracted by the ponies, which wore bright red velvet blankets bearing their names embroidered in gold, and of course weren't happy until they got the ten cents to go to the matinee and ride the ponies. Saturday afternoon the theatre was so jammed and the streets outside so crowded that extra police were detailed to the scene to keep the sidewalks clear.

After I had put the new theatre on a solid basis, the wanderlust seized me and I went back to Butte and worked under General Manager Bill Cutts, of the New American Theatre. But soon discovered that I was expected to follow the amateur suggestions of a lot of women.

The following day I left for a tour of the state with state's-right feature films and made big money. It was while on this tour that I selected Billings as the livest town in the state and decided to settle down here.

THERE'S one point I can't emphasize too strongly, and that is this—interest the kids. Most managers agree that children are among their best patrons, **but I don't think they fully realize how big an asset they really are.**

Wherever I've gone I have catered to the children of the community, and I find I can interest lots of the parents through them. As an illustration of my methods, I gave a free matinee for children under sixteen, when a quarantine was lifted in Billings recently, and it wasn't possible to find seats for all who came.

That and freak street advertising are two of the principal factors in my success, if such it may be called.

If I were to make another suggestion, I should pound on that recognized factor in success in any line of endeavor—**always give the public a square deal.** If I advertise anything, the public knows I have it, for I never advertise unless my program is worth while. People learn to know and appreciate this.

Don't imagine that I think I've reached my limit or can't learn any more about the motion picture business. I honestly believe I have a fair start toward success, and in the next few years hope to accomplish far more than I have in the past, but as for that, the future alone can tell. I can only say that it's a great game and one which I thoroughly enjoy.

The Motion Picture News

MOVING PICTURE NEWS EXHIBITORS' TIMES

Published Every Week by

EXHIBITORS' TIMES, Inc.

220 West 42nd Street, New York City

Telephone Bryant 7650

Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

WM. A. JOHNSTON.....Editor
MERRITT CRAWFORD.....Managing Editor
LESLEY MASON.....News Editor
E. J. HUDSON.....Circulation Manager
E. KENDALL GILLETT.....Advertising and Business Manager

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $3.00, Foreign $4.00 per year.

ADVERTISING RATES on application.

Copy for next issue must reach us by Wednesday 11 a. m.

For Releases see Pages 74, 76, 81, 82

For Buyers Guide See Page 71

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX May 30, 1914 No. 21

WITH a view to ascertain how far THE MOTION PICTURE NEWS is meeting the needs and wants of exhibitors, a postal card canvass was recently made of the field. One of the cards was sent to President M. A. Neff of the Motion Picture Exhibitors' League of America.

His reply is reproduced here.

Mr. Neff's suggestion is somewhat late and therefore superfluous.

Mr. M. A. Neff,
1003 Mercantile Library Bldg.,
Cincinnati, Ohio.

This Space is for Criticisms and Suggestions PLEASE FILL IT UP

Print the truth?

THE MOTION PICTURE NEWS has printed *all the truth* obtainable, from whatever quarters it was obtainable, on every subject discussed in its columns.

THE MOTION PICTURE NEWS has never declined to print the *truth*, or any man's *honest contribution to the truth* in regard to any subject.

If, however, Mr. Neff believes that his facilities for obtaining the *truth* on any subject are superior to those of THE MOTION PICTURE NEWS, and that he is in possession of *truth* which, in justice to somebody, should be made public, THE MOTION PICTURE NEWS will publish it with pleasure, as it has done with all *truth* that has come to its attention in the past.

Universal's Hat Is in the Ring

Editor's Note.—The following editorial is reprinted from the current issue of the "Universal Weekly." Of such vital interest is the subject discussed, "Censorship," to every exhibitor and producer, that THE MOTION PICTURE NEWS *believes the attention of all whom it concerns should be called to Mr. Laemmle's article. It will be found under the title, "Straight-from-the-Shoulder Talks, No. 34."*

"EVERY big industry in the United States at some period in its career is told to 'throw up your hands' by the human leech known as the Political Grafter. The railroads have had the hold-up pistol shoved under their noses. So have the insurance companies. So has every other line of business that looks prosperous enough to be held up.

"Evidently, it is now the motion picture man's time to be stuck!

"The bills now before Congress, providing for a *political* national board of censors, are the first indication.

"Don't imagine for a moment that these bills are of no interest to YOU! Don't imagine that they won't affect YOUR pocketbook, for they will!

"If a political board once gets control of the motion picture business, the manufacturers will be the first to suffer, of course. But the manufacturers will be compelled to make up their losses by raising the price of film to exchanges. And the exchanges, in turn, WILL HAVE TO RAISE THEIR RENTAL PRICES TO EXHIBITORS.

"IF the exhibitors, in turn, could get even by CHARGING THE PUBLIC A HIGHER ADMISSION FEE THAN AT PRESENT, they would not feel the evil effects of the proposed new laws. But you know mighty well that the only way you can raise your admission fee is by *giving the public better shows.*

"So you may as well face the disagreeable fact right now that THE EXHIBITOR WILL EVENTUALLY BE THE GOAT if these vicious new laws go into effect.

"That is why I came out openly last week and urged you to FIGHT TO KILL THE BILLS. I asked you to ASK YOUR PATRONS TO SEND A PROTEST TO THEIR SENATORS AND CONGRESSMEN. I meant every word of it and I repeat the advice to-day.

"Your part is easy. Lest you forget it, I repeat:

"FIRST, write a letter or a telegram to the senator and congressman from your district protesting against the passage of Senate Bill No. 4941 and House Bill No. 14895.

"Second, ask every employee in your theatre to do exactly the same thing.

"Third, ask YOUR PATRONS TO DO PRECISELY THE SAME THING. You can explain the situation to your patrons by means of slides, just as I told you last week. Or you can print notices on your program. Or you can talk to the people as they enter or leave your house. Do this day after day. Don't let up. Don't do it once or twice and then imagine that you have saved your flag and country. Keep everlastingly at it.

"*This is serious, gentlemen!*

"Remember, the proposed Political National Board would first pass on films (for a fee) but they would still have to be passed by state and local boards It means a double or possibly a triple censorship and SOMEBODY'S GOT TO FOOT THE BILL.

"It's better to *boot* the bills now than to *foot* the bill afterward!

"The Political Hold-up Man is loading his gun. Which are you going to do, TAKE HIS BULLETS AWAY NOW or let him load them into his gun, stick it behind your ear and growl, 'Hands up!'"

"MYSTERY" THEATRE PUZZLES ROCHESTER

Special to The Motion Picture News.

Rochester, N. Y., May 20.

This city is in the peculiar position of witnessing a theatre being built without knowing to what use it is to be put when completed. Conjecture says that it will be devoted to motion pictures on a large scale, but so far those interested in the project have not announced their policy, and, so far as is known, they do not really know themselves what it is to be.

The theatre was started about five weeks ago, at the corner of East avenue and Chestnut street. The prime mover in the enterprise is George E. Simpson, who made a success with the Hippodrome, one of the first Main street houses. With Mr. Simpson the C. B. Keith interests are associated. The Keith interests may decide to try vaudeville in the theatre, while it is well known that Mr. Simpson, because of his success in the picture field, would like to put in pictures on a larger scale than has been attempted thus far in Rochester.

Several buildings on the site were torn down after a large price was paid for the ground. The site is in the highest priced district in the city. There is space enough for a theatre to seat 2,200, and it is announced that a building with that capacity is to be erected.

KENTUCKY DERBY FILMED

Louisville, Ky., May 20.—The Kentucky Derby, which was run in the presence of 40,000 people, brought a big crowd to Louisville, and increased attendance at the theatres will be in evidence for a few weeks, during the time that the thoroughbreds are running. Many of the visitors are from the rural sections, and make a holiday of their trip to Louisville, and the movies of course get a considerable proportion of their attention.

The Derby was put on the film for Alf Oldham, a local exhibitor, the work being done by the Industrial Motion Picture Company, of Chicago. The day was clear and the crowd a record-breaker, and it is thought that the pictures will make a great hit when exhibited. Old Rosebud, said to the greatest three-year-old since Colin, won the Derby. Out of all his starts, he has been beaten but twice, finishing second each of those two starts.

Speaking of racing recalls the fact that Henry Strube, treasurer of the Kentucky Motion Picture Exhibitors' League, and owner of the Empire and Sun theatres, of Louisville, won a big sum last year on Donerail, a long shot which won the Derby at odds of 91 to 1. Mr. Strube did not have an opportunity to repeat this year, for Old Rosebud was too great a favorite.

Art and Pictures United by Lasky

Wilfred Buckland, Former Associate of Belasco, Engaged as Artistic Director —Realism Will be Abandoned—Higher Forms of Suggestion to be Employed

"MY aim will be to produce artistic pictures, to produce visualizations on films as an artist produces his visualizations upon canvas.

"Too many picture productions of the present day are only commercial photographs, accurate and clear in detail, but with no artistic value or meaning.



WILFRED BUCKLAND

"I am entering the motion picture field, because that field offers what the stage does not—an opportunity to create new methods of production to take the place of those which we have outgrown.

"And I have allied myself with the Jesse Lasky Feature Play Company, because, even in the picture field, I have found no other firm open to conviction as to the value of untried methods, no other firm where I can have the freedom and co-operation necessary to put these ideas into practice. And these ideas I believe necessary to the future of the motion picture."

There, in a few words, are Wilfred Buckland's reasons for bringing to a close years of association with the foremost theatrical managers of twenty-five years—among them Augustin Daly, Charlie and Daniel Frohman, and David Belasco—and assuming the position of artistic director for the Jesse Lasky Feature Play Company.

Imagine a man who is at once artist, illustrator, interior decorator, architect, electrical engineer and stage director and you have Wilfred Buckland. The stage settings and mechanical effects for "Omar" this season, and "The Poor Little Rich Girl" last year, are his devising. While with Belasco, Mr. Buckland created most of the lighting effects for "The Darling of the Gods," "Adrea," "Du-Barry," "The Girl of the Golden West," "The Rose of the Rancho" and other productions. The architecture, color scheme and interior decoration of the Belasco Theatre, Forty-fourth street, New York, are his. The "baby spotlight," as it is called, was his invention.

MR. BUCKLAND'S numerous and varied talents will henceforth be devoted to the Lasky productions. He makes no pretense of concealing the reasons for his choice. The big producing concerns, he discovered, are bound by hard conventions. They resent the introduction of new ways and means. The progressive, far-seeing spirit necessary to the carrying out of his ideas he found in the Lasky firm alone.

As artistic director, Mr. Buckland will co-operate with Cecil De Mille, whom he has known intimately for a number of years. To make every element of the pictures contribute to revealing the mood and sentiment of the scene to the audience will be Mr. Buckland's aim.

"On the stage," said he, "realism has gone as far as it can. Detail has been multiplied until it has ceased to convey a meaning. The old method is outworn; the new—so successfully used in Europe by Reinhardt and Gordon Craig—has not yet been adopted. The same is true of pictures.

"The mere physical, photographic reproduction of life is paramount now and it has already begun to outlive its usefulness. The result has been commercial photography instead of artistic visualization of dramatic events.

"The higher forms of appeal to the imagination, through artistic suggestion, must be brought into play. I used them in 'Omar.' I shall put them into practice in these productions. The result, I believe, will be a new source of strength and popularity for the pictures."

Mr. Buckland is already on his way to the Los Angeles studios of the Lasky Company. Here he will familiarize himself thoroughly with every detail of picture production, before attempting to perform his new duties.

THE PROOF OF THE PUDDING

Tabloid Testimonials Which Indicate How the NEWS is Leading the Other Papers in Motion Picture Field in the Effort to Meet the Needs of the Exhibitor

MOTION PICTURE NEWS,
220 West 42nd Street,
New York City, N. Y.

Gentlemen: I think your paper is very fine and the suggestions in it are worth a great deal to any one connected with the motion picture play theatres in any way.

Very truly yours,
ALBERT HAUBRICH,
Clarksburg, W. Va.

Fine reading in your magazine—it is a great help to me.

Very respectfully,
R. W. HANKE, Mgr.,
Studio Theatre,
Bridgeport, Conn.

In my opinion, you certainly know the tastes and needs of your readers.

Very truly yours,
JOHN HYNEK,
Cedar Rapids, Ia.

Find enclosed $2.00 for one year's subscription to one of the best motion picture magazines on earth, something that every exhibitor should have if he is a live one.

Yours very truly,
L. G. BISSINGER, Mgr.,
Queen Theatre,
Dallas, Tex.

Please begin my new subscription with the tenth number of the ninth volume as I don't want to miss a number, and oblige,

KENNETH ROBERTSON,
Airdome,
Fowler, Indiana.

I am a constant reader of your paper and as soon as my subscription runs out I am going to renew it, as it is valuable to me. I have received many good suggestions from your paper which have helped me greatly.

Your very truly,
LEO J. FORHAN, Mgr.,
Griffin's Theatre,
St. Catharines, Ont.

I acknowledge the receipt of your sample magazine and thank you. I have read same with extreme interest.

Yours truly,
M. H. GOODMAN, Mgr.,
Isis Theatre,
Houston, Texas.

The Gem certainly thinks lots of your publication.

Yours,
B. F. WRIGHT,
Gem Theatre,
Charles City, Ia.

Put us down for six months. We would have been on your list long ago if we had known what a dandy paper you really have.

Truly yours,
J. H. SOMMERS,
St. Maries, Idaho.

I would dislike very much to be obliged to miss even one issue of the NEWS.

Respectfully yours,
WILL. T. HENDERSON,
2958 Indiana Avenue,
Chicago, Ill.

Let me congratulate you on the excellent merits of the NEWS and especially that of your "Appearance Department," of which I make a point to have the different employees of the theatre read weekly.

Sincerely, H. HURLEY, Mgr.,
Lyric & Unique Theatres,
St. John, N. B.

Enclosed please find check for $2.00 for which please send us your valuable paper for one year.

Yours very truly,
OTTO HAAS,
Ottoway Theatre,
Charlotte, N. C.

We look for your paper every week. It is newsy and we like very much to have it on our files and I want to assure you that we read it.

Yours very truly,
FRANK COOK,
Majestic Theatre,
Milwaukee, Wis.

Herewith find check for $2.00 for which please enter my name on your subscription books for one year from date of receipt. Kindly let subscription start immediately on receipt of this communication and oblige,

Crystal Theatre,
Little Rock, Ark.
J. R. CARTER, Mgr.

P.S.—If you are interested in knowing the "why" of the above order, it is the handsome appearance of a sample copy of the NEWS mailed by you to my Southern Film Exchange, this city.

I have several magazines, but the NEWS is my favorite.

Respectfully,
K. HOWEY,
St. Louis, Mo.

Your magazine certainly looks good, and am pleased to send in subscription.

WM. REID,
Star Theatre Co.,
London, Ont., Canada.

We have many requests for information at this office which can readily be furnished by your publication. Yours truly,

DAVID HORSLEY,
W. G. GILMOUR, Mgr.,
Los Angeles, Calif.

Your publication is very much appreciated.

Yours very truly,
P. B. PRAIG.
Troy Theatre,
3116 West 22nd Street,
Chicago, Ill.

Our league certainly is appreciative of the good work your publication has done toward fighting the censorship bugbear. Thanking you for your interests in the exhibitor's welfare, I remain,

Sincerely yours,
T. MERCI,
Exhibitors' League of Pennsylvania,
Philadelphia, Pa.

I. M. P. A. CONVENTION WEEK PROGRAM

The following schedule of entertainment for the annual convention of the International Motion Picture Association at the Grand Central Palace, New York, June 8-13, has been prepared by the committee. Some details are still to be announced, but it is substantially as follows:

Monday, June 8—Opening of convention, 2 p. m. Address of welcome.

Tuesday, June 9—Leaving Grand Central Palace 4.30 p. m. by sightseeing automobiles on a trip to Coney Island, where a clambake will be given and a general tour through the various amusement places, returning at midnight.

Wednesday, June 10—Moonlight excursion, cabaret and tango dance up the beautiful Hudson river.

Thursday, June 11—A night on the Broadway Roof Garden, where a specially arranged program of high-class professional talent will be shown.

Friday, June 12—Banquet arranged by the various manufacturers and tradesmen at the Waldorf-Astoria, where many of the leading actors and actresses will entertain the guests with various original and interesting specialties.

Saturday, June 13.—Prize contest entertainment, distribution of souvenirs and farewell ball.

Each day of the week all the manufacturers having studios in New York and vicinity will maintain open house to all visiting exhibitors, and in addition to other entertaining features, will show how pictures are made.

NEWSPAPER ADVERTISING THAT COUNTS

MANAGER M. Schlesinger, of the Academy Theatre, Buffalo, N. Y., has been doing some unusual advertising with such features as "The Drug Terror," "Sealed Orders" and "Smashing the Vice Trust." He has been using five-column, 14-inch ads in all the Sunday papers and says that his returns have justified his outlay for publicity. In addition to his extensive advertising, the lobby display at the Academy has been covered with oil paintings, advertising the above features.

EDISON GETS VIOLA DANA

Viola Dana, well known on the legitimate stage, since her appearance in "The Poor Little Rich Girl," has signed a contract to appear in pictures produced by the Edison Company.

Her debut on the screen will be made in "Molly the Drummer Boy," a Civil War picture.

The Edison Company may congratulate themselves on obtaining such a valuable addition to their staff.

Putting Productions Across

That, in Three Words, Is the Aim of A. H. Sawyer, Inc., Who Proposes to Make a Specialty of Marketing Pictures

"MARKET specialists."

Has the phrase any particular meaning for you? Not now, perhaps. But it is acquiring more and more importance every day.

Market specialization is almost an unknown thing in the motion picture field. That is why A. H. Sawyer, Inc., has entered it. The production of motion pictures has developed and progressed, while the marketing of them—intelligent, systematic marketing that implies a knowledge of sales conditions, methods and possibilities—has lagged behind. For the want of proper marketing, the best production may go a-begging.

Of specialists in production there are many. Of specialists in marketing there have been few—until now. The demand is a crying one. A. H. Sawyer, Inc., is equipped and prepared to supply it, for big manufacturers and small ones, for big exhibitors and little ones—to bridge the gap that too often exists between the manufacturer and his market, between the exhibitor and his source of supply.

A production, for instance, is placed in the hands of this concern. A. H. Sawyer, Inc., will advise authoritatively whether the best results can be obtained by booking the picture direct, or selling it state rights. They will undertake to handle all the advertising necessary to promote the picture. Advertising campaigns will be mapped out by them, the best lithographs and posters that can be devised will be prepared, heralds, readers, newspaper advertising, and every other publicity project that can further the success of the production will be supplied. And all this at less expense to the manufacturer than such a campaign on his own part would involve.

The offices of A. H. Sawyer, Inc., at 1600 Broadway, New York City, are a fitting environment for the realization of such a system as this. Every possible convenience is here offered to the exhibitor for the transaction of his business. Telephones, messengers and stenographers are at his call. The offices are his while he is in the city. The quiet buff-and-blue color scheme of the decorations is restful.

On Saturday, May 23, the purple-and-gold Pompeian projection room is to be formally opened and promises to take rank as the most elaborate room of its kind in the city. With the opening of this department, the full resources of A. H. Sawyer, Inc., will be brought into play.

A. H. Sawyer, the man, is generally conceded to be one of the best all-around men in the industry today. A. H. Sawyer will, before long, stand for a system as well as a man, and that one of the most efficient systems that can be employed for the marketing of pictures.

Exhibitor Defends Lease in Court

Blames Mails for Landlord's Failure to Receive Check for Rent—Waterbury, Conn., Case of Interest to Theatre Lessees

Special to THE MOTION PICTURE NEWS

Waterbury, Conn., May 20.

THE following news item will interest lessees of motion picture theatres. The trouble arose over the failure of a check to reach its destination on time owing to a delay in delivering a mail. When the case comes up for a hearing it will be decided whether a lessee of a motion picture house can be held responsible for discrepancy in Uncle Sam's mail, especially when a contract is at stake.

The facts are these:

Robert H. Molzon, who runs the Bank Hotel in this city and owns the Scenic Theatre, one of Waterbury's largest motion picture theatres, applied at the office of the superior court for $250 which Carl F. Mitchelfelder, of Montclair, N. J., is alleged to have deposited there as one month's rent for the Scenic. He did not get the money, which was in the form of a check. Some time ago Mr. Mitchelfelder brought an action against Mr. Molzon for an injunction to prevent him from ousting him from the Scenis, claiming that he had paid his rent promptly.

The papers in the case set up that the Montclair man sent his check as usual for the monthly rent and because there was a delay in delivering the mail, Mr. Molzon did not receive it in time and held that the lease was broken accordingly.

The Montclair man gave his check for the amount to the clerk of the superior court with the papers in the case to prove that he was willing to stand by his lease and held that the mails were responsible for the delay in delivering the check to Mr. Molzon.

The case is attracting wide attention in motion picture circles here. Mr. Molzon in addition to owning the Bank Hotel and the Scenic Theatre, also owns the Lyric Theatre in this city.

E. C. ERK.

LONDON·PARIS·NEW YORK·SYDNEY·BERLIN·VIENNA·ROME·MADRID

AMSTERDAM·MUNICH·ATHENS·ALGIERS·CAIRO·TIEN-TSIN·CONSTANTINOPLE·COPENHAGEN

BOMBAY·MANILLA·YOKOHAMA·BELGRADE·MELBOURNE·HONG KONG·MEXICO·RIO JANEIRO

PATHÉ

OFFICES IN ALL PRINCIPAL CITIES OF THE WORLD



The First Lesson As A Circus Rider (THE LOST HEIR)

DOGS OF WAR

A ONE REEL INSTRUCTIVE DRAMA

This Picture is All Too Short Showing as It Does in a Most Interesting Way the Use of Dogs in War. We See the Lonely Outpost Captured, Its Defenders Decimated, the Despatch of the Intelligent Dog for Assistance, His Pursuit by the Enemy, the Safe Delivery of the Message and the Consequent Defeat of the Invaders.

RELEASED TUESDAY, JUNE 2ND

THE LOST HEIR

A TWO PART DRAMA

The Only Son, But a Little More Than a Baby, Wanders Away From His Nurse and is Lost. Found by a Circus Owner He is Adopted by Him and Eventually Becomes a Circus Rider. Years Later His Birth is Learned by Chance and in Face of Great Difficulties He Gains the Title and Wealth to Which He is the Rightful Heir.

RELEASED SATURDAY, JUNE 6TH

PATHÉ FRÈRES

1 CONGRESS ST., JERSEY CITY, N.J.

Insist Upon These Films At Your Exchange. If You Can't Get Them Write Us And We Will Help You.

ST.PETERSBURG·LIVERPOOL·ZURICH·BUENOS AIRES·STOCKHOLM



HARRY HELPS THE VILLIANS.



GOOD-BYE PAULINE



A BRAVE ATTEMPT



HELD UP



HARRY TO THE RESCUE.

The Perils of Pauline

It is possible to run a bluff part of the time. You can get away with it for a while, but there comes a time when you are "called."

We have now released the fourth episode of the Perils of Pauline and the comments are better than they were for the previous episodes. The bookings are also coming in faster than ever. Take a hint from this and follow the lead of the men who are getting the big money from this series.

Our branch exchanges report the biggest business and the wildest enthusiasm among the exhibitors. The exhibitors are the ones who ought to know. They are writing us every day telling us what they think of it. Your opportunity is NOW. Get your order in. Any of our exchanges will serve you. Call on them.

Pauline Pulls People—She's A Gold Mine

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

Here is Something Extra Big!

Giants - White Sox Tour of the World

WILL BE OFFERED TO EXHIBITORS IN A FEW WEEKS.

Here is the biggest and best advertised picture ever offered to exhibitors anywhere. Every baseball bug in the country is interested and will come to see what happened to these great teams. It ran for a full week on Broadway, New York City.

Every Paper In the Country Ran Columns About the Trip

You know how much was said in the papers about this tour. It is really a pictorial journey around the world for anyone. Thousands of papers have given the story in detail while the teams were on the trip. We have purchased the releasing rights for the United States and Canada. It will be released in a week or two. Get in touch with your Eclectic office right away.

YOU CAN ONLY GET IT THROUGH THE ECLECTIC

Speak NOW to Secure Early Run

We Told You It would be BIG—It IS!

The STAIN

A dramatization of the great novel by FORREST HALSEY.

This is the first big American feature made for us in the Pathé studio. It is in Six Reels. The date of release will be soon. Speak now.

Look Over The Cast

Stevens, a bank clerk, afterwards Harding	Edouard Jose
Mrs. Stevens	Eleanor Woodruff
Dunn, a political boss	Sam Ryan
Mrs. Dunn	Isabel Evesson
Mary Dunn, the boss' daughter	Mildred Manning
Norris, a young lawyer	Thurlow Bergen
Louise Gray, formerly Louise Stevens	Virginia Pierson
Clerk in Norris' office	Creighton Hale
Mrs. Brown	Ada Sherman
Head gangster	M. O. Penn
Norris' young brother	H. S. Chamberlain
Norris' mother	Gertrude Norman
Belle of dance-hall	Margaret Cagney
Director	Frank Powell

Release Date Soon ——— Watch For It

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

Here Are a Few Big Eclectic Features That Mean Enormous Box Office Receipts For Any Exhibitor

War is Hell

4 PARTS

An intensely interesting and thrilling drama of the real horrors of war and the toll it takes from the fathers and brothers and sons and sweethearts.

Here is an opinion of this feature from Kewanee, Ill.:

"War Is Hell" is one of the most satisfying pictures I ever ran. I consider it a masterpiece and its drawing power is remarkable. I did a greater business the second day than I did the first, and this in spite of the fact that the evening of the second day it rained very hard. Had it been pleasant I would not have been able to accommodate the crowds.



The Waif

6 PARTS

The little boy, stolen from his parents, wanders from town to town and leads the life of a typical street arab of the Continent. The scenes are laid in their true settings. The life shown is true in every particular. It is a thrilling story of the training of the future criminals. Forced to beg and steal for a living, the high principles of the little waif keep him straight till, after wandering over half Europe and England, he is reunited to those who love him. This is a heart-throb story for grown-ups as well as children.

The Hand of Destiny

4 PARTS

The original criminal gets away with the crime, which is blamed on another. Later in life the son of the real culprit has the power to make the life of the daughter of the blamed man miserable through his knowledge of the crime. The son has followed in the footsteps of his father and is pressing his advantage. Just as he seems to be going to succeed, an old partner of his father arrives and clears the name of the blamed man. This picture carries a lesson and is bound to make a big hit wherever it is shown.

Watch for the First Big Feature Made for Us by Pathé

As we told you last week, we have made arrangements with Pathé to make for us some big American features, both comedy and drama. These will be ready for release soon. Watch for the first announcement. It means that you will be able to get the best plays through this firm. There will be no hold-up to make you take something you do not want in order to get what you do want.

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.

CLEVELAND 622 Prospect Av., S. E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th and E Sts., N.W.	NEW ORLEANS 910 Gravier St.

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"The Cream of American and European Studios"

Live News of the Week

A bombshell was thrown into the Philadelphia film mart when it was announced that Harry Swalbe, who has been branch manager for the General Film Company there since its formation, had resigned. The office is in charge of J. C. Hennessy, of New York, acting as special representative of the General with W. U. Bethell as assistant branch manager.

It is impossible to find out at the present writing whether Mr. Swalbe left of his own accord or whether he resigned under pressure. The change went into effect May 18.

All of Mr. Swalbe's friends are sorry to see him go and are waiting anxiously to know where he will tie up.

By the time this number of THE MOTION PICTURE NEWS goes to press Buffalo, N. Y., will have lost one of its most popular motion picture exchange men, in the person of Mr. E. Meadows, manager of the Special Feature Department of the Buffalo branch of the General Film Company for the past year. Mr. Meadows announces that after a ten-day trip to Bermuda, for some fresh air as he puts it, he will return to New York



E. MEADOWS

and assume an important position with the new Colonial Film Corporation, hinting that he will be head of the sales department.

While in Buffalo Mr. Meadows has made many friends by his genial personality, and he will be missed by a host of local picture men, who found it a pleasure to deal with him. He will assume his new position with the Colonial Film Company June 1, and will be at his corporation's booth at the exhibition in New York to meet his old friends.

W. Bob Holland, formerly assistant managing editor of the American Press Association News Syndicate, has just joined the publicity department of the Mutual Film Corporation, under the general direction of Philip Mindil. Mr. Holland is well



W. BOB HOLLAND

known in New York and elsewhere as a newspaper man, and his editorial experience covers a number of years and many departments of the "game."

The Broadway Picture Producing Company have sold the New Jersey rights to "The Trail of the Lonesome Pine" to George W. Jacobs and William B. Putnam, two live-wire buyers. The offer made is said to have been several hundred dollars more than the usual price paid for such pictures, and that Messrs. Jacobs and Putnam have a good proposition is evidenced in the offer of a large bonus for their contract.

Leo Fisk is with the Primagraph Film Company, and is busy with the big feature, "The Flames of Justice."

The engagement of Joe Smiley, Lubin director to Lilie Leslie, the popular Lubin actress, was announced by the former at the Baltimore Convention Ball, which was attended by a large number of motion picture people.

Sir Arthur Conan Doyle, author of "Rodney Stone," from which the film, "The House of Temperley," was made, sailed from Southampton, England, on the Olympic Wednesday, May 20, to visit America.

Daniel V. Arthur, of the Playgoers Film Company, returned to New York recently on the steamship Kronprinzessin Cecilie of the North German Lloyd line. He has brought over a number of new pictures of Lina Cavalieri and some scenarios.

Anna Laughlin, who has played the lead in several Broadway successes such as "The Top of the World" and "The Wizard of Oz," has been cast for the ingénue role in the Life-Photo Film Corporation's next release "The Greyhound."

Miss Laughlin will play the part



ANNA LAUGHLIN

of Bess Allen, a part to which she is peculiarly adapted. She will be assisted by a most capable cast.

By the end of this month there will be twelve companies presenting Annette Kellermann in "Neptune's Daughter." There will also be companies in London, Paris and Berlin.

Frank Bates, general manager of the Eclipse Company, of Paris and New York—the same firm as the Charles Urban Trading Company of London—returns to Europe in a few days, after a short stay in the United States. R. Ferrand, Mr. Bates' right-hand man, will be located in New York City to represent the Eclipse in this country, at 110 West fortieth street, at the offices of A. Blinkhorn.

Eclipse releases will total three thousand feet a week, comedy and educational, and a two or three-reel picture twice a month.

Hayward Mack, the actor and director, has been engaged by the Progressive Motion Picture Corporation to assist Harry Carey with "The Master Cracksman." When this picture is completed, Mr. Mack will take up the direction of the "Busy Issy" series.

Frank G. Terwilliger, of Albany, has made arrangements with the Pan-American Film Company, 110 West Fortieth street, New York, to obtain the exclusive agency for that company in his district. He has opened offices at 29 Maiden Lane, Albany, New York, where exhibitors may book these features.

James McEnnery, the head of the James McEnnery Syndicate, of London and New York, is returning to this country on the Olympic, with a number of big English productions. Among them "The World, the Flesh and the Devil," and "Little Lord Fauntleroy." These have been secured in conjunction with the Shuberts and are to be released on a state-right basis.

There are others in four, five and six reels, the titles of which are: "A Blind Man's Secret," a drama declared to be the first genuine Hungarian feature ever shown in this country; "Kleptomania," and "For Love and the Crown," in the disposal of which Mr. McEnnery will have as his assistants Thomas Savage Graham, resident manager, and Arthur Lovey, associated with the McEnnery Syndicate.

The William L. Sherry Feature Film Company have secured the New York rights to "The House of Temperley."

A telegram recently received by the All Star Feature Corporation from the Seattle office of the All Star Feature Distributors, Inc., which concern handles the All Star output in the Northwest, reads as follows:

"Permit us to congratulate you upon the picture, 'Pierre of the Plains,' just received. It is the best we have yet seen made in America."

Mme. Bertha Kalisch has recently finished the production of "Marta of the Lowlands" for the Famous Players Film Company. Madame Kalisch has never before been seen in pic-



MME. BERTHA KALISCH

tures, but her versatility made the work easy for her. A Chicago critic has said that the leading part in this production, which she created on the speaking stage, is the most difficult part on the stage.

Madame Kalisch is a noted operatic performer in English, German and Jewish. She has played in Harrison Grey Fiske's "Sapho" and also in "The Kreutzer Sonata" and "Monna Vanna."

Herbert Rawlinson, leading man for the Universal Special Feature Company, under the direction of Otis Turner, has, like all stars, been



HERBERT RAWLINSON

"through the mill." Starting while yet a boy in his adopted home, Canada, Herbert took to the road with a small company, in which before long he was playing leads.

He is an Englishman by birth, and was born in Brighton on the South Coast. He was formerly leading man for Selig and played also with Hobart Bosworth in the "Sea Wolf."

Mr. Lucchese, of the Italian American Film Company, of New York City, is planning for his first release "Spectro, in the Hour of Midnight," a five-reeler, for state right buyers.

This is the first feature of a series of six features, all spectacular. Mr. Lucchese was for years manager of three theatres in Philadelphia and an exchange in that city.

Frank T. Highfield, of the Atsco Inc., has gone to New York to establish a factory for the manufacture of Radium Gold Fiber Screens. This will not curtail the activity of the plant in St. Louis, which will run as usual.

The factory of the National Film and Rain and Flame Proofing Company has been running night and day for a full week. Among their clients are the following: Box Office Attractions, Greater New York Film Rental, Progressive Feature Film, Progress Film Company, Metropolitan Film Exchange of Newark, and the Universal Company.

The Excelsior Feature Film Company have opened offices in Room 1002, World's Tower Building, 110 West Fortieth street, New York City, with projection rooms of their own, and are preparing to announce their first release this coming week. Arthur Rosenbach is the sales and publicity manager.

Robert Levine, of the Consumers' Feature Film Service, of Chicago, spent a few days in New York recently, buying features. When he left for the West, he took back with him "The Outlaw's Remorse" and "Through Death Valley (Greene), "Treachery" (Mundstuk), "A Cry in the Night" (Twentieth Century), "By Power of Attorney" (Features Ideal) and "Flames of Justice" (Primagraf). All were sold through Jeff Dolan.

G. D. Briggs, Jr., until recently in charge of the Philadelphia office of Warner's Features, Inc., has established a sub-branch office for Warner's Features, Inc., at 27 South Pennsylvania avenue, Wilkes-Barre, Pa.

Stanley H. Twist, of the Pan-American Film Company, is on his way home from Australia. On arriving in San Francisco he will spend a few days with his parents.

Atsco, Inc., of 218 West Forty-second street, New York, will open a new factory in New York City for the manufacture of Radium Gold Fibre screens. Frank T. Highfield, superintendent of the St. Louis factory, is at present looking for a site.

The Emby Feature Film Company have contracted for the output of the following companies: German "Eiko," Italian "Leonardo," Danish "Kunst," Danish "Dansk" and the English "Herkimer." All are of four-reel average and with the exception of the "Herkimer" brand will release two a month. This company will send out one a month.

Mr. Wagner, of the Sterling Camera and Film Company, returned to New York from Chicago on May 18, after a struggle with the Chicago Board of Censorship. He succeeded in selling his feature, "Over Niagara Falls," for Illinois. It was passed by the local board.

George Rolands, of the Rolands Feature Film Company, is now in Ohio straightening out a controversy with the Ohio Censorship Board over his picture, "Trapped in the Great Metropolis." He will also visit Chicago.

"Animated Songs," made by the Imperial Motion Picture Company, are being shown at the Herald Square Theatre, New York.

Al Jennings, former bandit and now candidate for Governor of Oklahoma, is planning to take to Oklahoma with him the picture that the Thanhouser Film Corporation is



AL JENNINGS

making around the story of his life, and use it in connection with his stumping tour. Jennings regards the film as one of the strongest assets he could have in the political campaign.

Julia De Kelety, the Hungarian actress, who led the cast of the Primagraf picture, "The Flames of Justice," is to be featured by the same company in a three-reel comedy, entitled "Oh, That Movie!" Irving Billig is the author of the scenario. Most of the scenes of the comedy will be taken at Brighton Beach and Atlantic City. The remainder of the picture will be made at the Primagraf studios in New Rochelle, N. Y.

Before Gaby Deslys sailed for Paris, Adolph Zukor, president of the Famous Players Film Company, engaged her to appear in a feature pic-



GABY DESLYS

ture to be produced in Paris. She will confer with Edwin S. Porter and Hugh Ford, directors of the Famous Players, on reaching the other side.

The Luna Feature Film Company has been organized by E. Scopper and J. Cantes. The intention is to specialize in Italian feature films at the rate of four releases a month for state-right buyers. Other Continental features will be included later.

Ira H. Cohen is representing the Inter-Continent Film Company and the University Film Company for New York City and State, and New Jersey.

Alice Joyce, leading woman for the Kalem Company, in Jacksonville, Florida, and Tom Moore, her leading man, were married recently in that city. Both of the principals are well known to photoplay lovers. Miss



ALICE JOYCE

Joyce was one of the first to really obtain popularity on the screen. For several years she has played side by side with Mr. Moore.

Jacob P. Adler, the eminent romantic actor, will play the title role in "Michael Strogoff," a five-reel feature which will be released June 1 as the first production of Popular Plays and Players, Inc. This picture will present many unusual spectacular features, among them the burning of Moscow, the blinding of Michael Strogoff, the river ablaze as the fugitives try to escape on a raft, the burning of Irktusk, Bokhara, the big Tartar camp, and the big court and palace scenes.

It is being produced by the Lubin Film Manufacturing Company, and a cast selected from the Lubin players is seen in support of Mr. Adler.

"Through Night to Light" is being produced at the Balboa studios. Henry King and Jackie Saunders are the principals.

Foster Moore, who represents the George Kleine attractions in Buffalo, N. Y., will have his headquarters at the Majestic Theatre during the summer months, where all the Kleine attractions will be shown, starting with "Spartacus," on May 25.

Two Powers 6-A projecting machines have been installed in the Harris Theatre, New York.

In order to secure realism for "The Stain," a Pathé picture, produced by Frank Powell at the Pathé studio, Newark, Mr. Powell invited a Bowery club, consisting of a hundred and fifty people, seventy-five men and seventy-five women, over to Newark to partake in the scene. He first entertained them by giving a dance and later a supper.

The scene was a typical Bowery café, and after the good time Mr. Powell asked them to "muss it up" for the camera—they did. "The police" raided the place (for the camera), chairs flew around the room, glasses were broken, usually on the heads of the partisans, and black eyes were distributed as freely as the supper had been before, but Mr. Powell got his realism.

Gabriele D'Annunzio's photodrama "Cabiria" will open at the Knickerbocker Theatre, New York, on June 1. Contracts have been signed for the producing of the picture between Charles Frohman, Klaw & Erlanger and Werba & Luescher, who are touring the film.

Several additions have been made to the staff of the booking department of the Rolands Feature Film Company.

Clarence Schottenfels and his partner, Sidney Reynolds, who have just formed the Ren-Scho Feature Films and Sales Agents, announce their opening at 219 Strand Theatre Building, New York City. The company is acting as agent for seven state-rights buyers. In addition to this, after June 1, they will start making two pictures per month.

The third bill at the Vitagraph Theatre, New York City, was shown for the first time May 18. "Captain Alvarez," a South American revolutionary drama, leads the program. The comedy is "Wife Wanted," a farce.

The Los Angeles Motion Picture Company, of which Carl Sternlov is the manager, have issued a very attractive catalog in which their goods are fully described. Sixteen pages and cover, with a number of illustrations, complete the book.

President Edward Roskam, of Life Photo, is sailing on the *Olympic*, May 30, to perfect connections in Great Britain and the Continent for "The Banker's Daughter" and further releases.

"The Life of Tim Sullivan," made by the Gotham Feature Film Company, has been drawing big crowds in New York City.

The Superior Feature Film Company, 37 South Wabash avenue, Chicago, have recently secured the rights for Indiana, Michigan, Illinois and Wisconsin to "Fire and Sword," a six-reel photodrama produced by the Kismet Feature Film Company, of New York City.

Sawyer, Inc., have established an open-air studio at Asbury Park and are taking pictures there. A new idea is being worked out, but publicity on this will not be forthcoming until five or six pictures are complete.

Joe Farnham has been secured by the Entertainment Committee of the Convention and Exposition to referee the contests in modern dancing, by photoplayers, which will be held daily in the ballroom of the Grand Central Palace, New York City, during the week of June 8th to the 13th.

A Radium Gold Fibre screen has been installed in the New Victoria Theatre, Pittsburgh, Pa., by the Atsco Company. Radium Gold Fibre screens were also sold to the Cataract Theatre, Niagara Falls, New York and the Court Square Theatre, Scranton, Pa., by the same company.

C. E. Penrod, of the Indianapolis office of the Central Film Service Company, was recently in Louisville. It is rumored that a new booking system is being planned by the Central, but the details of it have not yet been made public.

Another company has been formed in Italy to produce the works of Sem Benelli, who wrote "The Love of Three Kings," produced as a grand opera at the Metropolitan, New York City, this season, "La Beffa," in which Bernhardt starred in Paris, "Rosmunda," and numerous other plays.

Herbert M. Dean, the Mutual camera-man, who was with Villa's army for four months, has returned with some very fine pictures of what he saw. In a lengthy account of his trip to the Mutual press department he tells of his troubles dodging shells and snipers in a very modest manner. He also speaks very highly of General Villa.

Wm. Klatt, president of the Detroit Theatres Company, Inc., operating eight theatres in Detroit, Mich., is just out of the hospital after an illness of five weeks which necessitated an operation.

L. W. Wolcott has succeeded Max Gertsman as press representative of the new Elmwood Theatre, in Buffalo, N. Y. Mr. Wolcott is a member of the Buffalo "Express" advertising staff.

The Imperial Motion Picture Company, of 1476 Broadway, New York City, have sold the state rights to their "Animated Songs" for Indiana and Kentucky to F. J. Rembush, of Shelbyville, Ind., president of the Mirror Screen Company. They have contracted for the use of the Lee Lash studio in connection with their productions. The Imperial is working to capacity in its new quarters. The company has moved from the fourth to the tenth floor of the Long Acre Building, New York, where they have taken a larger suite of offices. A new "Animated Song" a day, or thirty a month, is their present program.

A prairie schooner, similar to those used by the early settlers, is at present on its way with a letter from the mayor of New York to the Chief Executive in San Francisco. The start was made at the Vitagraph studio in Flatbush, New York.

Samuel Edelstein, business manager of the Rolands' Feature Film Company, reports having sold fourteen states of "Trapped in the Great Metropolis."

"The Port of Missing Men," a five-reel production of the Famous Players Film Company, is now at the disposal of New England exhibitors.

Warner's Feature Film Company has leased the building at 27 South Pennsylvania avenue, Wilkes-Barre, Pa., for a term of years. It is the twenty-sixth branch of the Warner company and will be in charge of G. D. Briggs, Jr.

Members of the American and Beauty companies will give a vaudeville performance on Memorial Day at Potters' Theatre in Santa Barbara, Cal.

The first number of "Real Reels," published by the Notable Feature Film Company, of Salt Lake, Utah, has just been received in this office. As a house-organ it is a success.

Ray Branch of the Detroit Universal exchange has returned to Detroit from a trip in Michigan where he found trade conditions good.

S. J. Reno has been made Cleveland branch manager of the Pathé Weekly, now handled independent of the General Film program. The weekly feature is being taken on by a number of Cleveland theatres.

The Warwick Theatre, Jerome and Fulton avenues, Brooklyn, has been taken over by the Universal Theatre Corporation. Under the new régime the theatre will run features only.

"THE IDLE RICH"

(Warner's Features—Three Parts)
REVIEWED BY A. DANSON MICHELL

IT is quite within the bounds of probability that this picture will be beneficial to the whole industry. Those laymen who have watched countless dramas and comedies on the screens have probably never thought of the deeper calling the films have for the world as an educator and business assistant. Sidney Olcott, the producer, has taken it upon himself to show one manner, at least, in which the animated



THE NEW FOREMAN MEETS HIS EMPLOYER'S DAUGHTER

picture may be made most serviceable to any large business house.

A manager goes to his employers' mine and finding conditions showing delinquency, takes a series of pictures, which are flashed on the screen in the home office, and the defects pointed out. Mr. Olcott shows this on the screen so that a picture is projected within a picture.

Valentine Grant, leading woman for the S. I. D. company, has a very charming part to play in this drama of society life, and interprets it with much grace. She is one of the few born actresses, for although this is but her second appearance upon the screen, and she has never been on the stage, her work is of the very best, and shows a technique that could hardly be bettered.

There are a number of innovations throughout the three reels. The idea throughout seems to have been borne in mind to get away from the time-worn ruts of conventionality as much as possible and strike out anew. In order to show that the villain has received his just deserts, and not wishing to use the old trial scene, the director shows a prison scene and the "heavy" having his hair actually cut in the most approved style. Likewise when it is wished to get the effect of a bullet actually knocking the cigar out of a man's mouth, a bullet is used.

There are several long and thrilling automobile chases with the usual firing, but for a change several persons are struck by bullets and drop from the speeding car. The pictures were made in Florida and throughout the chase the scenery was beautiful. Tall palmetto trees and sandy roads, with here and there just a glimpse of water through the straight trunks.

James Vincent, one of Mr. Olcott's stock members, did some good work in a part that seemed excellently suited to his talents. As Reginald, a society do-nothing, he merely posed for the ladies, quite bored with everything.

Sid Olcott was simply himself throughout. He played the dashing hero type in a convincing manner. The remainder of the players did their share.

The story tells of a young man who assumes charge of a mine in the South. Many views of phosphate mining are given. He drives out the former reckless manager and so excites his anger. The owner's daughter is rescued by him and he, of course, marries her. In the telling, the story assumes the cloak of a very old tale, but in the playing it is original.

"THE LOVER'S GIFT"

(Majestic—Two Reels)
REVIEWED BY PETER MILNE

WONDERFUL riding marks this release, which features Earle Foxe, Francella Billington and George Siegemann. The sub-plots are rather obscure, but the main plot, the sacrifice that one man made for his favored rival, cannot fail to appeal to all, young and old.

The two reels are full of action; the riding is most daring and sensational. The photography is bright and clear and the few interiors that appear are well laid. Earle Foxe, in the last reel, goes through the ravings of a delirious person, lost on the desert, so realistically that one can hardly realize that a camera was clicking away before him.

"THE ROYAL BOX"

(General Film Masterpiece—Four Reels)
REVIEWED BY A. DANSON MICHELL

AFTER the celebrated play by Charles Coghlan, which for many seasons played the best houses in the country. Mr. Coghlan also played the leading part, and on his death a revival was made by his daughter, Gertrude Coghlan. The action of the drama is unique, inasmuch as it is a play within a play, and differs in this respect from the many others that for the most part contain nothing but slapstick comedy. It is made by the Selig Company. The cast, consisting of Thomas Carrington and Gertrude Coghlan in the leading parts, Walter Roberts as the "heavy," and Clifford Bruce, Palmer Bowman and Adrienne Kroell, are all worthy of mention.

The sympathetic tone of the story adds greatly to the interest of the audience. James Clarence, the leading char-



"MAY I SEE THAT LETTER?

acter, is an actor and the comrade of the Prince of Wales.

At a ball he is introduced to Lady Felsen, who falls in love with him and writes him compromising letters. Her husband is naturally jealous, and when he finds a fan in the actor's dressing-rooms that had belonged to his wife, he is furious.

Cecil Pryse, a pretty young girl, is the ward of Lord Bassett, who desires to marry her. To get away from his attentions she appeals to Jimmy Clarence, who warns her against a stage career. At a charity entertainment which the actor gives, the talking of the Prince of Wales and Lady Felsen is so loud that he interrupts them and severely scolds the heir to the throne. They become good friends again, and the Prince saves the actor from much embarrassment by stating that it was he who left the fan in the dressing-room. Celia and Jimmy Clarence finally sail for America, where they have accepted an engagement.

"PERILS OF PAULINE"

(Eclectic—Two Reels)

REVIEWED BY A. DANSON MICHELL

THE fifth of the series, released May 18. Two new characters are added in this installment, namely Miss Sampson and Signor Gaskinelli. Both of these characters assume important proportions as the chapter progresses. Eleanor Woodruff plays the part of Miss Sampson and Sam Ryan the Italian. The latter was particularly clever in a difficult role. The others in the cast, Crane Wilbur, Pearl White, Paul Panzer and Francis Carlyle, are the same as hitherto.

Chinatown is utilized in this picture as the scene for doing



THE FIGHT IN THE JOSS HOUSE

away with the heiress. The fight scene, staged in one of the joss houses, is one of the most realistic imaginable. Mr. Wilbur is attacked by a number of real Chinamen, engaged for this purpose by Pathé, and thrown heavily to the floor. This scene, it is said, was rehearsed a number of times, but the realism was lacking. L. J. Gasnier, the director, worked the Orientals to such a pitch of excitement that they went after Crane Wilbur in a manner that would make a football captain proud.

The exteriors were actually made in New York's Chinatown. Objection was made by the natives to any scenes of violence. Several "white slave" scenes have been staged there and the reputation they have given the settlement has not made the Chinese amiable towards the camera.

The story is as follows: Harry keeps up his efforts to get Pauline to marry him at once and give up her love of adventure. It is useless, for she will not consider it. Harry, believing jealousy will help, starts flirting with Miss Sampson, Pauline's friend. This, however, causes Pauline to flirt with Signor Gaskinelli, an Italian adventurer. At the suggestion of Owen, the secretary, the Italian suggests a slumming party and on its being accepted, makes arrangements to have her captured on arrival there.

The plans all work successfully. She is captured and hidden away behind an idol. But Harry, having missed her, returns, and the fight starts. The police arrive at the opportune moment and Pauline and Harry are freed.

"ANTONY AND CLEOPATRA"

(Pathé—Two Reels)

REVIEWED BY PETER MILNE

TO one who had never heard of either Antony or Cleopatra, this picture would tell the story perfectly, so fully explanatory are the scenes and sub-titles. The picture is magnificent in every point—settings, photography, lighting, scenes and individual acting as well as the battle scenes.

The return of Octavius, after his victory over Antony, is most impressive; he and his army are seen marching along the Nile in the darkening light, the leaders astride camels. All the battle scenes are good; a large number of men appear in the old Roman garb and armed with spears, battle-axes and knives. The last scene is tragic and true to the story, in which Antony kills himself after his defeat, and the proud queen, not willing to survive the triumph of Octavius, bares her breast to the deadly sting of a serpent.

"MONGREL AND MASTER"

(Essanay—Three Reels)

REVIEWED BY PETER MILNE

FRANCIS X. BUSHMAN, the winner of *The Ladies' World* Hero Contest, is featured in this drama, which besides giving the observer a delightful change from the ordinary picture in regard to plot and acting, shows up the political boss in his true light. Mr. Bushman has a part here that most actors would fall down on, for the character depends on the actor, not the actor on the character, as is very often the case. Of course he handles this part well as he does any part he takes.

Rapley Holmes takes the part of the "Mongrel"; the impression is a typical boss of the lowest class. Ruth Stonehouse, as the mayor's daughter, is good. The drama, though true to life in many places, is rather far fetched in others, but as a whole the piece cannot fail to please the most fastidious.

The action is not fast, or thrilling, and no sensationalism appears in it at all, but it is of a kind that holds one with an absorbing interest from the beginning until the end, and as said before, the acting is what makes the picture, not the picture the acting.

Big Bill and his pal (Mr. Bushman) are in the act of burglarizing a house when the latter sees a picture of a little



"DOES THIS SUIT YOU?"

girl he had met the day before and who had given him a flower. Her picture and the words she said to him cause him to forsake his trade and live straight.

Big Bill goes on in his evil ways and later becomes a political boss. Stone is elected mayor and the reformed crook becomes his secretary and later falls in love with his daughter. Big Bill also seeks her hand and when she refuses him, he determines to ruin her father.

But the faithful secretary overhears the boss plotting the division of some dishonestly gained money with his confederates, rounds them up and has them arrested. In a rage Big Bill tells of his captor's past and of entering the house many years ago. But the mayor, recalling the burglar's tools he found the morning after, learns that his secretary is the reformed burglar, and instead of condemning him, admires him all the more.

SPECIAL FILM REVIEWS

"Shorty's Strategy." (Broncho. Two reels. May 13.)—A picture portraying further experiences of Shorty after his first episode in "Shorty Escapes Marriage." This series gives promise of being exceptionally interesting if the first two pictures may be taken as criterions of the ones to follow.

Although a drama, the spectator gets many a laugh from Shorty's doings, who is quite a character and a good actor. This time his friend gambles away his father's money while in town. Shorty gets it back by making the winner drink until he is drunk and then calmly walking off with the "roll."

"Suzanne." (Eclair. May 10.)—For light entertainment this cannot be bettered. An unoffensive drama, of which Barbara Tennant and O. A. C. Lund are the principals.

Suzanne has neither friends nor entertainment, though pretty, until the statue of Saint Catherine, to which she had prayed, brings her a lover, in the son of her landlord.

"The Accusing Eye." (Pathé. Two reels. May 2.)—A drama that cannot help "getting across." As a scenic alone it would be a success, but combined with a novel plot, its value is doubled. The opening scene is a good one. The water scenes, though well photographed, move too much as is usually the case, owing to the camera being in a small boat.

Scott, through jealousy, has ruined a happy love affair and drives Fred, the man in the case, insane. Fred, on seeing Scott again, has his memory restored. He follows him everywhere, and finally when Scott goes for a sail Fred gives chase in another boat, cuts Scott's craft in two with his and the frail boat soon sinks, carrying Scott with it.

"When Conscience Calls." (Lubin. Two reels. May 7.)—A fine offering, somewhat impossible, but interesting throughout. Kempton Greene, Mary Keane and Earl Metcalfe are the stars. The mad ravings of Duncan (Kempton Greene) wandering in the everglades in his flight from the police, are worthy of great praise and are quite impressive. The burning of the everglades, toward the end, is real as well as realistic.

The plot is old, but nevertheless it is a good one, and in this case it is handled well and different from most. The small points are especially well handled and will hardly escape the eye of the most unobserving.

Duncan has a growing bank account, a happy home, and above all a faithful wife. His false friend induces him to invest his money with him. He does and loses it. Seeking revenge he breaks into Miller's house and attacks him, takes his money and flees. The police cannot find him, but a detective, watching his wife, locates him and his arrest follows. But Miller, relenting, will not identify him, and a happy ending follows.

"The Mystery of Room 643." (Essanay. Two reels. May 8.)—This is the second of the adventures of Richard Neal, private detective, featuring Francis X. Bushman. It is both interesting and pathetic and full of action, not sensational at all, but lively enough. The photography is much better than in many Essanay pictures. From the very outset the production scents of mystery, nor is the mystery cleared until the very end. The culprit is concealed from our eyes for a long time, and when he is unmasked the audience is quite taken aback.

Neal is called upon to solve the mystery of the disappearance of some valuable papers which were locked in the safe. After a lot of novel situations are introduced, he finds the thief is Ward, the secretary and coming son-in-law of his employer, the owner of the papers.

"Behind the Footlights." (Lubin. Two reels. May 6.)—An excellent feature with Arthur Johnson and Lottie Briscoe playing the leads. It shows how the efforts of a simple stage electrician saved the honor and happiness of a newly arisen star.

The settings are true to life, the photography is of a high class, and the drama will certainly please all those who are fortunate enough to see it.

"The Fox." (Rex. Two reels. May 21.)—A wild and stirring drama of the West. Some beautiful scenic effects were obtained by taking part of the film among the mountains. The picture ends with a fierce combat betwen two brothers at the summit of one of these mountains. The right finally conquers and the "Fox" meets his death in a terrible fall over the cliff. The attention is not lost once throughout these two reels. The action is rapid throughout.

John, one of the Western mounted police, is engaged in rounding up a gang of outlaws headed by a man known as the Fox. The Fox, really John's long-lost brother, takes refuge with his sister in John's cabin. When John comes in he escapes but is overtaken at the top of a high cliff. A battle ensues and John triumphs, his brother going over. He is much elated until told by his sister that he has killed his own brother.



ROBERT LEONARD AND HAZEL BUCKHAM IN "AURORA OF THE NORTH"
(Rex—Two Reels. Released May 7.)

"Cast Adrift in the South Seas." (101 Bison. Two reels. May 30.)—The atmosphere in this picture is perfect, and, aided by a good story, fine photography and capable acting, forms a release worthy of note. The plot is laid in the South Sea Islands and the pictures are taken there. The native customs and manner of living are shown. Their queer canoes, houses, and so on, make the film most interesting. William Clifford, Marie Wolcamp and Sherman Bainbridge are the principals.

Marie, cast on an island, is rescued later by her former shipmates. One of them kills a native, and the savages in revenge kill all but Marie Clifford and her father, who manage to escape.

"The Dog of Flanders." (Thanhouser. Two reels. May 19.)—Featuring Marguerite Snow as a boy. Winter scenes and well-staged interiors, together with fine acting and a unique and pathetic plot, stamp this drama as a valuable release. The use to which the Flemish put their dogs, that is, hauling their little milk wagons, is portrayed in a picturesque way; one of these doys plays a prominent part in the production, which is pathetic from start to finish.

Rendered an orphan, homeless and penniless, a little boy tries to eke out a living. He goes to the home of his little sweetheart and leaves his dog there, then he wanders away in the winter night. They find him next morning lying in the art gallery, dead, with his dog, who found him, standing watch over him. Ouida's famous story is the basis of the picture.

"The Bribe." (Victor. Two reels. May 22.)—A Florence Lawrence-Matt Moore drama. The play does not make a particularly good vehicle for Miss Lawrence. A political story in which hypnotism plays a large part.

Clark and Matt are rivals for the hand of the Judge's daughter. Clark, through his servant, who has hypnotic powers, gets the Judge to change a decision in a case. He also gets Flo to come to his house at night. Through the quick action of Matt, however, the papers are saved and the Judge is able to turn in his correct decision.

"The Test of Western Love." (Three reels. Warner's Features.)—A fine Western release produced at Miller Brothers 101 Ranch in Oklahoma. It is a drama dealing with Indians and the villainy of a disappointed lover, followed by his final repentance. The three reels are crammed full of good live, thrilling action that does not allow one's interest to falter once. The battle scenes, preceded and followed by long chases, are realistic to the extreme. The drama is well photographed, considering the difficulties that must have been met. The poorest points in the production are the love scenes, but they are few; only those dealing directly with the plot are shown. The whole piece is remarkable for this point—lack of unnecessary scenes.



"IS SHE ALIVE?"
Scene from "Cast Adrift in the South Seas" (101 Bison—Two Reels—May 30)

The plot is simple. Emma's disappointed suitor betrays her into the hands of neighboring Indians, who bear Bill, her sweetheart, an ancient grudge. Bill and a number of ranchmen pursue the Indians to rescue her. They are ambushed and most of them are killed. Bill is among the survivors, but he falls into the hands of the Indians and they plan to burn him at the stake.

Emma persuades Bill's treacherous rival to aid in her escape, but he only consents after a terrific struggle with himself. Emma meets the troops, who are looking for the Indians, and Bill is rescued.

"Women and Roses." (Rex. May 14.)—After the poem by Browning. The backgrounds in the sub-title boxes are particularly attractive, being composed of a bank of roses over which by double exposure the words appear. The story is good.

Meeting the woman at a masquerade, Wallace gets to love her. His mother fearing for her son, and knowing the woman, persuades her to renounce him. She does this. He chooses metaphorically between three roses, the first a wife and baby, the second his mother, and the third, the woman.

"The Conquest of Claire." (Pathé. Two reels. May 23.)—A good humorous comedy, that contains nothing of the slapstick variety, is not very often to be found. But in this two-reel comedy one can indulge in a hearty laugh at almost every scene, and he is laughing at a real comedy. Nothing offensive or vulgar appears. Miss Henny Porten, well known to the audiences of Germany, is featured, and if she stars in many more such productions she will be as well known and enjoyed here as there.

Claire is mischievous; her pranks are such that young and old must needs be extremely hypochondriacal to keep a straight face at them, but her father decides that she is entirely too rambunctious and sends her to a boarding school. Here she continues her pranks, but when she returns home she pretends to be a staid lady, to the great disturbance of her father and the entire household. She soon casts off her affected air, however. There is a love story too, but it is unimportant. The production is marked by excellent photography and well-staged scenes.



THE ARREST OF THE SUSPECTED NIHILIST
Scene from "Escaped from Siberia" (Great Players Feature)

"In the Northland." (Lubin. Two reels. May 13.)—The snowstorms of the past winter have afforded the producers many fine chances to produce a picture laid in the North. Many have been produced, and it will not belittle the others to say that Lubin has put out the best. From every standpoint the picture is an excellent one. The scenes convey the atmosphere of the North Canadian wilds admirably.

In some scenes a heavy snow is falling; it blows in the doors and can be seen falling by the windows, and it is real snow. Aside from this merit the picture contains a story that will appeal to the severest critic of the film. Probably such a good man as Jean never lived; he gains the spectators' sympathy from the outset and holds it until the very end.

His wife is dissatisfied and runs away with another man. Jean follows, and finds them both half dead from the cold. He first rescues his wife and then the man, because he thinks he is loved by his wife, but she discovers what a man her husband is and denounces the other. John E. Ince, Rosetta Brice and Joseph Kaufman are the main characters.

"The Toreador's Romance." (Kleine-Cines. Two reels. May 12.)—A large amount of people appearing in a picture never fail to make an impression on the audience, so in this picture when the huge amphitheatre is shown, with many thousands of persons seated, the impression given is a vivid and realistic one.

The picture is one that everyone will appreciate.

The story is that of a Spaniard who was misunderstood all his life. Finally his best friend accuses him of making love to his wife, and to prove his innocence José enters the ring and allows the bull to kill him.

"Our Daughter." (Eclair-Universal. May 17.)—A picture containing a good argument for any anti-suffragist. Father is busy with business, and Mother is busy with the suffrage cause, so "our daughter" is sent away to boarding school. At school she falls in love with a chance acquaintance, but one day while out riding with him, he is killed when his automobile dashes over a cliff, and she returns home broken-hearted. She tells so pathetic a story to her parents that her mother decides to withdraw from the "Cause," and devote the rest of her life for caring for her daughter.

"The Fires of Ambition." (Domino. Two reels. May 21.)—A gripping drama ending in a tragic scene. Ambition causes Jim to stop at nothing to obtain his ends. After many years, when he is a senator and revisits his old town in the West, he meets his former partner, whom he thought he had killed, but who had fallen in the hands of Indians.

Joe causes Jim to be stripped to the waist, bound and turned toward the desert. His end is left to the imagination. There is an excellent battle scene near the end.

"The Redskins and the Renegades." (Kalem. Two reels. May 30.)—A drama full of live action, featuring Princess Mona Darkfeather and Art Ortega, two of Kalem's most popular Indians. Although guns are drawn many a time throughout the two reels, not once is one fired. The photography is of a high standard, and the Western atmosphere almost makes one believe that he is present at the scene of action.

The treachery of the renegades, the loyalty and suspicion of the Indians, and the final settlement of affairs makes a pleasing story.



CLARK DEMANDS FLO'S HAND
Scene from "The Bribe" (Victor—Two Reels—May 22)

To Our Readers

Are you having projection troubles? Is your equipment satisfactory—are you thinking of buying something new or untried? Are you remodeling, or enlarging, or rebuilding? Do you want purchasing advice, or advice of any kind?

LET US HELP YOU

Our experts on construction, projection, lighting, decoration, etc., are on the spot and in close touch with manufacturing and exhibiting conditions. We will make investigations, quote prices, give advice just as disinterested and authoritative as our editorial pages.

We have nothing to sell. We do not purchase for you, nor receive any commissions. We give you impartial advice; then you deal direct. This is simply a service department for our readers just like any of our editorial departments. All inquiries handled promptly.

We consider this department of the utmost importance to you. Do not hesitate to write. We may save you many dollars.

USE THE COUPON

or if the coupon space is not sufficient to explain your inquiries, write a letter and attach the coupon, filled out, and mail to:
BUYERS' SERVICE DEPT., MOTION PICTURE NEWS
220 West 42nd Street, New York City

Buyers' Service Department,
Motion Picture News.

Gentlemen:—

Kindly send me full information together with information as to where I can buy the following:.....

.....

.....

Name.....

Address.....

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Three Little Powders." (Essanay. May 13.)—A novel comedy that grows extremely comical toward the end. Wallace Beery and Beverly Bayne play the leads. The husband gets the laughing powder, the wife the silence powder, and the burglar the loving powder. Humorous results follow and then the husband wakes up.

"The Sea-Gull." (Vitagraph. May 14.)—A tragic Indian story. The scenery is beautiful. The cast consists of Myrtle Gonzalez, Alfred Vosburgh, Beatrice Dominguez and Charles Lugo. The Panther has two wives. Red Fox, the younger, plots the murder of Sea Gull, the older. She fails and meets death herself.

"Her Mother's Weakness." (Biograph. May 14.)—The acting is poor and the story rather far-fetched. The girl's mother is a kleptomaniac; she is jailed and afterwards meets her daughter in a peculiar manner. The ending is weak.

Hearst-Selig News Pictorial, No. 22. (Selig. May 14.)—Scenes at the Washington Horse Show, a view of the yacht "The Resolute," the Shakespeare celebration in England, and some scenes of Mexico, which are good in photography, but poor otherwise, are the main items in this number.

"Madam Coquette." (Lubin. Two reels. May 14.)—A good lesson is taught by this drama. The photography is good, and some of the scenes are tense. Rosemary Theby, Brainsley Shaw and Joseph Kaufman are the principals. A husband neglects his wife, and she, to amuse herself, flirts with another man. After an experience that comes near being a tragedy, husband and wife are both made all.

Pathé's Weekly, No. 36. (Pathé. May 13.)—The Mexican news is worthy of praise here, as the first real combat is shown. If it isn't the real thing, it looks enough like it to fool most people.

"Marian, the Holy Terror." (Selig. Split reel. May 12.)—On the same reel with **"Doc Yak, the Marksman."** One of the few parlor comedies that keeps one in a continual laugh. All the cowboys are in love with Marian, but the minister surprises everyone by winning her.

"Doc Yak, the Marksman." (Selig. Split reel. May 12.)—On the extreme end of the reel with "Marian, the Holy Terror." Tricks of the pen and tricks of the photography make this a comical cartoon.

"In Real Life." (Essanay. May 12.)—A drama winding up with a good comedy. A playright needs melodrama for his play. For a while he can't find it but then it comes in a bunch. Incidentally, he finds his mother and captures a noted swindler. The light is poor. Bryant Washburn, Cyril Leonard and Richard Travers are the principals.

"The Wallflower." (Lubin. May 12.)—Justina Huff is the "wallflower." Clothes don't make the woman, is the moral of this picture. No one pays much attention to Mary at the dance, but when the whole house is quarantined, she is the only one that can cook, and her popularity is soon established. This is a fine comedy-drama that will please happy.

"A Pair of Stockings." (Selig. May 13.)—That some one thought of the title and then wrote a scenario around it, and made a bad job of it, is the impression conveyed by this drama, which is poor and lacking in interest.

"The Acid Test." (Vitagraph. Two reels. May 12.)—Maurice Costello and Mary Charleson leading. This drama is quite slow in some places but amusing in others. It teaches a good lesson. Grace presumably marries Marston solely for his wealth. To test her he pretends he is penniless. She withstands the test, although severely tried.

"Buddy's First Call." (Vitagraph. May 13.)—Young Paul Kelly is featured in this comedy, at which even the most pessimistic will laugh. Buddy's first suit with long trousers, his gay headpiece and his cane lead him to call on a young lady. The results are extremely comical.

"A Lady of Spirits." (Edison. May 25.)—The seventh of Wood-Be-Wed's sentimental experiences. He is all but married to a widow this time, but the spooks in her house are too much for him and he makes haste to leave.

"The Mystery of the Amsterdam Diamonds." (Edison. May 26.)—Another page in the Chronicles of Cleek. In a cleverly laid detective story he clears up a mystery of stolen diamonds.

"Lost—A Pair of Shoes." (Edison. May 27.)—A slow comedy. Shoes employed as missiles for quieting the neighborhood are discovered to have contained money. A wild rush to get them follows.

"Mother and Wife." (Edison. May 30.)—An excellent drama. George chooses to leave his wife rather than his mother, of whom his wife is ashamed. But the wife thinks better of her dislike and the three are happily reunited.

"Batty Bill Almost Married." (Melies. Split reel. May 14.)—On the same reel with "Sammy's Dilemma." Rather foolish, but comical in parts. Bill thinks he has found an heiress' glove, but it turns out to be her cook's.

"Sammy's Dilemma." (Melies. Split reel. May 14.)—On the same reel with "Batty Bill Almost Married." Sammy tries to get rid of his wife, whom he thinks he has killed. Some of his attempts are funny.

"At Last We Are Alone." (Selig. May 15.)—This comedy is dry and may displease some, as it is rather risque. Dave finally marries his sweetheart, foiling her angry father.

"The Signal." (Lubin. May 15.)—Velma Whitman, Raymond Gallagher and L. C. Shumway are the cast in this drama of the West. Dave, turned down by Ruth, rescues her from a Mexican. The second time he is not turned down.

"Bunny Buys a Harem." (Vitagraph. May 15.)—Lilly Balantine (Rita Bori) has a good figure, so Bunny perceives, to the great annoyance of his wife (Flora Finch). He even dreams about the great actress and his dreams are as funny as his actions when awake.

"Almost an Outrage." (Biograph. Split reel. May 16.)—On the same reel with "While the Band Played." Reverend Binks thinks his aunt's dog is in the soup. Their actions are comical.

"The Taint of Madness." (Selig. May 16.)—An inconsistent drama and rather vague. The plot is a poor one and the picture not well produced.

"Broncho Billy's Leap." (Essanay. May 16.)—Billy plans to rob the stage coach; instead he saves the driver's daughter, who is being carried away by the frightened horses. His leap from his horse to the stage coach is daring and cleverly done. Outside of this the picture is slow.

"Countess Veschi's Jewels." (Vitagraph. One and a half reels. May 16.)—The California alligator industry takes up the latter portion of the last reel. This drama will interest all. It is well produced and absorbing. Jack, going to a house party, gets a gentleman burglar's suitcase. The burglar succeeds in stealing some valuable jewels without his tools and the blame is placed on Jack, but he and his sweetheart clear up matters and lay bare the real culprit.

"He Said He Could Act." (Lubin. May 16.)—John Edwards is the black actor in this comedy. He spoils the whole show and incidentally loses his sweetheart. His actions and those of the rest of the cast are unusually comical.

"While the Band Played." (Biograph. Split reel. May 16.) On the same reel with "Almost an Outrage." Percy gets a traveling dentist to pull out his intended father-in-law's tooth while he is married to his daughter. Rather poor comedy.

"The California Alligator Industry." (Vitagraph. Half reel. May 16.)—This picture finishes up the last reel of "The Countess Veschi's Jewels." It is extremely interesting, and shows the alligator hatching and then at his different ages.

"The Precious Twins." (Pathé. Two reels. May 16.)—R. S. Rice and Tiny Downie, two midgets, are the twins in this comedy. They are so funny that most of the audience is crying from laughter when the picture ends. Charles LeFevre, Della Connor, Sam Ryan and Caroline Rankin complete the cast. John, who has deceived his uncle by saying he has a child, is forced to find a child and a wife, when his uncle proposes coming to see him. His fiancée acts as his wife and he hires a midget for a son and his fiancée comes as an unwelcome daughter. The results are most comical. The comedy is of American make.

"The Forged Parchment." (Selig. Two reels. May 18.)—The eleventh of the "Adventures of Kathlyn." In this number too much is taken for granted by the producer. Those who have missed the first installments fail to catch the drift of the story. Kathlyn is rescued from the fire by her father and Bruce. They prepare to return, as the old king is thought to be dead, but he isn't. He regains his throne, and the last reel closes with our friends still subject to his tyrannical power.

Hearst-Selig News Pictorial No. 23. (Selig. May 18.)—The latter half of this reel is taken up with the funeral of the seventeen sailors who lost their lives in Mexico. It is a very solemn affair, and every audience in the country will appreciate it. The first part of the reel is devoted to minor happenings.

"The Father's Scapegoat." (Biograph. May 18.)—An old drama with a new turn. The dissolute son of the family is accused by his father of stealing some valuable bonds. It later develops that it was the father himself who stole them. The ending is pathetic yet happy.

"Dorothy Danesbridge, Militant." (Vitagraph. May 18.)—Dorothy Kelly and James Morrison in a comedy and its success is assured. Dorothy thinks she will be a suffragette and scorns her erstwhile fiancé. But she has enough of militancy and returns to him before the film is ended.

"The Mystery of the Fast Mail." (Kleine-Eclipse. Two reels. May 19.)—An absorbing detective story, which scents of mystery from the start, and remains interesting until the finale. The photography is beautiful, and the scenes are all very well laid. George's future mother-in-law disappears from a fast train; everyone saw her get on, but no one saw her get off. It develops that George's chauffeur robbed her and threw her off the train and then cast suspicion on George. But the guilty man is finally brought to justice through the efforts of a clever detective.

"He Won a Ranch." (Lubin. Split reel. May 19.)—On the same reel with "Her Horrid Honeymoon." He won the ranch, but his cowboys made it too hot for him and he speedily left. Not very humorous.

"Her Horrid Honeymoon." (Lubin. Split reel. May 19.)—On the same reel with "He Won a Ranch." Supposedly a comedy, but quite dry. The main actor is Theodore Salem, a midget. He is far from comical in this picture.

"A Ticket to Happiness." (Selig. May 19.)—The plot of this drama is poor and resembles that of another picture put out by the same company a short time ago. Robinson, who works for Olsen in the West, tells him of his sweetheart, that she wants to be a wife and for him to send for her, hoping that she will marry him when she comes; but she prefers a decent man, and marries Olsen in place of Robinson.

"The Uneven Balance." (Essanay. May 19.)—Helen Dunbar is the main character, the others are unimportant. The drama is poor at the start and vague throughout, but ends with a lesson. Samanthy is misrepresented by the villagers, being known as a crank, but she proves her worth by nursing the minister's child back to health.

"Johanna the Barbarian." (Vitagraph. Two reels. May 19.)—Although rightfully a drama, this picture contains many comical situations which are mixed in among the dramatic parts. For this reason the picture is amusing as well as pathetic. Johanna is the widow of a well-to-do stone-hauler. When the main road is blocked by landslides, she refuses to let anyone trespass on her property, which happens to be the only way to get to the mill. Business is threatened, but after much persuasion on the part of the superintendent she opens up her road.

"The Coming of Lone Wolf." (Kalem. May 30.)—Featuring Mona Darkfeather, Art Ortega and Big Moon. Good Indian atmosphere marks this drama. Lone Wolf buys Natoma for his wife. Crooked Leg shoots Lone Wolf, thinking that Natoma loves him, but seeing how happy she is with Lightfoot he resigns in his favor.

"And the Dance Went On." (Kalem. May 29.)—This film teaches a lot about a railroad, but it is a poor comedy and the action is slow. After a hard time two railroad men are able to take their sweethearts to a dance, but after dancing for a few minutes they are called away to man a wrecking train.

"The Bottled Spider." (Kalem. Two reels. May 27.)—Art Ortega, Rex Downs and Princess Mona Darkfeather play the leads. The drama is an unusual one and pleasant to see. Rex, the spider (Charles Bartlett), makes off with the former Sheriff's wife. He is followed by the new sheriff and his posse, who secure the aid of Red Bird, an Indian trailer. After a long and thrilling chase Rex is captured by Red Bird. In the struggle they are both killed.

UNIVERSAL PROGRAM

"Sisters." (Rex. May 22.)—A story of money versus poverty. Jim, a poor man, enters his sister-in-law's house to steal. He is caught and this brings about a reconciliation between the families long estranged.

"Hearts and Swords." (Sterling. Two reels. May 28.)—Ford Sterling at his best. As usual there is no real plot or story, just a conglomeration of slap stick comedy that will always amuse. Rivals in love as usual. They fight a duel with sabers, but these get mixed up with their feet. Finally they all land in the water and there we leave them.

"The Sheep Herder." (Victor. Two reels. May 25.)—J. Warren Kerrigan in a "Western" that is along somewhat new lines. A prologue shows the mother and her baby son leaving home. The husband does not find them. Years later the son gets work with his father, not knowing the relationship. Many views of thousands of sheep grazing are shown. The reconciliation is brought about in an unusual manner.

"Lois Weber on Her Vacation." (Rex. June 16.)—A novel picture. Introducing Miss Weber in a new part, that of a teacher. A topical educational picture that is most pleasing. Saying good bye to her police department of women, Miss Weber sets out. She goes to several old missions and then finally arrives at the seashore where she shows us many odd fishes and water reptiles.

"Humanity in the Rough." (Victor. May 29.)—In which a hot-headed but well-meaning boiler fireman learns to see himself as others see him. He gives up his pugilistic tendencies and wins a wife.

"The Spark of Manhood." (Nestor. Two reels. May 29.)—An attractive drama. All the townspeople make fun of the "Good-for-nothing." But when the sheriff is wounded he takes command of the posse and puts a band of outlaws to rout. By this act he wins a wife.

"Universal Ike Is Kept from Being an Actor." (Universal Ike. May 26.)—The best of the series so far. Burlesquing the country productions of "Uncle Tom's Cabin." Ike's attempts to make up, using stove polish, flour and paint, are very good.

"The Pursuit of Hate." (Rex. May 28.)—Just whether a married man may love a single girl, when he is separated from his wife, is the plot of this story. It is told by the Smalleys in a powerful manner. Inclined to be melodramatic in places.

"Claws of the Dragon." (Nestor. May 27.)—The tragic old story of a woman who goes wrong. After seducing a young girl she finds that she is her own daughter.

"Mother Michel." (Eclair-Universal. Split reel. May 24.)—On the same reel with "On the Way from Kandy to Columbo." A comedy that's different. Frederick, the poet, wants to marry the niece of Mother Michel. The way he gets her is novel.

"On the Way from Kandy to Columbo." (Eclair-Universal. Split reel. May 24.)—On the same reel with "Mother Michel." A pretty colored scenic of the tropics.

"Lost by a Hair." (Rex. May 28.)—Good comedy with an old idea. The great tenor, about whom the girls are wild, is shown up minus his toupee. Phillips Smalley and Lois Weber in the leads.

"The Passing of the Beast." (Nestor. May 27.)—Not worthy of Wallace Reid and Dorothy Davenport. Perhaps the lack of subtitles hurt the picture. Lots of shooting and bloodshed.

"Their New Lodger." (Crystal. May 24.)—The right Baron de Vamoose, an escaped lunatic, and the wrong Baron de Vamoose, a hobo, who finds his clothes, make things generally lively.

"Dead Broke." (Crystal. Split reel. May 26.)—Charlie "dies" and fools his creditors. He comes to life when he receives money.

"A Change of Complexion." (Crystal. Split reel. May 26.)—On the same reel with "Dead Broke." A cook blackens the faces of her master and mistress. Not knowing each other, they cause some trouble, which the police finally squelch.

"The Fatal Letter." (Joker. May 30.)—Grotesque, burlesque that will amuse. Having smoked too much, Schmitz is ordered to the country. Arriving there he eludes his "nurses" and goes home, fearing his wife has read a love letter in his pocket.

MUTUAL PROGRAM

"The Water Dog." (Keystone. May 18.) Directed and acted by Roscoe Arbuckle, "The Fat Boy." The maid's lover and her mistress get mixed up, so the maid steals her mistress's lover. Two dogs do some clever work.

"The Swindlers." (Majestic. May 19.)—A good story. Has sufficient interest to make good release. A boy unwittingly sells his friend worthless stock. His sweetheart recovers the money by her daring actions.

"The Man in the Couch." (Komic. May 17.)—An impossible comedy with much slapstip. A rival uses dynamite to win his girl.

"Acres of Alfalfa." (Keystone. Split reel. May 23.)—On the same reel with "Our Largest Birds." A comedy educational that will prove good entertainment. Numbers of farm scenes are introduced.

"Our Largest Birds." (Keystone. Split reel. May 23.)—On the same reel with "Acres of Alfalfa." Showing a number of scenes on ostrich farms. Comedy of a kind also figures in the production.

"When Reuben Fooled the Bandits." (Keystone. May 21.)—One of those excellent Keystone comedies in which thrilling chases are used to supply the fun. In this picture the police department chase several bandits on trolley cars, hand-cars and other cars. Bombs galore are thrown, the result being a splendid comedy.

"Sheltering an Ingrate." (American. May 27.)—Ed Coxen and George Field leading. Clever riding marks this picture. A convict escapes and causes a general disturbance on a peaceful ranch before he is captured.

"The Courting of Prudence." (Beauty. May 19.)—Margarita Fischer and Harry Pollard play the leads. A laughable comedy in which a farm hand finally wins his employer's daughter.

"A Circus Romance." (Princess. May 22.)—Muriel Ostriche is featured in this drama, which is too ordinary to be good. Pepita, the circus rider, is injured in the ring. Her admirer, a doctor, cares for her and later marries her.

"The Girl in the Shack." (Reliance. May 15.)—Mae Marsh and Earle Foxe are the principals. The drama, though old in plot, is cleverly produced and pleasant. A wild frontier girl is the means of reforming a bandit, whom she later accepts as her husband.

Our Mutual Girl, No. 18. (Reliance. May 18.)—Witnessing a performance of "Sari," an introduction to Dr. Katherine B. Davis, New York's commissioner of correction, and a visit to Blackwell's Island are the main events in this number.

"A Boy for a Day." (Royal. Split reel. May 16.)—Isabel Daintry is the star in this comical half reel. A girl, tired of a girl's life, dresses as a boy, but in one day she has had enough of it. On the same reel with "I Should Worry."

"I Should Worry." (Royal. Split reel. May 16.)—A humorous offering depicting the experiences of two tramps and a Jewish peddler. On the same reel with "A Boy for a Day."

"The Embezzler." (Kay-Bee. Two reels. May 29.)—Although this story is told in a capable manner, and has a heart interest that draws upon our sympathies, the plot is too conventional to make it a perfect picture. It has been told before several hundred different times. Cole, an old clerk, is discharged by his new employers. He is then taken back and accused of larceny. His employer, seeing his ill grandchild, for whom the old man had stolen, forgives him.

WARNER'S FEATURES

"Mother of Men." (Warner's Features. Three parts.)—Valentine Grant, Sidney Olcott's new leading lady, is presented in this picture for the first time. She does excellent work. The time is ante bellum mostly, although many Civil War scenes are shown. The battle settings are unusually good. The story is profoundly interesting from start to finish.

A woman vagrant is arrested and tells her story to the judge. She tells of her husband and two sons before the war; then the fighting and the father's death. One son is with the North and the other with the Confederate army. Unknowingly one kills the other, and is then killed by one of his brother's men. The judge turns out to be her youngest son, who had been lost before the war.

MISCELLANEOUS

"The White Lie." (Gaumont. Three reels. May 16.)—The plot of this drama is of long standing, but the final situation can be termed entirely original. No one scene stands out above the others, each one is equally significant and eventful; the concern of the audience is always kept at the highest point. The camera work is excellent, and it is obvious that great care has been taken in introducing unusual scenes.

The story is that of the wife of a crook who deserts him and becomes a nurse. Eight years later she marries an earl. Her former husband tries to blackmail her, but his death is caused by his old pal. The sub-titles are rather vague and will bear improvement. Regina Badet, Charles Decker, Marc Gerard and Alfred Denberg are the main characters.

"THE TWO VANREVELS"

(Edison—Two Reels)

REVIEWED BY PETER MILNE

TO say that this two-reel drama is an adaptation from Booth Tarkington's well-known novel of the same name would be enough to insure "The Two Vanrevels," great success. But aside from this point, the way in which the picture is produced, taken in the charming surroundings of Florida, doubles its value. It is doubtful whether the theme of the drama has ever been used in photoplays



THE DEATH OF CRAILY GREY

before. A good production like this is a treat to see after the many sensational and morbid dramas that flood the market, and anyone who does not appreciate it doesn't know a good thing when he sees it.

The acting is of a high standard; all the characters admirably conform to the manners and customs of people before the civil war. As before said, the settings are perfect, nor are they marred by bad photography; it is clear and bright from beginning to end.

One fault might be found, but that lies with the drama itself. As the plot is based entirely on a deception, some will find it a little hard to grasp, often confusing Tom Vanrevel and Craily Grey, but surely at the beginning of the second reel no doubt remains as to who is who, and the producer, Mr. Ridgely, has done his best to enable the observer to distinguish between the two men.

The briefest outline of the plot will suffice. Tom Vanrevel is threatened with death by old Mr. Carew if he sets foot on his property. Betty Carew thinks that Tom is engaged to her schoolmate, while in reality it is Craily Grey. Grey allows Betty to think that he is Tom and carries on a harmless flirtation with her. But later Mr. Carew shoots him, thinking that he is Tom, discovers his mistake and flees.

Tom and Betty plight their troth before he goes away to the war. The story is worked up in a masterly way and keeps one's interest always at the highest point. The picture will surely be a great success.

"ASHES OF HOPE"

(Essanay—Two Reels)

REVIEWED BY PETER MILNE

WITH such as cast as Francis X. Bushman, Ruth Stonehouse, E. H. Calvert, Bryant Washburn, and others less prominent, this picture can hardly help but "get across." Mr. Bushman again displays his great versatility, as Fred Willard, the manager of Zalata, a dancer.

The light effects could be improved upon; in places the film is unintentionally dark, but as a whole the production is a good one, the theme is out of the ordinary, the acting excellent. The court scene that appears in the second reel is unusually good.

Through the efforts of Fred Willard, Zalata, a dancer, has become a great success; then she meets Calvert, a lawyer, who takes her to dinner. His advances become disagreeable to her; she slaps him in the face and leaves him. She quits the stage and becomes a teacher; after an experience that comes near being a tragedy she meets Willard again and they are both happy.

"LINE-UP AT POLICE HEADQUARTERS"

(Nonpariel Feature Film Co.—Six Reels)

REVIEWED BY A. DANSON MICHELL

IF this picture may be taken as a criterion, the life of the metropolitan detective is certainly one full of thrills. The story as told on this film, has, it is alleged, its foundation in actual New York police records of a case which George S. Dougherty handled. The latter has been responsible for the facts and is featured in the picture, playing an important part.

With the exception of the first reel the plot is a detective drama, with a pleasing mixture of romance. In this regard the finale is especially effective. The young detective, who has captured his prisoners after a thrilling fight, directed by Commissioner Dougherty, also captures his sweetheart.

The two are linked together with the sleuths' handcuffs, after being thoroughly frightened. With the exception of two small improbabilities the story is intensely interesting and instructive. It is one of the year's best releases of its kind.

In the first reel, Commissioner Dougherty conducts a tour through the police department of New York. The visitors are shown the various departments and get a good conception of the Bertillon system, the detective department and the uniformed force. Drills by the mounted men in New York's Central Park would have been appreciated at greater length.

A hand-to-hand fight is staged, depicting an actual attempt on the life of Dougherty. For fierceness and realism it equals anything the writer has seen. The opening of the safe, by use of an electric drill, presents a splendid piece of



LOOKING THE "LINE-UP" OVER

photography. The actual cutting is shown by close-up views.

The story starts with the release of the Morgan brothers from Sing Sing and their arrival in New York. Tom, the younger, decides to lead a straight life, while his brother, Ben, immediately rejoins the gang. With two other men, Ben opens a safe in the Webster home and extracts a valuable necklace. The chase begins from that moment. Detectives follow one clue after another, finally running down the leader.

During the course of the work there occur such adventures as a fight on a moving aeroplane, a typical raid in the actual streets of New York's Chinatown, a fight on the decks of an ocean steamer from which the combatants dive, and the third degree in headquarters when the arrest has been made. This last is similar to the scene from "Within the Law" in one particular. It is cleverly executed and will interest. The interiors were excellent.

HANDSOME GIFT TO BOOKING CLERK

Fred Mitchell, booking clerk at the People's Branch of the General Film Company, 260 West Forty-second street, New York City, was the surprised recipient of a handsome diamond and pearl stickpin presented by a number of exhibitors who have been Mr. Mitchell's customers.

The presentation took place at Volk's Hotel, Forty-second street and Eighth avenue, New York, one afternoon recently. Among those present were A. Bauerfreund, of the Model Theatre, 945 Freeman street, the Bronx; Irving Clemont, Brooklyn; Charles Henry, Brooklyn; E. Rosenbaum, New York City; Louis Gross, New York City; F. Michelson, Pleasantville, N. Y.; M. L. Feltenstein, Brooklyn; William F. Kertscher, Brooklyn; M. Needle, New York City; and R. Tiefenbaum, Brooklyn.

TRY VANOSCOPE SUIT IN FULL

The suit of William J. Robinson against the Vanoscope and Louis C. Van Riper, the inventor, came up before Judge Mayer in the Federal District Court, New York, a few days ago. On demurrer the court held that the complaint should be amended, as there were two actions, one against the Vanoscope Company for damages, alleging breach of contract, and a separate action against Van Riper for a half-interest in the foreign patents on which Robinson claims he has advanced considerable money.

Mr. Van Riper is at present in New York on his way to London, where, it is rumored, he is negotiating for the sale of his foreign patents. Whether such a sale would be valid while the foreign patents are under litigation in this suit is a question.

The suits will be tried in the autumn. Two million dollars damages are asked. Robinson, it will be remembered, claims that Van Riper ousted him from the presidency and directorate of the Vanoscope Company after contracts had been made with him.

LAMBS TO BE SCREENED

The Lambs, the greatest actors' club in the world, are taking a motion picture of all the important happenings connected with their recent tour, of the principal cities of the country.

When completed, this film will constitute a valuable acquisition to the archives of this famous club, and it can be truthfully said that never before has such an array of talent been assembled in any one picture.

The Lambs have appointed as sole distributors of the films, Sawyer, Inc., through whom it will be marketed.

Getting Ready for the I. M. P. A. Convention

Baltimore Will Send Strong Delegation — Pennsylvania Plans Are Laid — California Goes on Record Against State Censorship

LOCALS of the International Motion Picture Association all over the country are preparing for the convention and exposition in New York, at the Grand Central Palace, June 8 to 13.

Baltimore will send a large delegation to the Second International Exposition Motion Picture Arts, to be held at the Grand Central Palace, New York, June 8 to 13. Last year at the convention of the Exhibitors' League, this city was represented by about 30 exhibitors. Fully the latter number will go to New York next month, if anything a larger party will attend.

The affair is being generally discussed in Baltimore, and exhibitors are becoming quite enthusiastic. A meeting will be held in the next few days at which definite plans will be formulated for the New York trip.

A special car will be chartered and the party will probably leave here on Sunday night, May 7. The headquarters of the Baltimore delegation will probably be the McAlpin Hotel. Several Baltimoreans are talking of motoring to New York in their cars and will take a party of friends with them.

Among those who have already announced their intention of going to the exposition are: J. Howard Bennett, Guy L. Wonders, William A. Hovey, Joseph Brodie, Bernard Depkin, Harry Lewy, Marion S. Pearce, Walter Keen, Alexander Anderson, Benjamin Cluster, Harry Cluster, Frank H. Durkee, F. A. Hornig, B. S. Benjamin, Jr., Harry Bleckman, J. J. Martlove, Charles Pearce, Wm. Fait, Wm. Fair, Jr., and John J. Heinz.

The Co-operative Exhibitors' Association, of western Pennsylvania and western New York, will hold their next monthly meeting at the Hotel Martinique, New York City, on Monday, June 8, after which they will spend the rest of the week in attendance at the convention in the Grand Central Palace.

The following are the officers and some of the members of the association who will attend:

D. M. Sachter, Utopian Theatre, Sheffield, Pa., president; W. J. Dunn, New Avon Theatre, Kane, Pa., secretary. Forer & Peterson, Colonial Theatre, Jamestown, N. Y.; W. B. West, Rex Theatre, Titusville, Pa.; W. C. Van Alstyne, Opera House, Wilcox, Pa.; A. A. Graham, Temple Theatre, Oil City, Pa.; C. N. Waters, Lyric Theatre, Corry, Pa.; T. E. Cooper, Opera House, Union City, Pa.; E. Blakely, Park Theatre, Franklin, Pa.; Ed. Connelly, Samuels Opera House, Jamestown, N. Y.; C. M. Nutting, Bijou Theatre, Erie, Pa.; F. D. White, Lyceum Theatre, Bradford, Pa.; A. J. Bayer, Family Theatre, St. Marys, Pa.; Andrews & Fisher, Opera House, Emporium, Pa.; A. Linde, Star Theatre, Mt. Jewett, Pa.; Philip Hotten, Star Theatre, Hazelhurst, Pa.; Charles Schatz, Lyceum Theatre, Meadville, Pa.; Carpenter & Huber, Chautauqua Amusement Company, Jamestown, N. Y.; Mr. Bradley, New Avon Theatre, Kane, Pa.; Albright & McCarthy, Family Theatre, Renova, Pa.; F. W. Stock, Princess Theatre, Warren, Pa.; W. J. O'Brien, Grand Theatre, Clarion, Pa.; Miss Clara Kramer, Lyric Amusement Company, Lock Haven, Pa.; W. J. Kin, Star Theatre, Smethport, Pa.

At the regular meeting of the Southern California Moving Picture Men's Association, held at their hall on May 6, among other things the following resolutions were adopted:

Resolved, That our President, A. P. Tugwell, is hereby appointed our personal representative to the National Convention, to be held in New York, June 8th to 15th, and is delegated with full power by this Association to use his best endeavor to advance the cause of the exhibitors over the entire nation.

Further Resolved, That this Association, through their personal representative, A. P. Tugwell, endorse the International Motion Picture Association and pledge ourselves to do all in our power to advance its work, and earnestly request all of our exhibitors in California who can possibly spare the time to attend the said convention, it being to the advantage of this Association to have as large an attendance as possible. There will be business brought up before the convention that is of vital importance to the welfare of the exhibitors in general, and we wish to go firmly on record as being opposed to State censorship.

Attested,
R. F. Hale, Secretary.
A. P. Tugwell, President.

FOUR STATES' CONVENTION IN BIRMINGHAM

The first Southern States Motion Picture Exhibitors' convention convened in Birmingham, Ala., at the Hotel Hillman, Thursday and Friday, May 21 and 22. A good attendance rewarded the leaders and delegates were present from Tennessee, Georgia, Alabama and Mississippi.

Following is the letter sent to an prospective delegates by National Vice-President Alex Wall, of the Motion Picture Exhibitors' League:

"Dear Sir and Brother: This is the first time in the history of the Exhibitors of Motion Pictures in the South that more than one State has ever been called together in convention. This time four States, the strongest four, as far as exhibitors are concerned, will meet together.

"This means that we are going to accomplish a good we most need in considering film rentals, licenses, rents and expenses and those things that are trampling on our feet. Now, it is due time we should raise our hand and declare our rights, by joining in together and taking some action. We can not do this single handed, but must all join in and sing the chorus as *one*. Then we can control instead of being controlled. In a few months you will be confronted by subjects that will take a strong corps to control. This is enough said.

"Be here on the above dates by all means. The biggest crowd ever in session will be here. There will be plenty of amusements, exhibits of all kinds, and our National President, Mr. M. A. Neff, will be here.

"Write me at once in reply so I will know you received this letter, if only a post card, ANSWER.

Yours fraternally,
A. Alex Wall,
National Vice-President,
M. P. E. L. of A.

P. S. You can meet face to face with your film maker and exchange man. Be here."

"WOLFE, OR THE CONQUEST OF QUEBEC"

(Kalem—Five Reels)
REVIEWED BY PETER MILNE

THIS picture, produced on the actual battlefields in Canada, where Wolfe and Montcalm fought for the supremacy of Quebec, years ago, cost the producers over fifty thousand dollars, and took them over three months to turn out the complete picture, besides causing them countless other difficulties. And why struggle through a tiresome English or French history dealing with the subject, when by witnessing these five reels one learns just as much and more?

A subject dealing with well-known history as this picture



THE ENGLISH RECONNOITRE

does cannot fail to delight any audience. Over a thousand men took part in the picture, and it is obvious that they were trained in the ways of old-time warfare before they appeared before the camera. The costumes that the soldiers of the English and French armies wear were bought especially for the purpose; they are exact and correct in every detail. General Wolfe's flagship is the same one used by General Wolfe; the others are copies of those used in the eighteenth century.

The picture, taken up on the St. Lawrence River and its environs, is perfect in photography, and as every scene, even the interiors, were taken in the open, the light is of the brightest in all parts. The battle scenes, of which there are many, are so realistic that one can almost smell the gunpowder and hear the cries of the dead and dying. The spectacle of the French camp, with its flags and emblems waving in the air and the many soldiers hurrying about, is most impressive

A scene which stands out above all the others is that in which the French, after learning that the English are coming up the river, send the fire ships down hoping that these will destroy the English fleet. As these ships go down the river the flames from them shot high up in the air, and the whole picture is reddened by their fires.

In beauty and artistry the picture excels. A beautiful picture of Montmorency Falls is shown, and the English scaling the Heights of Quebec and then coming out on the Plains of Abraham are the two that stand out more than the others. The last scene is beautiful, in which the two lovers of the story stand on the shore watching the disappearance of the English ships, their figures silhouetted against the sky by the setting sun.

The picture was staged under the direction of Keenan Buel. His task, as can be imagined, was not an easy one, and great credit is due to him for his efforts. The cast is made up of a number of Kalem stars—Guy Combs as General Wolfe, and Arthur Donaldson as Montcalm, are the leaders of the English and French armies, respectively. Anna Nilsson, Jere Austin, Harry Livingston and John Shannon, supported by others less important, make up the rest of the cast, besides the large amount of soldiers, who deserve great credit.

The story is mainly history, and does not have to be related here. The love story that runs through is unimportant though true in part; it is only prominent in parts and adds a touch of romance to the picture which would be only battle scenes otherwise. The final battle, which takes place on the Plains of Abraham in which both brave generals lost their lives, is the crowning scene of the picture, and makes an admirable finish.

"LUCILLE LOVE; THE GIRL OF MYSTERY"

(Gold Seal—Two Reels)
REVIEWED BY PETER MILNE

THERE is no end to the thrilling adventures and hairbreadth escapes of Lucille and her arch-enemy, Hugo Loubeque, and this, the sixth of their experiences, certainly maintains the high standard set by the preceding installments in this regard. Not satisfied with the numerous thrilling water scenes already produced, Mr. Ford has put on another, entirely different, and it may be said, better than the others. A new idea is pictured in the edition; the actions of a maddened mutinous crew, and their cold-blooded vengeance, occupy the entire last reel.

Lucille has the misfortune of starting the mutiny by showing up the captain of the crew as a bully and a coward. The crew takes sides and a fierce combat is waged in every quarter of the ship. Hugo, who is the owner of the craft, aids Lucille and her party, and due to his courage and prowess many of the villainous crew are thrown overboard.

In the midst of the struggle a battleship is seen, and the crew knows that it is pursuing them, as the ship is smuggling ammunition to China. They all unite, therefore, and put Lucille and Hugo adrift in a small boat. Each thinks the other has the papers, the cause of all the trouble, but each is wrong as they are now in the possession of the captain of the ship.

It is peculiar to note that after the villainous manner in which Hugo has acted toward Lucille, that here in this number they seem almost friendly. Their mutual misfortune draws them together, and Hugo shows that he is



THE MUTINY ON LOUBEQUE'S SHIP

a gentleman as well as a villain, and cares for Lucille as if he were in love—but perhaps he is.

As this production takes place altogether on one ship, a large variety of scenes is not obtainable, but those that do appear are of the highest class. A noticeable detail is the rolling of the ocean seen through a port-hole in one of the cabins; this lends a realistic atmosphere to the picture, so that one can hardly help thinking that he is on the high seas.

The last reel closes with Lucille and Hugo adrift on the ocean, in a small boat, with only a cask of water for company, and no visible means of rescue.

"THE CHRISTIAN"

(Vitagraph-Liebler—Eight Reels)

REVIEWED BY PETER MILNE

ON Saturday evening, May 16, "The Christian" started a run at the Harris Theatre, New York. Previous to this it was shown at the Manhattan Opera House, New York, but this was its first entrance into a Broadway theatre. The house was by no means full, partly due to the fact that it had been shown before and that Saturday was its first night at the Harris Theatre, but if the picture may be judged according to the greeting it received from the audience there, its success is assured.

E. W. Lynch, head of the E. W. Lynch enterprises, presents the picture, which is adapted from Hall Caine's famous novel of the same name. The cast consists of a group of well-known Vitagraph players. Earle Williams as John Storm and Edith Storey as Glory Quayle head the cast, which Edward Kimball, Charles Kent, James Morrison, J. W. Sambrooke, James Lackaye, Harry S. Northrup, Donald Hall, Carlotta De Felice, Alberta Gallatin and Jane Fearnley complete.

The two principals appear in a great many scenes by themselves, in which their acting is tense and awe-inspiring, especially those scenes in which Storm is fighting between his love for Glory and that which he terms his duty, his religion, and his chosen work—uplifting the poor. After a bitter struggle love conquers.

In regard to photography, lighting and settings, little or nothing is left to be desired. Before the drama starts the characters are introduced with a sub-title explaining the character of each one. The sub-titles throughout dissolve in and out of the picture.

Success should attend Mr. Lynch in his handling of this production, and if it isn't a success, there is something wrong with the people, not with the picture.

"THE ELDER BROTHER"

(Essanay)

REVIEWED BY C. J. VERHALEN

THE opening effect of this two-reel production makes it interesting from the very start. Slowly the darkness fades away and a beautiful café scene is unfolded, with its cabaret, its diners and everything complete. This particular scene is used a good deal throughout the entire picture to splendid advantage.

Francis X. Bushman, in the rôle of the elder brother, carries his part well. As the younger brother, Bryant Washburn is seen in one of his best-acted parts. Gerda Holmes, who has been with this company only a short time, is well cast, and convincingly portrays the part of the dancer. Miss Holmes, besides possessing good looks, is a capable actress.

The story is well worked out and very interesting. The situations are well portrayed, making the two acts of a reel each a worth-while photoplay.

The story is virtually the tale of two brothers, one of whom has taken to the gay life, while the other applies himself to the practice of medicine. The younger chap is in love with a cabaret dancer; incidentally the elder brother makes her acquaintance when he gives her medical aid. He falls in love with her, but when his brother takes him to the café to show him the girl that he admires, Phillip recognizes in her the girl he loves, and when she tries to explain he casts her off and departs.

In a spirit of revenge she agrees to Leider's plan of doping the younger brother. Leider makes Irving a present of a box of cigarettes in which he has placed several grains of cocaine. The drug effects Irving and he is finally overcome by it. When she sees the critical condition of Irving she insists on nursing him through his illness. Leider, no longer able to quiet his conscience, confesses to Phillip that he is to blame for the whole thing. Phillip forgives the dancer and it is surmised that they live happily ever after.

To Our Advertisers:

In consequence of the 30th of May being a legal holiday and in order that we may go to press one day earlier and distribute copies in advance, we would ask our advertisers to prepare their copy and have same in our hands at the earliest possible moment.

MOTION PICTURE NEWS

HAVE YOU USED ANY

HORSLEY POSITIVE FILM in 500-Foot Rolls? No? Get Busy! You're overlooking something.



DAVID HORSLEY, Agent

Also American Agent for Lumiere Film

New York Mecca Bldg. Chicago Schiller Bldg. Los Angeles Higgins Bldg.

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES

Niagara Slide Co., Lockport, N. Y.

ASBESTOS BOOTHS

Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS

Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS

A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS

The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS

(Manufacturers, Dealers and Renters)

American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle, N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES

Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.

Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.
Movie "L" Mfg. Co., 406 Schiller Bldg., Chicago, Ill.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS

Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 103-105 West 37th St., New York.

FEATURE FILMS

Aetna Film Co., Longacre Bldg., New York.
All Star Feature Corp., 220 W. 42nd St., New York.
Anglo-American Film Corp., 126 W. 46th St., New York.
Australasian Films, Ltd., 15 E. 26th St., New York.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Cosmofotofilm Co., 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
Films Lloyds, Inc., 220 W. 42nd St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Imperial Motion Picture Co.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Leading Players Film Corp., 126 W. 46th St., New York.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Popular Plays and Players Co., 1600 Broadway, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New York.
Stellar Photoplay Co., 1476 Broadway, New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

LABELS

Every Ready Roll Label Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS

Cushman Motor Works, Lincoln, Neb.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St. Chicago, Ill.
Ernemann, 114 Fifth Ave., New York.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

NOVELTIES

Philip Hano, 806-810 Greenwich St., New York.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York.

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
Celluloses, Planchon, Inc., 75 Fifth Ave., New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

RIGHT OFF THE REEL

Robert Leonard is portraying the part of "Swede Larson" in a one-reel drama of the same name, now being produced by Lloyd Ingraham and his company of Rex players.

A comedy series, to be known as "Sophie of the Films" is being produced by Al. Christie and his Nestor company. There will be four chapters.

Three companies of Cines players have left Rome seeking other camps, according to a letter from the Baron Fassini to George Kleine. One company sailed for Bombay, India; a second company headed for Central Africa, the third company has gone to Venice, Italy.

The Selig Company started on April 27 to issue two of the Hearst-Selig News Pictorials each week, on Monday and Thursday. Formerly only one was issued each week, but it seems that there is enough news for two in the future.

Annette Kellermann in "Neptune's Daughter," a successful motion-picture feature, has entered upon the third week of its run. Large audiences are the rule at every performance.

Harold Lockwood, the young actor who made such an impression in "Hearts Adrift" and "Tess of the Storm Country" opposite Mary Pickford, is in New York again, and will act with the Famous Players.

Augustus Carney (Universal Ike), is engaged in putting on a new one this week entitled "Universal Ike Tries To Be an Actor."

Henry Patné Lehrmann, directing genius of the Sterling Company, is finishing an unnamed one-reel comedy which is of the typical Sterling brand.

A Powers 6A has been sold to Public School 155, Eastern Parkway, Brooklyn, N. Y.

"The Fatal Letter" is the melodramatic title of a rip-roaring comedy now being produced by Allan Curtis' Joker Brand Company, in which Max Asher and Louise Fazenda are featured.

Of all the records made by Kleine's big Cines "Quo Vadis?" probably that made in Albuquerque, N. M., last week is the best. The last census gives the population of Albuquerque as 11,006. "Quo Vadis?" played to 3,706 paid admissions, representing $868.20, averaging a total of one-third of the entire population of Albuquerque.

Second International
EXPOSITION
OF THE
Motion Picture Art

Grand Central Palace

Lexington Avenue, 46th to 47th Streets, New York City

Monday, June 8th to Saturday, June 13th, 1914

Among the many companies who have ALREADY CONTRACTED for space may be mentioned the following:

Firm Name	Space No.	Firm Name	Space No.
Wyanoake Publishing Co	360-362	Greater N. Y. Film Rental Co	348
Schaefer & Elmore	200	Vitagraph Co. of America	102-3
H. W. Johns-Manville Co	358	All Star Feature Corporation	311-12-13-14
Motion Picture Apparatus Co	354	Automatic Ticket Selling & Cash Register Co	356
G. H. Masten Realty Co	37-42	New York Edison Co	204-5-6-7
Bland Adjustable Display Frame Co	38	Day & Night Screen	209
United Electric Light & Power Co.,	329-30-31-32-33-34	Pyrene Co.	315
Dramatic Mirror	336	Ernemann Photo-Kino Works	307-8
Gaumont Co.	366-367	Thos. A. Edison, Inc	109-10
United States Printing & Litho Co	339-340	Shubert Feature Film Booking Co	317-18
Motion Picture Story Magazine	319-320	Lubin Film Mfg. Co	111-12
Koerting & Mathiesen	302	Warner's Features	407-8-9-10
Precision Machine Co	325-26-27-28	J. H. Genter Co	309
Picture Theatre Equip. Co	351	Essanay Film Mfg. Co	113
H. C. Miner Lithograph Co	115	Lapin Musical Co	43
Worlds Film Corporation	355-57-59	Pathé-Frères	347-48-49-50
Atsco Theatre Supply Co	352	Safety First Society	33
Menger & Ring	324	Motion Picture News	18
White Studio	323	Centaur Film Co	365
Photo-Cines Co.	361	Frank J. Rembusch (Mirror Screen)	114
American Seating Co	101	Grifford Machine Company	210
Novelty Slide Co	32	National Board of Censorship	19
Electric Fountain Co	301	Animated Advertising Company	25-26
Famous Players Film Co	104-5-6-7-8	McClures Publishing Company	316
Cosmos Film Co	338	J. P. Seeburg Piano Co	201-2
Nicholas Power Co	341-4-5-6-7	George Kleine	401 2
Colonial Film Co	363-364	Kalem Co	403-4
Morgan Lithograph Co	322	National Cash Register Co	368-9
Jesse L. Lasky Feature Play Co	303-4-5-6	Bartola Keyboard Co	335-7
Box Office Attractions Film Rental Co	347	Biograph Co.	
Pathescope Co.	208	Selig Polyscope Co	

Many others ready to contract.

The newest and latest of everything pertaining to the Motion Picture Industry will be on exhibition, including five model theatres where will be shown the latest productions of the world's greatest photo-play companies.

OPEN TRADE CONVENTION

Under the Auspices of the

International Motion Picture Association and Independent Exhibitors of America

Grand Central Palace

Lexington Ave., 46th to 47th St., New York City

Monday, June 8th to Saturday, June 13th, 1914

NOTICE

As this is an open convention for the discussion of problems of the Motion Picture Trade, and action to improve conditions and uplift the art in general, it is important that all Exhibitors, Film Manufacturers, Feature Men, Exchange Managers, Manufacturers and Dealers in Supplies and Accessories, Educational and Civic Societies, Clergymen, and the Press, apply at once by mail for descriptive booklet and identification cards to Convention Committee, 136 Third Avenue, New York City.

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

5— 4. In the Moonlight, D.....2000
5— 6. The Story of the Olive, D.....1000
5— 8. Calamity Anne's Love Affair, D...1000
5—11. Metamorphosis, D. 2000
5—13. The Navy Aviator, D.....1000
5—18. Footprints of Mozart, D.....2000
5—20. Beyond the City, D.....2000
5—25. The Lost Sermon, D.....2000
5—27. Sheltering An Ingrate, D.....1000

APOLLO

5— 3. The Cheese of Police.....

BEAUTY

5— 5. Eugenics Versus Love, C.....1000
5—12. Her Heritage, D.....1000
5—19. Courting of Prudence, D.....1000
5—26. Jane, The Justice, D.....1000

BIOGRAPH

5— 2. Her Big Scoop, D.....1000
5— 4. The Saving Presence, D..... 999
5— 7. Maniacs Three, C..... 442
Gilliagin's Accident Policy, C.... 577
5— 9. Under the Skin, D..... 998
5—11. In Fate's Circle, D.....1000
5—14. Her Mother's Weakness, D.....1008
5—16. While the Band Played, C..... 430
Almost An Outrage, C..... 601

BIOGRAPH

5—25. The Price of Drinks, C..... 507
Widow Muggin's Wedding, C..... 489
5—28. The Science of Crime, D., 2 parts.1881
5—30. A Daring Getaway, D..... 997

101 BISON

5— 2. The Tragedy of Whispering Creek, D. 2000
5— 9. The Nation's Peril, D.....2000
5—16. The Hills of Silence, D.....3000
5—23. The Triumph of Mind, D.....3000

BRONCHO

5— 6. Shorty Escapes .....
5—13. Shorty's Strategy .....

CRYSTAL

5— 3. Charlie and a Dog, C.....
5— 5. A Telephone Engagement and Out on Business .....Split reel
5—10. A Pair of Birds, C.....
5—12. Charlie's New Suit and Their Picnic, C. .....Split reel
5—17. Charlie's Waterloo, C.....
5—19. The Dancing Craze and the Mashers, C. .....Split reel
5—24. Their New Lodger, C.....
5—26. Dead Broke and A Change of Complexion, C. .....Split-reel
5—31. Some Hero, C.....

ECLAIR

5— 2. His Servant, D.....
5— 6. Who God Hath Joined, D.....2000
5—10. Suzanne, D. .....
5—13. In the Fangs of Jealousy, D.....2000
5—17. Our Daughter, D.....
5—20. In a Persian Garden, D.....2000
5—24. Mother Michael and From Kandy to Colombo .....Split reel
5—27. The Link in the Chain, D.....3000
5—31. The Bar Cross Liar, D.....

EDISON

5— 1. Frederick the Great, D., 2 parts..2000
5— 2. Her Grandmother's Wedding Dress, D. 1000
5— 4. A Week-End at Happyhurst, C....1000
5— 5. The Double Cross, D.....1000
5— 6. The Lucky Vest, C.....1000
5— 8. The Song of Solomon, D., 2 parts.2000
5— 9. The End of the Umbrella, D.....1000
5—11. Martha's Rebellion, C.....1000
5—12. An Alaskan Interlude, D.....1000
5—13. Andy Plays Cupid, C.....1000
5—15. His Sob Story, D., 2 parts.....2000
5—16. The Coward and the Man, D.....1000
5—18. The Adventure of the Counterfeit Money, C. 1000
5—19. The Light on the Wall, D.....1000
5—20. Seraphina's Love Affair, D..... 600
Three Knaves and a Heathen Chinese, C. 400
5—22. The Southerners, D., 2 parts.....2000
5—23. A Tight Squeeze, D.....1000
5—25. A Lady of Spirits, C.....1000
5—26. The Mystery of the Amsterdam Diamonds, D. 1000
5—27. Lost—A Pair of Shoes, C.....1000
5—29. The Two Vanrevels, D., 2 parts..2000
5—30. Mother and Wife, D.....1000

ESSANAY

5— 1. Seeds of Chaos, D.....2000
5— 2. Broncho Billy's Close Call, D.....1000
5— 5. The Greater Love, D.....1000
5— 6. Making Him Over for Minnie, C..1000
5— 7. A Snakeville Epidemic, C.....1000
5— 8. The Mystery of Room 643, D.....2000
5— 9. Broncho Billy's Sermon, D.....1000
5—12. In Real Life, C.....1000
5—13. Three Little Powders, C.....1000
5—14. Slippery Slim's Stratagem, C.....1000
5—15. Ashes of Hope, D.....2000
5—16. Broncho Billy's Leap, D.....1000
5—19. The Uneven Balance, D.....1000
5—20. Actor Finney's Finish, C.....1000
5—21. A Snakeville Romance, C.....1000
5—22. The Voice in the Wilderness, D..2000
5—23. Red Riding Hood of the Hills, D..1000
5—26. Blind Man's Bluff, D.....1000
5—27. Pat Casey's Case, C.....1000
5—28. Sophie Starts Something, C.....1000
5—29. When the Lightning Struck, D....2000
5—30. Broncho Billy's Cunning, D.....1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

5— 2. The Runaway, D.....
5— 6. Won by Wire, D.....
5— 7. Whistling Hiram, C.....
5— 9. The Outlaw's Daughter, D.....
5—14. Dad's Allowance, C.....
5—21. Johnnie from Jonesboro, C.....
5—23. The Sheriff's Story, D.....
5—29. Hiram and Zeke Masquerade, C...

GOLD SEAL

5— 5. Lucille Love—The Girl of Mystery No. 4, D.....2000
5—12. Lucille Love—The Girl of Mystery No. 5, D.....2000
5—19. Lucille Love—The Girl of Mystery No. 6, D.....2000
5—26. Lucille Love—The Girl of Mystery No. 7, D.....2000

GR. NO. SPEC.

5— 5. The Monomaniac.....3000
5—19. The Golden Heart.....3000

IMP

5— 4. The Baited Trap, D.....2000
5— 4. The Dawn of Romance, D.....
5— 7. Vasco, the Vampire, C.....
5—11. Through the Snow, D.....
With the Burglar's Help, C..... 600
5—12. The Wallflower, C.....1000
5—13. In the Northland, D.....2000
5—14. Madam Coquette, D.....2000
5—14. On the Chessboard of Fate, D....2000
5—18. Beneath the Mask, D.....2000
5—21. Love and a Lottery Ticket, C.....
5—25. Lodge-Looney Luther, C.....
5—28. An Old Rag Doll, D.....

JOKER

5— 2. The Bucket Sharpers, C.....
5— 6. Roll Your Peanut, C.....
5— 9. Schultz, the Barber, C.....
5—13. How Green Saved His Wife, C...
5—16. The Fascinating Eye, C.....
5—20. Their Vacation, C.....
5—24. Mike Searches for His Long-Lost Brother, C. .....
5—27. The Cure, C.....
5—30. The Fatal Letter, C.....

KALEM

5— 1. Stung, C. 500
Dippy's Dream, C..... 500
5— 2. A Secret Crime, D.....1000
5— 4. The Master Rogue, D.....2000
5— 6. The Detective's Sister, D.....2000
5— 8. McBride's Bride, C.....1000
5— 9. The New Medicine Man, D.....1000
5—11. Regeneration, D. 2000
5—13. A Man's Soul, D.....2000
5—15. A Darktown Wooing, C..... 500
The Girl and the Gondolier, C.... 500
5—16. The War Bonnet, D.....1000
5—18. The Fringe on the Glove, D.....2000
5—20. The Redskins and the Renegades, D. 2000
5—22. Tight Shoes, C..... 725
5—23. The Vengeance of the Vaquero, D.1000
5—25. The Treasure Ship, D.....2000
5—27. The Bottled Spider, D.....2000
5—29. And the Dance Went On, C.....1000
5—30. The Coming of Lone Wolf, D....1000

KAY-BEE

5— 1. Love's Sacrifice .....
5— 8. The Substitute .....
5—15. In the Cow Country.....

KEYSTONE

5— 4. Caught in the Rain.....
5— 7. The Morning Paper and a Busy Day
5— 9. Suspended Ordeal .....
5—11. Finnegan's Bond .....
5—14. Down on the Farm.....
5—16. Mabel's Nerve .....
5—18. The Water Dog.....
5—21. When Reuben Fooled the Bandits.
5—23. Acres of Alfalfa and Large Birds .....Split-reel

KLEINE

5— 5. The Broken Chain, D.....2000
5—12. The Toreador's Romance, D.....2000
5—19. Mystery of the Fast Mail, D.....2000
5—26. The Cigarette Maker of Seville, D.2000

KOMIC

5—10. The Scene of His Crime and a Race for a Bride.....
5—17. The Man in the Couch.....
5—24. Nell's Eugenic Wedding.....

LUBIN

5— 1. The Getaway, D.....1000
5— 2. He Never Found Out, C.....1000
5— 5. A Blind Business, C..... 400
Casey's Birthday, C..... 500
5— 6. Behind the Footlights, D.....2000
5— 7. When Conscience Calls, D.....2000
5— 8. Vengeance Is Mine, D.....1000
5— 9. Building a Fire, C..... 400
5—15. The Signal, D.....1000
5—16. He Said He Could Act, C.....1000
5—19. He Won a Ranch, C..... 400
Her Horrid Honeymoon, C..... 600
5—20. Love's Long Lane, D.....2000
5—21. A Leaf from the Past, D.....2000
5—22. Life's Lottery, D.....1000
5—22. The Country Girl, C.....1000
5—26. The Particular Cowboys, C..... 400
For Two Pins, C..... 600
5—27. The Trunk Mystery, D.....2000
5—28. The Crowning Glory, D.....2000
5—29. The Test of Courage, D.....1000
5—30. A Tango Tragedy, C..... 400
Circus Time in Toyland, C..... 600

MELIES

5— 4. A Cottage by the River, C..... 600
Winky Willy's First Cigar, C..... 400
5— 7. Batty Bill and the Suicide Club, C.1000
5—11. Winky Willy's Maxim, C..... 500
A Drastic Remedy, C..... 500

IMPORTANT

Attention is directed to the fact that we have been granted the right and license to import, use and sell to others to be sold or used during the life of the United States Letters Patent No. 610861 (the so-called Goodwin Patent) both AGFA and GEVAERT cinematograph or motion picture film.

This action on our part has been prompted mainly by our desire to relieve our customers of any concern that may have been caused by any claims made in the past or that may be made in the future, to the effect that film purchased from us infringed upon such patent.

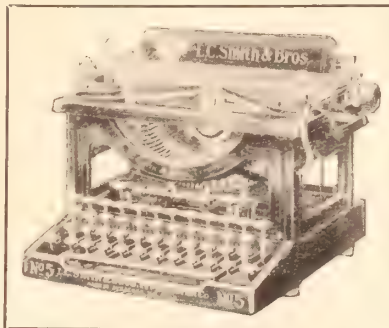
We shall continue as heretofore to market AGFA and GEVAERT negative and positive motion picture films which have become famous throughout the world for their superior photographic qualities.

Samples, etc., furnished gratis upon request.

RAW FILM SUPPLY COMPANY

Sole American Agents

15 EAST 26th STREET **NEW YORK CITY**



Write Your Slides on an L.C. Smith & Bros. Typewriter

DO YOU KNOW that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card and it looks far better than the scrawling and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.

Home Office and Factory, Syracuse, N. Y.

New York City Office, 311 Broadway. Branches in all principal cities.

RELEASE DATES FOR READY REFERENCE—Continued

5—14. Batty Bill Almost Married, C..... 500
Midday or Midnight, C..... 500
5—19. A Good Excuse, C..... 700
Their First Quarrel, C..... 300
5—20. Fifteen Years Later, D.....1000
5—21. Like Father, Like Son, C.....1000
5—25. The Buried Crime, D.....1800
5—26. A Hasty Judgment, C.....1000
5—27. In the Days of Guillotine, D.....1000
5—28. Jack and His Motorcycle, C..... 500
Jack's Inheritance, C..... 500
5—28. Terrible Alternative, D.....2000
5—30. The Stolen Formula, D.....2000

MAJESTIC

5— 1. The Quicksands .....
5— 3. The Body in the Trunk.....
5—10. The Wheels of Destiny.....
5—12. The Miniature Portrait.....
5—17. The Lover's Gift.....
5—19. The Swindlers.....
5—24. The Double Knot.....

NESTOR

5— 6. The Quack, D.....
5— 8. His Strenuous Honeymoon, C.....
5—13. The Siren, D.....
5—15. The Newlyweds' Dilemma, C.....
5—20. The Man Within, D.....
5—22. Could You Bless Her? C.....
5—27. The Passing of the Beast, D.....
5—29. Captain Bill's Warm Reception, C.

PATHE

5— 4. The Man Higher Up, Cart..... 574
Manila, the Capital of the Philippines, T..... 387
5— 5. Max, the Lady Killer, C..... 820
A Winter Excursion to the Falls of Taunforsen, Sweden, T..... 200
5— 6. Pathé's Weekly No. 35, 1914, N...1000
5— 7. A Meddler with Fate, D..... 2000
5— 9. The Marriage of Cupid, D.....2000
5—11. Hearts Are Trumps, D.....1000
5—12. Wood-Carving and Turning at St. Claude, Ind. 515
The Jerboa, E..... 512
5—13. Pathé's Weekly No. 36, 1914, N..1000
5—14. The Strength of the Week, D.....2000
5—16. The Precious Twins, C.....2000
5—18. Colonel Heeza Liar, Farmer, Cart.1000
5—19. Max's Vacation, C.....1000
5—20. Pathé's Weekly No. 37, 1914, N...1000
5—21. Antony and Cleopatra, D.....2000
5—23. The Conquest of Claire, C.....2000
5—25. Rastus' Riotous Ride, C.....1000
5—26. Making Steel Rails, E..... 500
The City of Agra, T..... 500
5—27. Pathé's Weekly No. 38, 1914, N...1000
5—30. The War of the Lilliputians, C...2000

POWERS

5— 4. Exposing the Handcuff Kings, The Hungry Soldiers, C.....Split reel
5— 8. Stolen Glory, D.....
5—11. The Adventures of Limburger and Seshweitzer, C. .....
5—15. The Transformation of Prudence, D.
5—18. The Count's Infatuation, C.....
5—22. The Pearl of the Sea, D.....
5—25. Family Troubles, and U. S. Government Inspection of Mutton and Pork .....Split-reel
5—29. The Spark of Manhood, D.....2000

PRINCESS

5— 1. Forced to Be Stylish.....
5— 8. Politeness Pays.....
5—15. In Her Sleep.....
5—22. A Circus Romance.....

REX

5— 7. Aurora of the North, D.....2000
5—10. The Career of Waterloo Peterson, Fashionable Dances. .....Split-reel
5—14. The Unlawful Trade, D.....
5—17. A Boob There Was, C.....
5—21. The Fox, D.....
5—28. The Pursuit of Hate, D.....
5—31. The Awakening, D.....

RELIANCE

5— 2. Ashes of the Past.....
5— 4. Our Mutual Girl No. 16.....
5— 6. The Broken Bottle.....
5— 9. The Deputy Sheriff's Star.....
5—11. Our Mutual Girl No. 17.....
5—13. Bud's Outlaws .....
5—15. The Girl in the Shack.....
5—16. Golden Dross.....
5—18. Our Mutual Girl No. 18.....
5—20. Izzy, the Operator.....
5—23. For the Sake of Kate.....

ROYAL

5— 2. Snookem's Birthday and Fickle Mary Jane.....Split reel
5— 9. Mike Joins the Force.....
5—16. A Boy for a Day and I Should Worry .....Split reel
5—23. Three of a Kind.....

SELIG

5— 1. A Knight of Trouble, C..... 500
The Plot that Failed, C..... 500
5— 2. Little Miss Bountiful, D.....1000
5— 4. The Adventures of Kathlyn No. 10, D., 2 parts.....2000
5— 4. Hearst-Selig News Pictorial No. 19, N. 1000
5— 5. Marrying Gretchen, C..... 500
Doc Yak Bowling, C..... 500
5— 6. The Evil She Did, D.....1000
5— 7. Hearst-Selig News Pictorial No. 20, N. 1000
5— 8. The Mother of Seven, C.....1000
5— 9. Two Girls, D.....1000
5—11. On the Minute, D., 2 parts.....2000
5—11. Hearst-Selig News Pictorial No. 21, N. 1000
5—12. Marian, the Holy Terror, C..... 500
Doc Yak, the Marksman, C..... 500
5—13. A Pair of Stockings, D.....1000
5—14. Hearst-Selig News Pictorial No. 22, N. 1000
5—15. At Last We Are Alone, C.....1000
5—16. Taint of Madness, D.....1000
5—18. The Adventures of Kathlyn, No. 11, D., 2 parts.....2000
5—18. Hearst-Selig News Pictorial No. 23, N. 1000
5—19. A Ticket to Happiness, C.....1000
5—20. Teaching Father a Lesson, C..... 500
A Korean Dance, Dance..... 500
5—21. Hearst-Selig News Pictorial No. 24, N. 1000
5—22. Music Hath Charms, Not, C..... 500
5—23. The Estrangement, D.....1000
5—25. The Baby Spy, D., 2 parts.....2000
Hearst-Selig News Pictorial No. 25, N. 1000
5—26. The Clock Went Wrong, C..... 500
Simp Simpson and the Spirits, C.. 500
5—27. Dawn, D. 1000
5—28. Hearst-Selig News Pictorial No. 26, N. 1000
5—29. Second Childhood, C.....1000
5—30. The Girl Behind the Barrier, D...1000

THANHOUSER

5— 4. Twins and the Stepmother, C....1002
5— 4. A Circumstantial Nurse, D.....1002
5— 7. The Runaway Princess, C.....2204
5—11. The Elevator Man, C..... 860
5—11. The Success of Selfishness, D....1009
5—14. The Vacant Chair, D.....1005
5—14. Why Reginald Reformed, C..... 783
5—18. When the Cat Came Back, C..... 946
5—18. Mrs. Pinkhurst's Proxy, C..... 914
5—21. The Dancer, D.....1987
5—25. The Henpecked Hod Carrier, C.. 882
5—25. The Purse and the Girl, D.....1003
5—28. The Golden Cross, D.....1909

VICTOR

5— 1. Who's Who, C.....
5— 4. As Fate Willed, D.....2000
5— 8. The Pawns of Destiny, D.....
5—11. The Toilers of the Sea, D.....
5—15. A Million in Pearls, D.....2000
5—18. The Call Back, D.....
5—22. The Bribe, D.....2000
5—25. The Sheep Herder, D.....2000
5—29. Humanity in the Rough, D.....

VITAGRAPH

5— 1. Brunco Bill's Visit, C.....1000
5— 2. Mareea, the Half Breed, D.....2000
5— 4. Cupid Versus Money, C.....1000
5— 5. The Old Fire Horse and the New Fire Chief, C.....2000
5— 6. Sandy and Shorty Start Something, C. 1000
5— 7. His Last Call, D.....1000
5— 8. Mr. Bunny in Disguise, C.....1000
5— 9. The Antique Engagement Ring, D.2000
5—11. Miser Murray's Wedding Present, D. 1000
5—12. The Acid Test, D.....2000
5—13. Buddy's First Call, C.....1000
5—14. The Sea-Gull, D.....1000
5—15. Bunny Buys a Harem, C.....1000
5—16. The Countess Veschi's Jewels, D..2000
5—18. Dorothy Danebridge, C.....1000
5—19. Johanna, the Barbarian, D.....2000
5—20. The Adventures of the Rival Undertakers, C. 1000
5—21. Out in Happy Hollow, D.....1000
5—22. Bunny's Swell Affair, C.....1000
5—23. Etta of the Footlights, D.....2000
5—25. A Sentimental Burglar, D.....1000
5—26. Cutey's Wife, C.....2000
5—27. The Boys of the I. O. U., C....1000
5—28. Hunger Knows No Law, D.....1000
5—29. Mr. Bunnyhug Buys a Hat for His Bride, C. 1000
5—30. The Mystery of The Hidden House, D. 2000
D., 2 parts.....2000

RIGHT OFF THE REEL

A. H. Sawyer, president of Sawyer, Inc., is negotiating for the purchase of a large tract of land on one of the lakes near Saratoga Springs, where it is the intention to build a studio.

Two pictures, both two reels in length, already have been produced by Henry McRae and his round-the-world "101 Bison company" since their arrival in Hawaii, "The Island of Abandoned Hope" and "Cast Adrift in the South Seas." Another two-reel subject, "Lehula, of the South Seas," is now being produced by the trans-Pacific players.

The Vitagraph players, under the direction of James Young, are working on an elaborate production of Shakespeare's "Hamlet." Clara Kimball Young, James Young, Roger Lytton, Charles Kent and Harry Morey are the principals.

One of the scenes in "Lucille Love" shows a sailor being thrown from the "crow's nest" into the sea below. Francis Ford, director and leading man, ordered five retakes of the scene. In the first four the fight between the two principals in the scene was not convincing enough to suit Mr. Ford. Five times in succession a sailor was hurled sixty feet into the water.

"False Evidence" is the next Gene Gauntier release through Warner's Features, Inc. She is supported by W. A. Howells (who wrote the scenario) and Harry Gsell, late star of the Crystal Films.

Edna Maison, leading woman for the "Special Features" and Powers brand pictures, will take the place of Pauline Bush for several weeks while the latter is on a vacation.

"NEW FILM FOR OLD"
Films Improved, Cleansed and Softened
Multicolor Film Improving Co., Inc.
15 EAST 26th STREET, NEW YORK
PHILADELPHIA BRANCH 1126 VINE STREET
ALBERT TEITEL PRESIDENT

RENTERS OF REAL FEATURES
European Feature Film Corp.
J. H. STEINMAN, Mgr.
220 West 42nd Street New York City


THE ELEPHANT BRAND
Means Quality
WORLD FILM CORPORATION
130 West 46th St., New York

NOW
is The Time to Spruce Up

Make your THEATRE LOOK INVITING These Warm Nights.

Artificial Floral Hanging Baskets hung in and about the Theatre. Makes a big Flash—for little money.

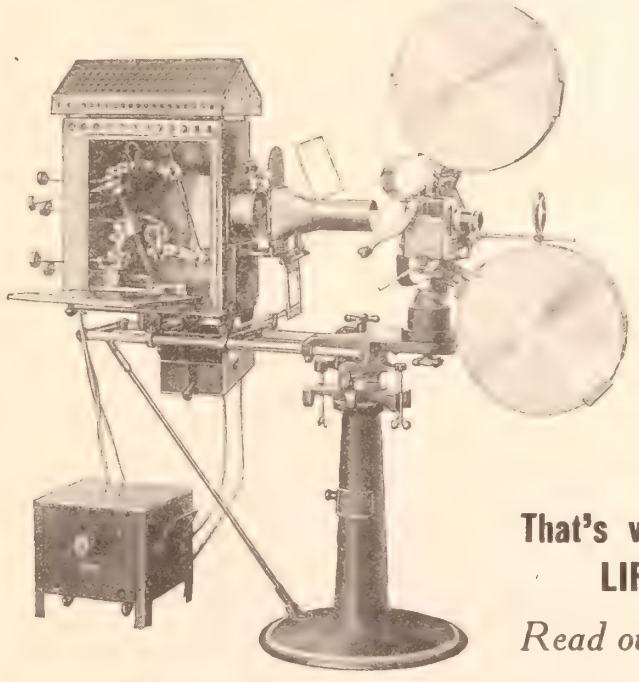
THE SCHROEDER ART FLOWER MFG. CO.
6023 SUPERIOR STREET CLEVELAND, OHIO

The Mexican trouble is going to make big money for Cameramen. Get busy. We can send you a camera the day your order is received. Send today. Don't wait until the best opportunities are gone. Camera tripod, carrying case, all complete $150. Send today.

PHANTOSCOPE MFG. CO.
700 Bond Building Washington, D. C.

EXHIBIT BOOTHS
FOR RENT
In the Convention Hall at the
THIRD STATE CONVENTION
of the
Motion Picture League of Pennsylvania
Wilkes-Barre, Pa., June 23-24, 1914
THOUSANDS OF VISITORS EXPECTED
For Booths Write
GILBERT C. MILLER, Chairman Convention Committee
Room 202 Savoy Theatre Building, Wilkes-Barre, Pa.

GOOD IMITATION—Not Enough



THE ENLIGHTENED Exhibitor today demands *more*. He demands a machine made of parts that will last—not such parts as brittle die cast parts made of Zinc and Lead so often used by manufacturers today, with the intention of increasing their repair part sales.

The 1914 MODEL MOTIOGRAPH parts are adopted and designed for the purpose of saving the Exhibitor money. Our hardened and ground tool steel star and cam will wear for a long time to come.

That's why the MOTIOGRAPH has the LONGEST LIFE and is the BEST machine made

Read our Guarantee *Write for Catalog*

THE ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., CHICAGO

The Gentleman Crook

In Four Parts

An American Staged Production

Thrilling and Sensational



Ready for State Right Buyers

One, Three, Six and Nine Sheets
Large and Small Photos, Heralds and Slides
Will express Sample Paper upon request

Write or Wire to

THE EQUITABLE FILM PRODUCING CO., Inc.

Successors to THE N. Y. FILM CO.

154 West 45th Street, New York City

CLEVELAND EXHIBITORS PERFECT BOARD OF TRADE

Special to The Motion Picture News

Cleveland, O., May 20.

The organization of the Cleveland Photoplay Exhibitors Board of Trade was completed at its meeting held Wednesday, May 6. This does not mean a complete reunion of all Cleveland exhibitors. Cleveland Local No. 1, Motion Picture Exhibitors League, retains its charter.

Some of its members have been elected to the board of directors of the new organization and there probably will be no further attempt to bring all into one body until after the national conventions of the Independent Motion Picture Exhibitors Association in New York and of the League in Dayton.

Hope is high here that after the Dayton convention there will be but one national or local organization. The directors of the Cleveland Photoplay Exhibitors Board of Trade are: For one year, E. N. Downs, S. E. Morris, W. J. Slimm; for nine months, Walter Horsey, Sam Aubley, Frank Kenney; for six months, Sam Bullock, Foster E. Simmons, E. W. Sprosty; for three months, L. C. Goldman, E. L. Sindelar, Herman Henn.

THEATRE ANNEXES $100,000 CAFE GARDEN

Special to The Motion Picture News

Omaha, Neb., May 19.

The Empress Theatre, one of Omaha's most important motion picture houses, now has as a part of it one of the prettiest café gardens in the West. The café, located in the basement underneath the theatre, was built at a cost of near $100,000. The garden recently went into the hands of a receiver and Joseph B. Fradenburg, proprietor of the theatre, took charge, paying off the debts.



A SONG PORTRAYAL IN MOTION PICTURES

Controlled Exclusively by
The Imperial Motion Picture Co., of N. Y., Inc., 1476 Broadway, N. Y.

Scooped Them All **Live Wires Wire At Once**

"THE SHELLING OF VERA CRUZ"

Two Reels of Motion Pictures $245.00

The only real reels of motion pictures showing our War Dogs in actual battle.
Now playing and packing the best theatres in Chicago including the Whitney for two weeks at 25c admission and the Shaefer Circuit of theatres.

Half sheets, one sheets, three sheets, banners, photos and slides.

For bookings on this big money getter address us

NAPOLEON FILM CO. OF AMERICA
68 W. Washington Street CHICAGO, ILL

See Americans First *"Flying A" Feature Films*



METAMORPHOSIS

Two Parts
A Psychological Drama. One, Three, and Six Sheet Posters
Release Monday, June 1st, 1914

The American Beauty Offering—
"DRIFTING HEARTS"
Featuring Margarita Fischer and Harry Pollard
Release Tuesday, June 2nd, 1914

"A PRINCE OF BOHEMIA"
Release Wednesday, June 3rd, 1914

"MEIN LIEBER KATRINA"
The First of Heine-Katrina Series. Do Not Miss This.
Release Friday, June 5th, 1914

AMERICAN FILM MANUFACTURING CO.
CHICAGO

A Successful Book **A Successful Play**
A Successful Song
AND
A SUCCESSFUL PHOTOPRODUCTION

"THE TRAIL OF THE LONESOME PINE"

(IN FIVE PARTS)

You can't help loving Miss Dixie Compton as "June"
You can't help screaming at Mrs. Stuart Robson as "Old Hun"

STATES GOING SOME GONE GET YOURS QUICK

In active preparation, "THOMAS E. SHEA."
In "MAN-O'-WAR'S MAN" or "THE FALL OF VERA CRUZ."

Broadway Picture Producing Company

SUITE 235-236 Phone Greely 6372 1400 BROADWAY, NEW YORK CITY

DAVID YOUNG, Jr., President. THOS. F. BOWERS, Treasurer.

LUBIN

COMING SOON—TWO BIG FEATURES

"THE WOLF"
5 Reels—By EUGENE WALTER

"THE HOUSE NEXT DOOR"
5 Reels—By J. HARTLEY MANNERS

A Comedy, every Tuesday and Saturday	A Drama every Friday	A Two Reel Feature every Wednesday and Thursday

Five Releases Each Week

"THE PARTICULAR COWBOYS"—Comedy "FOR TWO PINS"—Comedy	Split Reel	Tuesday,	May 26th
"THE TRUNK MYSTERY"—2 Reel Comedy		Wednesday,	May 27th
"THE CROWNING GLORY"—2 Reel Drama		Thursday,	May 28th
"THE TEST OF COURAGE"—Drama		Friday,	May 29th
"A TANGO TRAGEDY"—Comedy "CIRCUS TIME IN TOYLAND"—Animated Comedy	Split Reel	Saturday,	May 30th

IMPROVED LUBIN POSTERS
By Our Own Staff of Artists
One and Three Sheets with Single and Split Reels. One, Three and Six Sheets with all Multiple Reels.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MAY 18TH, 1914.

BIOGRAPH. The Father's Scapegoat, D., 999 14983
EDISON. The Adventure of the Counterfeit Money, C., 1000.. 14990
KALEM. The Fringe on the Glove, D., 2 parts, 2000..... 14984
PATHE. Colonel Heeza Liar-Farmer, Cart., 1000..... 14986
SELIG. Adventures of Kathlyn, No. 11, D., 2 parts, 2000..... 14987
SELIG. Hearst-Selig News Pictorial No. 23, 1000 14991

TUESDAY, MAY 19TH, 1914.

EDISON. The Light on the Wall, D., 1000..... 14992
ESSANAY. The Uneven Balance, D., 1000..... 14993
KLEINE. Mystery of the Fast Mail, D., 2 parts, 2000..... 14994
LUBIN. He Won a Ranch, C., 400 15000
Her Horrid Honeymoon, C., 600 .....
MELIES. A Good Excuse, C., 700 15001
Their First Quarrel, C., 300
PATHE. Max's Vacation, C., 1000 14996
SELIG. A Ticket to Happiness, C., 1000 14997

WEDNESDAY, MAY 20TH, 1914.

EDISON. Seraphina's Love Affair, C., 600..... 15002
Three Knaves and a Heathen Chinese, C., 400.....
ESSANAY. Actor Finney's Finish, C., 1000..... 15005
KALEM. The Redskins and the Renegades, D., 2 parts, 2000. 15003
LUBIN. Love's Long Lane, D., 2 parts, 2000..... 15009
MELIES. Fifteen Years Later, D., 1000 15011
PATHE. Pathe's Weekly No. 37, 1914, N., 1000..... 15006
SELIG. Teaching Father a Lesson, C., 500..... 15008
A Korean Dance, Danc., 500
VITAGRAPH. The Adventures of the Rival Undertakers, C., 1000 15007

THURSDAY, MAY 21ST, 1914.

BIOGRAPH. Romeo & Juliet, C., 508 15012
Percy, The Lady-Killer, C., 490 .....
ESSANAY. Snakeville Romance, C., 1000 15013
LUBIN. A Leaf from the Past, D., 2 parts, 2000..... 15014
MELIES. Like Father Like Son, C., 1000 15016
PATHE. Anthony and Cleopatra, D., 2 parts, 2000..... 15017
SELIG. Hearst-Selig Pictorial No. 24, N., 1000 15020
VITAGRAPH. Out in Happs Hollow, D., 1000..... 15019

FRIDAY, MAY 22ND, 1914.

EDISON. The Southerners, D., 2 parts, 2000..... 15021
ESSANAY. The Voice in the Wilderness, D., 2000..... 15024
KALEM. Tight Shoes, C., 725. 15026
Advanced Styles for Fall and Winter, Fash., 280.....
LUBIN. Life's Lottery, D., 1000 15029
SELIG. Music Hath Charms—Not, C., 500..... 15027
As Time Rolled On, C., 500
VITAGRAPH. Bunny's Swell Affair, C., 1000..... 15028

SATURDAY, MAY 23RD, 1914.

BIOGRAPH. The Road to Plaindale, D., 1003..... 15038
EDISON. A Tight Squeeze, D., 1000 15030
KALEM. The Vengeance of the Vaquero, D., 1000..... 15037

AT MY HOUSE

LUBIN. The Country Girl, D., 1000 15032
MELIES. The Buried Crime, D., 2 parts, 2000..... 15040
PATHE. The Conquest of Claire, C., 2 parts, 2000..... 15033
SELIG. The Estrangement, D., 1000 15039
VITAGRAPH. Etta of the Footlights, D., 2 parts, 2000.. 15035

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, MAY 25TH, 1914.

BIOGRAPH. The Price of Drinks, C., 507..... 15042
Widow Muggin's Wedding, C., 487 .....
EDISON. A Lady of Spirits, C., 1000 15049
KALEM. The Treasure Ship, 2 parts, D., 2000..... 15043
PATHE. Rastus' Riotous Ride, C., 1000 15045
SELIG. The Baby Spy, 2 parts, D., 1000 15046
Hearst-Selig News Pictorial No. 25, N., 1000..... 15050
VITAGRAPH. A Sentimental Burglar, D., 1000..... 15048

TUESDAY, MAY 26TH, 1914.

EDISON. The Mystery of the Amsterdam Diamonds, D., 1000 15051
ESSANAY. Blind Man's Bluff, D., 1000 15052
KLEINE. The Cigarette Maker of Seville, 2 parts, D., 2000.. 15053
LUBIN. The Particular Cowboys, C., 400..... 15059
For Two Pups, C., 600.....
MELIES. A Hasty Judgment, C., 1000 15060
PATHE. Making Steel Rails, E., 500 15055
The City of Agra, T., 500
SELIG. The Clock Went Wrong, C., 500 15056
Simp Simpson and the Sheik, C., 500.....
VITAGRAPH. Cutey's Wife, 2 parts, C., 2000..... 15057

WEDNESDAY, MAY 27TH, 1914.

EDISON. Lost—A Pair of Shoes, C., 1000..... 15061
ESSANAY. Pat Casey's Case, C., 1000 15064
LUBIN. The Trunk Mystery, 2 parts, D., 2000..... 15068
MELIES. In the Days of Guillotine, D., 1000..... 15070
PATHE. Pathe's Weekly No. 38, 1914, N., 1000..... 15065
SELIG. Dawn, D., 1000..... 15067
VITAGRAPH. The Boys of the I. O. U., C., 1000..... 15066

THURSDAY, MAY 28TH, 1914.

BIOGRAPH. The Science of Crime, 2 parts, D., 1881..... 15071
ESSANAY. Sophie Starts Something, C., 1000..... 15073
LUBIN. The Crowning Glory, 2 parts, D., 2000..... 15074
MELIES. Jack and His Motorcycle, C., 500..... 15076
Jack's Inheritance, C., 500..
MELIES. Terrible Alternative, 2 parts, D., 1000..... 15079
SELIG. Hearst-Selig News Pictorial No. 26, N., 1000.... 15078
VITAGRAPH. Hunger Knows No Law, D., 1000..... 15077

FRIDAY, MAY 29TH, 1914.

EDISON. The Two Vanrevels, 2 parts, D., 2000..... 15081
ESSANAY. When the Lightning Struck, 2 parts, D., 2000 15083
KALEM. And the Dance Went On, C., 1000..... 15085
LUBIN. The Test of Courage, D., 1000 15088
SELIG. Second Childhood, C., 1000 15086

AT MY HOUSE

VITAGRAPH. Mr. Bunnyhug Buys a Hat for His Bride, C., 1000 15087

SATURDAY, MAY 30TH, 1914.

BIOGRAPH. A Daring Getaway, D., 997..... 15097
EDISON. Mother and Wife, D., 1000 15089
ESSANAY. Broncho Billy's Cunning, D., 1000..... 15090
KALEM. The Coming of Lone Wolf, D., 1000..... 15096
LUBIN. A Tango Tragedy, C., 400 15091
Circus Time in Toyland, C., 600 .....
MELIES. The Stolen Formula, 2 parts, D., 2000..... 15100
PATHE. The War of the Liliputians, 2 parts, C., 2000.... 15092
VITAGRAPH. The Mystery of the Hidden House, 2 parts, D., 2000 15094

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, MAY 18TH, 1914.

IMP. Beneath the Mask, D., 2 reels .....
POWERS. The Count's Infatuation, C. .....
VICTOR. The Call Back, D..

TUESDAY, MAY 19TH, 1914.

CRYSTAL. The Dancing Craze and The Mashers, C., split reel
GOLD SEAL. Lucille Love, The Girl of Mystery, No. 6, D., 2 reels .....
UNIVERSAL IKE. Universal Ike in Pursuit of Fate, C..

WEDNESDAY, MAY 20TH, 1914.

ECLAIR. In a Persian Garden, D., 2 reels .....
JOKER. Their Vacation, C....
NESTOR. The Man Within, D.

THURSDAY, MAY 21ST, 1914.

FRONTIER. Johnnie from Jonesboro, C. .....
IMP. Love and a Lottery Ticket, C. .....
REX. The Fox, D., 2 reels..
STERLING. Neighbors, C.....

FRIDAY, MAY 22ND, 1914.

NESTOR. Could You Bless Her, C. .....
POWERS. The Pearl of the Sea, D. .....
VICTOR. The Bribe, D., 2 reels

SATURDAY, MAY 23RD, 1914.

101 BISON. The Triumph of Mind, D., 3 reels.....
FRONTIER. The Sheriff's Story, D. .....
JOKER. Mike Searches for His Long Lost Brother, C.....

SUNDAY, MAY 24TH, 1914.

CRYSTAL. Their New Lodger, C. .....
ECLAIR. Mother Michael and From Kandy to Colombo, Split reel .....
REX. The Woman in Black, D. .....

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, MAY 25TH, 1914.

IMP. Lodge-Looney Luther, C.
POWERS. Family Troubles and Educational, split reel.....
VICTOR. The Sheep Herder, D., 2 reels.....

TUESDAY, MAY 26TH, 1914.

CRYSTAL. Dead Broke and A Change of Complexion, C., split reel .....
GOLD SEAL. Lucille Love, The Girl of Mystery, Series No. 7, D., 2 reels.....
UNIVERSAL IKE. Universal Ike is Kept from Being an Actor, C. .....

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

WEDNESDAY, MAY 27TH, 1914.
ECLAIR. The Link in the Chain, D., 3 reels.....
JOKER. The Cure, C.....
NESTOR. The Passing of the Beast, D. .....
THURSDAY, MAY 28TH, 1914.
FRONTIER. Hiram & Zeke Masquerade, C. .....
IMP. An Old Rag Doll, D....
REX. The Pursuit of Hate, D.
STERLING. Hearts and Swords, C., 2 reels.....
FRIDAY, MAY 29TH, 1914.
NESTOR. Captain Bill's Warm Reception, C. .....
POWER. The Spark of Manhood, D., 2 reels.....
VICTOR. Humanity in the Rough, D. .....
SATURDAY, MAY 30TH, 1914.
101 BISON. Cast Adrift in the South Seas, D., 2 reels.....
FRONTIER. Brother for Brother, D. .....
JOKER. The Fatal Letter, C..
SUNDAY, MAY 31ST, 1914.
CRYSTAL. Some Hero, C....
ECLAIR. The Bar Cross Liar, D. .....
REX. The Awakening, D.....

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, MAY 18TH, 1914.
AMERICAN. Footprints of Mozart, D., 2 reels.....
KEYSTONE. The Water Dog..
RELIANCE. Our Mutual Girl, No. 18 .....
TUESDAY, MAY 19TH, 1914.
BEAUTY. Courting Prudence, D. .....
MAJESTIC. The Swindlers, D.

AT MY HOUSE

THANHOUSER. The Dog of Flanders .....
WEDNESDAY, MAY 20TH, 1914.
AMERICAN. Beyond the City, D. .....
BRONCHO. Breed O' the Earth, D., 2 reels.....
RELIANCE. Izzy the Operator, D. .....
THURSDAY, MAY 21ST, 1914.
DOMINO. The Fires of Ambition, D., 2 reels.....
KEYSTONE. Net yet announced Mutual Weekly, No. 73....
FRIDAY, MAY 22ND, 1914.
KAY-BEE. A Social Ghost, D., 2 reels .....
PRINCESS. A Circus Romance, D. .....
THANHOUSER. The Legend of Snow, D. .....
SATURDAY, MAY 23RD, 1914.
KEYSTONE. Not yet announced
RELIANCE. For the Sake of Kate, D., 2 reels.....
ROYAL. Three of a Kind, C.
SUNDAY, MAY 24TH, 1914.
KOMIC. Mells Eugenic Wedding,
MAJESTIC. The Double Knot, D., 2 reels.....
THANHOUSER. Algy's Alibi..

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, MAY 25TH, 1914.
AMERICAN. The Lost Sermon, D., 2 reels.....
KEYSTONE. Not yet announced
RELIANCE. Our Mutual Girl, No. 19 .....
TUESDAY, MAY 26TH, 1914.
BEAUTY. Jane, the Justice, Farce .....
MAJESTIC. The Song of the Shore, D. .....

AT MY HOUSE

THANHOUSER. Was She Right in Forgiving Him.....
WEDNESDAY, MAY 27TH, 1914.
AMERICAN. Sheltering an Ingrate, D. .....
BRONCHO. The Wharf Rats, D., 2 reels.....
RELIANCE. The Angel of the Gulch, D. .....
DOMINO. The Ambassador's Envoy, D., 2 reels.....
KEYSTONE. Not yet Decided Mutual Weekly, No. 74....
THURSDAY, MAY 28TH, 1914.
FRIDAY, MAY 29TH, 1914.
KAY-BEE. The Embezzler, D., 2 reels .....
MAJESTIC. The Stolen Radium, D. .....
PRINCESS. A Telephone Strategy .....
SATURDAY, MAY 30TH, 1914.
KEYSTONE. Not yet Decided
RELIANCE. Silent Sandy, D., 2 reels .....
ROYAL. Bombsky and the Bombs, C. .....
SUNDAY, MAY 31ST, 1914.
KOMIC. An Exciting Courtship, C. .....
MAJESTIC. The Soul of Honor, D., 2 reels.....
THANHOUSER. When the Wheels of Justice Clogged, D.

EXCLUSIVE SUPPLY PROGRAM
RELEASES OF THE WEEK

TUESDAY, MAY 19TH, 1914.
GREAT NO. SPECIAL. The Golden Heart, 3000.....
FRIDAY, MAY 22ND, 1914.
F. R. A. The Lottery of Life, 3000 .....

The All Star Feature Corporation

PROFFERS

A five part motion picture of the most daring and widely read writing of modern days—THE JUNGLE—a production which the makers are fully confident will occupy a lofty position among the accomplishments of American manufacturers of motion pictures. *Upton Sinclair*, the author, himself appears in the production while in the star roles are *George Nash* former star of "The Gamblers," "Officer 666" and "Panthea"; and *Gail Kane*, the *All Star* favorite, star of "Seven Keys to Baldpate."

Replete with sensational scenes of the stockyards, stampeding cattle, packing house methods, curing hams, making sausage, the lard vats, etc., etc., THE JUNGLE will make an exceptionally wide appeal.

ALL-STAR-FEATURE-CORPORATION

HARRY R. RAVER, PRESIDENT

EXECUTIVE OFFICES
220 W. 42nd ST., NEW YORK

AUGUSTUS THOMAS, DIRECTOR GENERAL OF PRODUCTIONS

EXCLUSIVE AGENTS IN PRINCIPAL CITIES OF THE WORLD

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms

Write for Catalog.

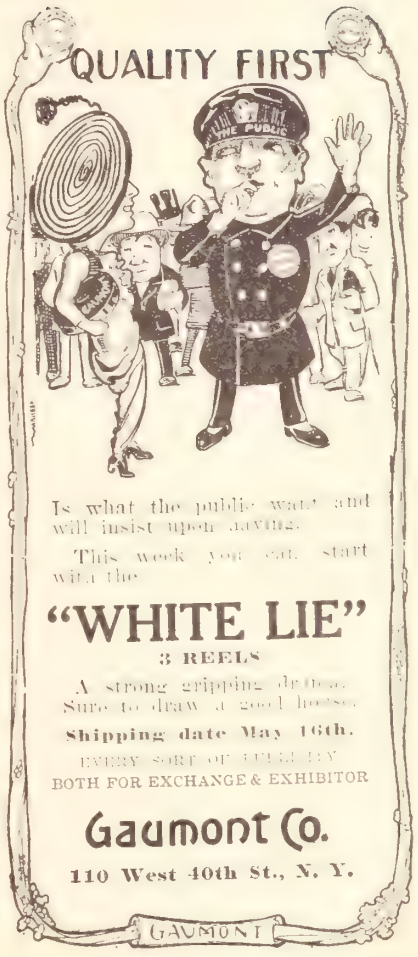
The Newman Mfg. Co.
717 Sycamore St
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.

You Will Save

A total of $3.20 a year by having The News mailed to you each week instead of buying copies from stands.

Besides it saves the trouble of going after it.



FURNITURE & FURNISHINGS
On RENTAL
We equip your settings complete in accordance with your scenario.
WILLIAM BIRNS
103-105 West 37th St.
Phone: Greeley 6255.

Kinematograph Weekly
$5.15 a Year
The Leading Motion Picture Publication of Great Britain and Colonies
Sample Copies 10 cents
For Advertising Rates Write
ASSOCIATED MOVING PICTURE PRESS
250A KingstonAve., Brooklyn, N. Y.

NIAGARA SLIDES
are just what you need. Sample for 10c. and this advertisement. NIAGARA SLIDE COMPANY, Lockport, N. Y.

LANG'S FILM REELS
THE BEST MADE
14 in. $1.50 10 in. $1.00
CATALOGUE
LANG MFG. WORKS, Olean, N. Y.

Lantern Slide Mat Co.
Manufacturers of
Lantern Slide Mats and Reel Bands

Prompt Service	Prices Right	Best Goods

627 Greenwich Street, New York
General Electric Company Building
Telephone: Spring 8558

CALEHUFF SUPPLY CO.
INC.
CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.
JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX
Largest Leading SUPPLY HOUSE IN AMERICA

Mercury Arc Rectifier	Brass and Wood Frames
Flame Arc Lamps	Ticket Choppers
Automatic Ticket Registers	Asbestos State Booths
Exit Signs	Ft. Wayne Compensarcs
Slide Ink	Fire Extinguishers
Carrying Cases	Fire Boxes
Tickets	Carbons
Condensers	Cement
Pianos	Trap Drum Effects
Chairs	
Wagner Converters	
Spot Lights	

MIRROR SCREENS
Prompt Shipments Backed By A Solid Guarantee.
A FEW SLIGHTLY USED MACHINES

FILM TITLES
6c PER FOOT
POSITIVE PRINTING
5c PER FOOT
100 feet, 4½c per ft. 5000 feet, 4c per ft.
Satisfaction guaranteed by our fifteen years' experience
GUNBY BROS., Inc.
145 West 45th Street
NEW YORK CITY

Our Factory Is Yours!
Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.
EVANS FILM MFG. CO.
Incorporated
416-22 WEST 216th STREET
Tel. 7652 Audubon at Broadway, New York

LE COURRIER Cinematographique
28 Boulevard St. Denis, - Paris
Directeur: Charles LE FRAPER
Journal hebdomadaire français, le plus important de l'industrie cinematographique.
Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50

STERLING Motion Picture CAMERA

Price No. 2.....$350
Including Instruction.

This is a practical Professional Camera fitted with Zeiss Tessar Lens, patent adjustable dissolving shutter and aperture plate operated from outside of camera case, equipped with 4-500 ft. magazine.

STERLING CAMERA & FILM CO.
145 W. 45th St., New York City, N. Y.
Bryant 8064

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEELEY'S PHOTO SUPPLY HOUSE
514-516 Erie Ave. M. P. Dept. RENOVO, PA.

FILM TITLES PRINTING AND DEVELOP NG

Give Us a Trial All Work Guaranteed
Prices Right Prompt Service

If you have any event that you want photo graphed we can furnish an expert camera man

STANDARD MOTION PICTURE CO.
Telephone, Randolph 839 5 S. Wabash Ave., Chicago

REDUCE YOUR EXPENSES

Use Corcoran Tank System

Get Price List No. 6

A. J. CORCORAN, Inc.
9½ John Street New York

12" Electric Fans with Wall Brackets

D. C. $7.50 A. C. $9.00
All Guaranteed

CONTINENTAL ELEC. & MFG. CO.
136 Liberty Street New York

ACME COMMERCIAL FILM CO.

Prices to The Trade
POSITIVE PRINTS .04½ Per Ft.
(In Quantities over 5000 feet)
Above price includes printing, developing, tinting toning and Raw Positive Stock.
Negative Film Developed .01 Per Ft.
Film Titles .06 " "
(Our Specia *Title Apparatus* will match any perforation.) All work guaranteed
General Offices
56 East Randolph St. Chicago
Phone Randolph 652

MOVIE "L." MFG. CO.

Producing, Developing and Camera Work

Film Developed and Printed 5c per ft.

Renovating, $1.00 per 1,000 ft.

FACTORY:
111 N. CICERO AV.
OFFICE:
406 SCHILLER BLDG.
CHICAGO, ILL.

Why Worry!

BULL DOG CEMENT

HOLDS ALL FILM
At your exchange
ONE DROP OIL CO.
2222 West Monroe Street, Chicago



LABELS IN ROLL FORM

Yellow and Red CAUTION and Address Labels.
Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.
Ever-Ready Roll Label Co.
203-7 W. 40th St., New York City

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

WANTED

YOUNG MAN, 6 YEARS' EXPERIENCE AS manager, wants position with film company in office or as outside man. Salary or commission. Best reference. Reward for information of vacancy. Address "FILM," care MOTION PICTURE NEWS.

MISCELLANEOUS

Send 25c for Booklet, "How to Write a Scenario." THE AUTHORS' SYNDICATE, 930 Tribune Building, New York.



PAN-AMERICAN FILM MFG. CO.

High Grade Feature Films booked in all parts of the country.
Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.

JOHN W. MEATH

145 West 45th St., New York
FILMS BOUGHT AND SOLD
Features and Commercials
Any Amount
What Have You? Send List.

LEA BEL CO.

Features Extraordinary for Illinois
THE MONEY GOD
IN FIVE ACTS
Superlative Sensationalism
Room 912, Schiller Bldg. CHICAGO

REBUILT MACHINES AS GOOD AS NEW

ALL MACHINES ENTIRELY REBUILT AND ONLY GENUINE PARTS USED.

Powers No. 6	$140.00
Motiograph 1913	150.00
Powers No. 5	75.00
Edison Exhibition	75.00
1912 Dissolving Motiograph	165.00

Many others. Write for complete list. All the machines are complete with the electrical attachments. A-1 condition guaranteed.
We carry complete line of new machines and supplies. Will take back your old machine in part payment of new one.

TIME OR CASH
Send for catalog today.

Amusement Supply Company
160E No. Fifth Avenue Chicago

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA
21 EAST 14th STREET, NEW YORK CITY
CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS
WE EQUIP MOTION PICTURE THEATRES COMPLETELY

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Why Lose the Value of the Latest Films?

Your films may be the latest and best, but unless your lens equipment is right their value is utterly lost.

Bausch and Lomb Projection Lenses

tell a film story upon the screen with unerring accuracy, down to the merest detail.

Bausch & Lomb objectives and condensers help increase your box-office receipts by giving your house a reputation for the best in the "movies."

Edison and Nicholas Power Machines are regularly equipped with our lenses, and they are procurable through any film exchange.

You will find our interesting free booklet well worth writing for. It is of value to owners and operators.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

QUALITY IN

DEVELOPING—PRINTING

RECORD DELIVERIES

Let us try one sample of your work. No order too big; none too small.
If the STANDARD did it, it's all the camera took.
The STANDARD by which *quality* printing is gauged.

Standard Filmprint Corporation

New York Office:
'Phone 6245 Bryant

120 School Street, Yonkers, N. Y.

Laboratories:
'Phone 4600 Yonkers

Ventilation Cooling Heating



"TYPHOON BLOW-IN SYSTEM" has revolutionized the ventilating problem. You get in front of a desk fan to keep cool, not in back. Apply this common sense and blow the air in.

Don't waste money experimenting with exhaust fans.

The TYPHOON MULTIBLADE BLOWER will force air right through ordinary exhaust fans. Reversed, the air can be exhausted as well.

Our Catalogue N tells how to keep cool in summer and warm in winter.

TYPHOON FAN CO. NEW YORK CITY
1544 BROADWAY

HOW'S BUSINESS?

No? Is that so? Too bad!

Juice bills eat up all your profits, do they?

Front seats useless—people refuse to sit in them?

Can't hold your trade—scarcely ever see the same faces twice?

Too bad, yes—but why lie down and die? The cure for your trouble is a

RADIUM GOLD FIBRE SCREEN

Write today to

ATSCO, Inc.

218-20 West 42d Street New York

It Is a Wise Exhibitor

Who watches what the other fellows are doing.

You can get complete information describing business boosting schemes employed by exhibitors everywhere by reading every issue of THE MOTION PICTURE NEWS.

This ad. pinned to a check, bill or money order for $2, will bring it to you for one year.

HARVARD

Send in your Negative and be convinced that

FILM

Quality and Punctuality is our Motto

CORPORATION

231-233 10th Avenue New York City

W. K. HEDWIG, Pres. J. T. REARDON, Sec'y-Treas

Tel. Chelsea 812

ATTENTION!

Don't Forget the

CONVENTION and CENSORSHIP NUMBER

OF THE

MOTION PICTURE NEWS

On the Newsstands, June 6th

A Complete Summary of the Censorship Situation

ALL THE LIVE NEWS


THE SPY
A PATRIOTIC
SPECIAL
UNIVERSAL
IN 4 PARTS

THE BIGGEST THING IN HISTORY

GIANTS WHITE SOX

TOUR OF THE WORLD

You know that when these two world famous teams were on their trip every newspaper in the country ran columns about their playing in Japan, China, Australia, Ceylon, Egypt, Paris, Naples, Rome, and before the King of England. This tour received more advertising than could have been bought with hundreds of thousands of dollars.

Every Baseball Fan In The Country Knows John McGraw, Jimmy Callahan, Charles Comiskey, Christy Mathewson.

Every baseball fan in the country will want to see these pictures. They are not alone baseball pictures, they show scenes in all the places visited. And the Baseball bug went along. He beat his way in the most interesting manner. He was at every game. He got home safely. He had to ride the brake beams, was a stowaway on the steamers but he got there. The natives could not understand his rooting, but he had a good time and provides a lot of comedy. The scenic portions are exceptional. It is a picture that will crowd any house. It ran for a full week in one of the largest Broadway theatres and played to crowded houses.

Release Date Soon— — *Get in Touch With the Nearest Exchange*

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S.E.	PORTLAND 392 Burnside Ave.	WASHINGTON 7th & E. Sts., N. W.		PHILADELPHIA 1235 Vine St.	NEW ORLEANS 910 Gravier St.

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"The Cream of American and European Studios"

JUNE 6, 1914 PRICE, 10 CENTS

The Motion Picture News

TEST Pennsylvania Censor Law IN COURTS

The fastest growing picture journal

VOLUME IX NUMBER 22


THE SPY
A PATRIOTIC
IN 4 PARTS

WORLD'S LARGEST
SAWYER INC.
FILM MART
1600 BROADWAY-NEW YORK

WILLIAM ELLIOTT
Presents

Filmdom's Greatest Laugh Success

DUSTIN FARNUM



IN — **Lightning Conductor** — *THE*

SIX GREAT REELS WITH 600 LAUGHS

Endorsed by Press, Public and Filmdom's Severest Critics as a Smashing Hit, at its premier presentation at the Comedy Theatre, New York.

The first BIG FEATURE to carry a laugh through six reels.

Morning Telegraph:	*Moving Picture World:*	*Motion Picture News:*
Seldom, if ever, has a play been more artistically shown or more thoroughly appreciated. The scenes aroused the audience to "Ohs!" and "Ahs!" The acting was of the highest order. The theatre was packed, and it looked more like the presentation of an important opera than the opening of a feature film.	There are many charming bits of scenery in this film, and the list of the performers is a formidable one. * * * It has really comic situations.	A very marked success. And moral maniacs are still raving over its many novelties. It is far in advance of anything heretofore shown in this field.

The Sort of Posters that Get the Business

Two Ones — Two Threes — Two Sixes — One Twenty-four
Heralds, Colored Photos, Slides, Etc.

State Right Buyers There is still choice territory left for responsible people only.

Exhibitors Write or wire us at once, and if your state has not been sold, we will book you direct.

WORLD'S LARGEST
SAWYER INC.
FILM MART
1600 BROADWAY-NEW YORK

The Million Dollar Feature

JOHN PHILIP SOUSA AND BAND OF SIXTY

Representing in Brains and Talent the Cream of the Earth.

DeWolf Hopper	David Belasco	Wilton Lackaye	Bruce McRae
Digby Bell	Augustus Thomas	William Farnum	Julian Eltinge
Raymond Hitchcock	Geo. H. Broadhurst	William Elliott	Henry Woodruff
Frank McIntyre	Burton Holmes	Frederick Perry	Walter Hale
Andrew Mack	J. Hartley Manners	Malcolm Williams	Thos. W. Ross
Maclyn Arbuckle	Geo. V. Hobart	Edward Abeles	William J. Kelley
Irving S. Cobb	Geo. Ade	Brandon Tynan	Frank Reicher
Nat M. Wills	Clay M. Greene	Geo. Nash	Effingham Pinto
Clayton White	Glen McDonough	Edwin Stevens	Morgan Coman
Charles E. Evans	E. W. Presbrey	Joseph Kilgour	Will J. Denning
Frank Lalor	Winchell Smith	George Barnum	William Roselle
John E. Hazzard	John L. Golden	Charles Dow Clark	George Probert
Thos. A. Wise	R. H. Burnside	Frank Croxton	Will Archie
Charles J. Ross	Henry Blossom, Jr.	Neal McCay	Wm. Courtleigh, Jr.
Jos. W. Herbert	Bayard Veiller	Richie Lang	Willard Curtiss
William Sampson	Rupert Hughes	Scott Welsh	E. Ray Goetz
Winsor McCay	Paul Dickey	Glenn Hall	George S. Christie
R. F. Outcault	Max Bendix	Frank Belcher	Stanley Murphy
Hy. Mayer	Silvio Hein	Arthur Aldridge	Robert O'Connor
Ed. Kemble	Irving Berlin	Billee Taylor	Arthur Hurleu
Frank Doane	Harry Williams	John Park	Richard Taber
Hap Ward	John Slavin	John McCloskey	William Conklin
Charles Hopper	Stephen Haley	Denman Maley	Hassard Short

Representing in Salaries a Figure so Colossal as to be Prohibitive

A FEATURE COMPOSED OF MORE HIGH-SALARIED STARS AND CELEBRITIES THAN WERE EVER BEFORE ASSEMBLED IN ANY ONE PICTURE

LAMBS' All-Star GAMBOL

In Three Parts

Showing the Lambs at rehearsal, on parade headed by Sousa's Band, all the humorous and important events while en route—and the ACTUAL SCENES FROM THEIR GAMBOL.

Note: This famous aggregation played to $35,000 matinee and night in New York City, thousands of people being unable to obtain seats. The same conditions prevailed in all the cities visited—Philadelphia, Wheeling, Pittsburg, Indianapolis, Cincinnati, St. Louis, Chicago, Buffalo, Rochester, Worcester and Boston. Mr. Exhibitor, here is your chance to put before your audience the same great big company of all stars that created a sensation by the most wonderful performance ever given on any stage.

State Right Buyers

You have to wire quick. Territory is going fast and is being allotted as applications are received.

Exhibitors

Wire us immediately, and if your state is not sold we will book you direct.

WORLD'S LARGEST

SAWYER INC.

FILM MART
1600 BROADWAY-NEW YORK

NOW READY!!!

One of the Greatest Emotional Dramas Ever Written

"Nell Gwynne"

FOUR PARTS

Presenting Nellie Stuart, Australias leading Emotional Actress who was paid the highest cash bonus ever before given to any one person to pose for one picture.

"The Convict Hero"

THREE PARTS

a thrilling photoplay of the life and adventures of Rufus Dawes, full of gripping heart pulsing scenes. Presenting the Whipping Post and the Fighting Parson. The capture of the ship by the mutinous convicts. The drawing of lots by the starving castaways to see who shall be sacrificed for food.

SIR HENRY IRVING'S Greatest Success

"THE BELLS"

FOUR PARTS

As Played by this Eminent Actor for Forty Years.

"THE QUEEN OF THE SMUGGLERS"

FOUR PARTS

A Gripping and Compelling Story Founded on Facts.

"THE BUSHRANGER'S BRIDE"

THREE PARTS

An Exciting and Sensational Drama of Australia.

Sawyer Buys! Sawyer Sells! Sawyer Produces!

If you have a Lazy Picture—SAWYER will make it work.
If you have an Idea—SAWYER will help you think.

If You Need Money--See Sawyer

NEWS WHEN

The Dream of Years is Fulfilled! The Birth of the World Has Happened! AS USUAL

The World's Ne Pictures

Direct from us to you, Mr. Exhibitor, by mail! events photographed and received at our factory that day. Uncle Sam's mail can get them to you.

You can throw on your screen every day, in running that day. It means that your house will News and it won't cost you any more than a

For Full Details of This, the Grea Pictures Ever Known,

THE PATHÉ

1 Congress Street

IT IS NEWS!

of What Will be One of the Greatest Industries
PATHÉ FRÈRES TAKE THE LEAD!

ws in Motion Every Day

Every night we will mail to you the pictures of the
You will get your News Pictures just as quickly as

motion, the pictures your local newspapers are
be the Cinematograph disseminator of the Daily
Weekly News Film costs you now—maybe less!

test Single Advance in Motion
Address Us Direct

DAILY NEWS
Jersey City, N. J.



The Certainty of a Good Show

When you go to the theatre you have some idea of how good a show you are going to see because other people have seen it first—and told you about it.

When you buy a book you have a reasonable assurance that you are going to like it because of the reputation the book has gained.

The Moving Picture play, on the other hand, has, in the past, been a gamble—it might be good, it might be bad.

It came today, and was gone tomorrow.

Nobody could tell you about it, because by the time the other fellow had seen it, you could not see it.

Today you can be sure of a good show—if you find the sign of the wing-èd clock in front of the house.

Every Mutual Movie doesn't pretend to be the best show ever put up, but every Mutual Movie is a good show—good from the first flash of the first scene on the screen until the Good Night sign comes at the end.

To build up such a programme as the Mutual is sending out today has taken years of effort and hundreds of thousands dollars in money.

But it has been worth while.

Worth while to the Mutual Company because its service is more in demand than any similar service ever has been.

Worth while to the exhibitor because his steady patronage has grown steadily greater.

Most worth while of all to the patron because now at last he can be sure of a good show.

Whether it be a rousing Keystone comedy, a strong Flying A drama, the sweet simplicity and smart style of "Our Mutual Girl," or one of Griffith's Reliances or Majestics, every picture that bears the sign of the wing-èd clock is an interesting, entertaining picture of the type that brings people back.

If it be a multiple reel feature like "Home Sweet Home" or the up-to-the-minute excitement of the Mexican War, you will find the sign of the wing-èd clock standing for progressiveness in moving pictures.

And now comes the great Thanhouser production—"The Million Dollar Mystery"—by Harold MacGrath and Lloyd Lonergan—to be released two reels a week, beginning June 22nd. Too big to talk about in *part* of an advertisement.

Just mentioned here as another example of Mutual Progressiveness.

If you, who read this, are an exhibitor, you know the money value in your pocket of the reputation of a good show.

If you are a patron of moving picture houses you know how far you will go out of your way to find a good show.

To both the answer is MUTUAL.

BRANCHES IN 49 CITIES **MUTUAL FILM CORPORATION** NEW YORK

American	Majestic	Royal	Kay Bee	And
Reliance	Komic	Keystone	Domino	Mutual
Thanhouser	Princess	Broncho	Beauty	Weekly

JESSE L. LASKY

Presents

The Favorite Juvenile Star

THOS. W. ROSS

In His Most Recent Success

"The ONLY SON"

By WINCHELL SMITH

Author of BREWSTER'S MILLIONS

A Story of Keen Human Interest.

A romance within a romance and each more gripping than the other.

The oft told tale of love's conquest in a new and unconventional attire.

RELEASED JUNE 15th

BOOK NOW, THERE'S A DISTRIBUTOR IN EVERY STATE

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE W. 48TH STREET

JESSE L LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B DeMILLE, DIRECTOR GENERAL


WILLIAM TELL
This Magnificent Production
was staged on the lofty heights of the beautiful Alps, presenting scenes of wonderful grandeur. The illustrations on this page are actual reproductions from the film. The photography is exquisite.
The stage of Europe was scoured to secure the right types for this masterpiece, and the sturdy characters are shown by the greatest cast of stars ever assembled in a moving picture production.
STATE RIGHTS FOR SALE
WILLIAM TELL
GREENE'S FEATURE
110 W. 40TH STREET


SIX CHAPTERS
The Freeing of Switzerland
and the story of William Tell was the inspiration which Schiller immortalized in his drama, and which is known to every child in the civilized world. This picture version is so accurate that Schiller's words are used as sub-titles,—a fitting climax to the greatest and most artistic presentation ever conceived in motion photography. The picture is absolutely faultless in story, photography and acting.
STATE RIGHTS FOR SALE
LORD GESSLER
PHOTO PLAYS INC.
NEW YORK CITY.

Essanay

COMING JUNE 8th
G. M. ANDERSON *in*
"THE GOOD-FOR-NOTHING"

(IN FOUR PARTS)

This is the Most Appealing Anderson Attraction Ever Produced. It shows this World Famous Player in an ENTIRELY NEW CHARACTER

SPECIAL LITHOGRAPHS NOW READY

RELEASED MAY 22nd
"BLOOD WILL TELL"

(IN THREE PARTS)

A Stupendous Production of Colonial Days, Beautifully Costumed, Delightfully Interesting and Superbly Dramatic

AN ALL STAR CAST

MAY 14th
"MONGREL AND MASTER"

(IN THREE PARTS)

WAS RELEASED

If You Have Not Played This Feature Political Drama, Book It Now!

FRANCIS X. BUSHMAN FEATURED

ESSANAY FILM MANUFACTURING COMPANY



521 First National Bank Bldg., Chicago

FACTORY and STUDIO, 1333 ARGYLE ST., CHICAGO, ILL.

Branch Offices In

LONDON PARIS BERLIN BARCELONA



"YOUNG MAN GO WEST"

THIS remark by the famous Horace Greeley gave impetus to the exploitation of the great Western section of North America.

In accord with the spirit of progress, the Panama Canal will open shortly and large areas of Western territory, as yet untouched, will become productive.

The "Go Forward" slogan has been adopted by the people of this wonderful country, and their efforts along these lines command the admiration of the world.

Great strides have been made in the amusement field both in the West and Northwest, and motion picture theatres are numerous and extremely popular.

There are thirty-five of these in Vancouver, B. C., thirty-three in Tacoma, Wash., and out of this total of sixty-eight theatres, sixty-four are using motion picture projection apparatus of Power's manufacture.

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

KAY-BEE

Important Notice

—In THE MOTION PICTURE NEWS, April 11, 1914, an "Ad" was inserted wherein it said: Richard V. Spencer and Reed Heustis were responsible for all the scenarios in the Kay-Bee, Broncho, Keystone and Domino Cos. This was a mistake, pure and simple, as Mr. Heustis was only in the employ of the Keystone Co. for a very short length of time—one or two weeks. The way that "Ad" should have been:—Scenario Dept. of the Kay-Bee, Broncho and Domino Cos. is presided over by Thomas H. Ince, William H. Clifford, and Richard V. Spencer, and Mack Sennett is the originator and author of all the great Keystone Successes.

KEYSTONE

BRONCHO

MONDAY, JUNE 1—KEYSTONE—Will release a one reel comedy, *"The Fatal Mallet."*

WEDNESDAY, JUNE 3—BRONCHO—Will release another one of the adventures of *Shorty's* series, *"Shorty's Trip to Mexico,"* in 2 parts.

THURSDAY, JUNE 4—DOMINO—Will feature *Gertrude Clare, Fanny Midgley, Charles Ray, Barney Sherry,* in a two part story, *"The Latent Spark."*

FRIDAY, JUNE 5—KAY-BEE—Will release a *Mountain Moonshine Story,* titled *"Tennessee,"* in two parts. Those featured are *Miss Rhea Mitchell, J. Frank Burke* and *Thomas Chatterton.*

SATURDAY, JUNE 6—KEYSTONE—*Release not announced as yet.*

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50c. for sets of four; $1.00 for sets of eight.

Mabel Normand	Barney Sherry	Roy Laidlaw	Walter Belasco
Mack Sennett	Thos. H. Ince	Clara Williams	Frank Borzage
Charles Chaplin	Gretchen Lederer	Mildred Harris	Thos. Chatterton
Roscoe Arbuckle	Margaret Thompson	Shorty Hamilton	Richard Stanton
Harry G. Keenan	Tsuru Aoki	Charles Ray	Jay Hunt

A set 8 by 10 Photos of "Keystone Mabel" in four different poses, 50 cents a set.

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO

"30 FAMOUS FEATURES A YEAR"

Daniel Frohman Presents

The Popular Favorite

HAZEL DAWN



In The Famous International Romance,

"ONE OF OUR GIRLS"

By The Noted Dramatist, Bronson Howard.

A Dramatic Presentation of a Dashing American Girl's Trials and Triumphs Abroad.

In Motion Pictures.



HAZEL DAWN AS "ONE OF OUR GIRLS"

An enthralling story, founded on the big, basic realities of life—a story of ennobling impulses and faithful love, masterly in execution. "One of Our Girls" presents a new kind of heroine.

In four reels. Released, June 10

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"

An Invitation You Should Accept

You are cordially invited to spend a part of your time in our model projection room while in New York attending the Second International Exposition of the Moving Picture Art one week hence.

We want you to see

MARION LEONARD

in the original, six-part photodrama, entitled

MOTHER LOVE

We also want to show you six reels of the finest action, acting and photography ever secured in motion pictures. We refer to

A BORN WARRIOR

and its sequel—

EXILED

You will never regret the time spent in viewing these two magnificent productions. Come and see what wonderful feature films we are buying for our selected program of "the best in motion pictures."

Cordially yours,

WARNER'S FEATURES, Inc.

130 West 46th Street **New York City**

SAVOIA SAVOIA SAVOIA

8673
PHONE 8674 BRYANT
8675

FEATURES IDEAL

IDEAL TRADE MARK

INCORPORATED

EXECUTIVE OFFICES
126-130 WEST 46th STREET
NEW YORK CTIY

SAVOIA SAVOIA SAVOIA SAVOIA

"Whom The Gods Destroy"

A Savoia Multiple Photoplay Featuring our Grecian Beauty

MARIA JACOBINI

This film depicts the thrilling circumstances surrounding the envied inheritance of a helpless girl and the plot to deprive her of her money. The artful scheming of two crooks; the quarrel; the plunge over the cliff, and the *fatal ending*. One, three and *Nine* sheet lithographs.

MARIA JACOBINI

Another splendid Savoia Multiple Starring our favorite actress

MARIA JACOBINI

A story of love, devotion and home, sweet home. The fancy students' ball where the actress meets her fate. The eviction of the old folks from their home. The old gossip's scheming methods thro greed. The wayward son's return. The fatal bullet and the actress' redemption. One, three and *Nine* sheet lithographs.

"The Actress' Redemption"

SAVOIA SAVOIA SAVOIA SAVOIA

For State Rights address 126 West 46th Street, New York

JUNE FIRST

Will see the first production of

Popular Plays and Players, Inc.

"MICHAEL STROGOFF"

A smashing five reel feature. Produced by Lubin with

JACOB P. ADLER

(This is the Jacob P. Adler—the eminent romantic actor)

What "puts a feature over?"

HERE'S THE ANSWER

The Play?—Michael Strogoff
The Star—Jacob P. Adler
The Supporting Players?—All Lubin stars
The Scale of Production?—Mammoth, using all the huge Lubin facilities
The Thrills?—See below
The Paper?—See below

SPECTACULAR THRILLS

Vivid battle scenes
Masses of Russian and Tartar soldiers
Hundreds of horses
The burning of Moscow
The blinding of Michael Strogoff
The river afire as the fugitives escape by raft
The burning of Irkutsk
Bohara, the big Tartar camp
Big court and palace scenes

EXTRAORDINARY PAPER

Specially designed five color lithographs
Three kinds of one sheets
Two kinds of three sheets
Two kinds of six sheets
One eight sheet
One twenty-four sheet combination stand
Together with frames, slides, photos, heralds, etc

Some states and territories still open for responsible buyers

In preparation—Andrew Mack in "The Ragged Earl"—Lottie Blair Parker's "Under Southern Skies"

POPULAR PLAYS AND PLAYERS, Inc.

HARRY J. COHEN, General Manager

Mecca Building **1600 Broadway** **New York City**

Telephone, Bryant 4016



THE GREYHOUND

A Despicable Character, a Gambler, a Cheat.

"A MAN WITHOUT A CONSCIENCE, A SOUL WITHOUT A HEART."

Paul Armstrong and Wilson Mizner's

STUPENDOUS DEEP SEA DRAMA

IN MOTION PICTURES

FIVE PARTS

A Feature that is the Acme of Perfection

Beautiful Lithographs, Heralds, Lobby Displays and other Advertising Matter

State Right Buyers Wire for Territory and Terms

THE CAST INCLUDES

Elita Proctor Otis	Catherine Carter
Anna Laughlin	William H. Tooker
David Wall	Harry Spingler
George De Carlton	Lillian Langdon

AND OTHER POPULAR MOTION PICTURE AND LEGITIMATE ACTORS

Scenario written by Louis Reeves Harrison

Directed by Larry McGill

PRODUCED BY

LIFE PHOTO FILM CORPORATION

102-104, W. 101 ST. ST. NY. CITY.



First Release June 22

Thanhouser's Million Dollar Motion Picture Production

The Million Dollar Mystery

Story by Harold MacGrath Scenario by Lloyd Lonergan

Nine miles of film involving love, romance and adventure—forty-six reels of startling surprises, ***new*** thrills, stupendous staging—such is this gigantic, new serial production by the Thanhouser Film Corporation. The story itself by Harold MacGrath, the world famous author, will appear in nearly 200 leading newspapers, including the Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe and Buffalo Courier.

Two-reel installments will be released each week, starting June 22. $10,000.00 in cash will be paid the best 100 word solution of the mystery. If you want a drawing card for the summer months—an attraction that will pack your house—get in touch with the Syndicate Film Corporation at once and arrange your bookings. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd Street, NEW YORK
166 W. Washington Street, CHICAGO

or Syndicate Film Corporation representative at any Mutual Exchange in the United States and Canada.

The Thanhouser Three-A-Week

Tuesday, June 2nd. "From the Shadows" (2 reels). A tense heart drama, elaborately staged. Featuring Irving Cummings and Flo LaBadie.

Sunday, June 7th. "The Scrub Lady." A mirth provoking, side-splitting comedy played by a clever cast including Riley Chamberlain, Fan Bourke, Carey Hastings.

Thanhouser Film Corporation

New Rochelle, New York

Head European Offices: Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program

Thanhouser

When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume IX June 6, 1914 Number 22

GET TOGETHER!

TWO national conventions of exhibitors will be assembled within the next two months. Many topics of national importance have been announced and will be discussed at each convention. Much business of moment to the trade will be transacted at both.

But none of the official topics that will engross the attention of the delegates at New York and Dayton rank in importance or moment with the topic, unannounced but already uppermost in the minds of the leaders, the delegates and their constituents, the great body of exhibitors.

That topic is—**AMALGAMATION.**

* * *

THE spectacle of two organizations, both claiming to be national, each asserting it fulfills the missions of the other, is a disgrace to every exhibitor who countenances it.

The situation is ludicrous to those who are not exhibitors and disastrous to those who are.

The United States is large, but it is not large enough to furnish a valid reason for the existence of more than one exhibitors' organization.

And the time has arrived when the existence of two organizations is not only superfluous, but a positive menace to and an obstruction in the way of the exhibitor's forward progress toward better things.

* * *

THERE are battles to be fought that only an organization can fight—and win.

There are conditions to be reckoned with that only organized effort can meet—and remedy.

There are problems to be dealt with that only united co-operation can grapple—and solve.

And the *undivided,* harmonious effort of *all* the exhibitors in the country is none too much for the winning of those battles, the remedying of those conditions, the solution of those problems.

* * *

SO essential is it that the strength, ability and purpose of all exhibitors be fused into one solid and indivisible unit for the accomplishment of these purposes, that it may be truly said, the exhibitors would be no worse off without any organization than they will be if two organizations continue to compete for their allegiance.

* * *

THE body of American motion picture exhibitors, torn between two factions, is like "a house divided against itself." And like a house divided against itself, it cannot stand.

There must be union.

There must be co-operation.

The men, in either organization, who will, consciously or unconsciously, intentionally or unintentionally, oppose the union and co-operation of their fellow-exhibitors, should be branded as the enemies of the exhibitor and driven from among them.

* * *

THE time is ripe. The hour is at hand.

If the exhibitors of the country have not learned, during the last two years, the futility and costliness of discord and disunion, of divided effort and conflicting energies, when and by what means will they ever learn them?

Fortunately for the future, the spirit of arbitration, conciliation and reunion is in the air.

* * *

IT emanates from both camps.

The trend of exhibitor opinion is toward amalgamation. It promises to manifest itself unmistakably at both conventions.

And when those two conventions are over, the fact that there ever were two exhibitors' organizations in the United States should be a matter of history, no longer of fact.

* * *

IF the exhibitors at New York and at Dayton, Ohio, fail to accomplish everything else, and bring about the merging of the two organizations they represent, they will have done more for their fellow-exhibitors than all the conventions that have preceded them.

UNITE! CO-OPERATE! FIGHT!

TORONTO CONVENTION FOLLOWS NEW YORK FETE

The first Canadian Exhibition of Motion Picture Art, under the auspices of the Moving Picture Association, of Ontario, will be held in Toronto, in conjunction with the Third Annual Convention of the Ontario Exhibitors' League, from June 20 to June 27.

C. Gordon McGarry is the manager of the convention and the exposition. Daily meetings of the convention will be held in the Exposition Building, Arena Gardens, Toronto.

A large attendance from all over the province and from other quarters of the Dominion is anticipated.

LEAGUE CONVENTION IN MINNESOTA

A league convention will be held in Minneapolis, Minn., at the West Hotel, on June 4 and 5. G. M. Westley, special organizer, is now in Minnesota. For full particulars to all who wish to give an exhibition or information pertaining to the convention, address G. M. Westley, at the West Hotel, Minneapolis, Minn.

Exhibitors from other states that are now organized will attend the Minnesota convention. A full set of officers will be elected and delegates to attend the National Convention to be held at Dayton. Every bona fide exhibitor, eligible to membership in the league, is invited to attend the Minneapolis convention.

FILM COMPANY FORMED IN ATLANTA

Atlanta, Ga., May 26.

Atlanta's first film company, with its own studio, has just been incorporated under the name of the Al Bartlett Film Company, capitalized at $100,000. Al Bartlett is president and general manager; Martin F. Amorous, treasurer; Hoyt G. Morrow, secretary. Both Mr. Bartlett and Mr. Morrow are men of wide experience in exchange and producing work.

The company has just finished construction of a big studio at the junction of Irwin and Bradley streets, and a company of players is now being organized. The films are to be produced here and probably will be released through the Warner's Features.

The new studio is an indoor affair where operations can go forward regardless of weather conditions. The laboratory is 50 by 80 feet, constructed of block cement.

The Al Bartlett company has just completed a 1,000-foot film called the "Shriner's Fidelity," the story being woven about the recent Shriners' parade here and featuring Forrest Adair, potentate of Yaarab Temple, Jennie Lu Lindsey and Hunter Perry.

Waterbury Exhibitors in Trouble

Two Managers Fined for Alleged Immoral Exhibition—The Old Connecticut Blue Laws Pertaining to Sunday Admission Invoked

Special to THE MOTION PICTURE NEWS

Waterbury, Conn., May 28.

THE motion picture exhibitors in Waterbury are "up against it," so to speak. Only a few weeks ago a member of their fraternity was fined $100 and costs for exhibiting an alleged obscene and immoral play, entitled "Traffic in Souls," and on May 19, two managers of local theatres were pulled over the coals and each fined $50 and costs for permitting children under fourteen years of age to enter their theatres without being accompanied by an adult.

The alleged violation of the law took place on Saturday afternoon, May 9, but the cases were not heard until this week. The managers fined were Benjamin Tint, of the Alhambra Theatre, and William Carroll, of the Carroll Theatre, Waterbury's newest motion picture house. The fines, with costs, amounted to $59.52 each, so that the city treasury was enriched by $119.04, Carroll and Tint taking no appeals.

In fining the motion picture managers Judge Thoms said something that has created a furore among exhibitors here. It was to the effect that unless the law appertaining to children entering theatres without an adult was obeyed, he would close all motion picture theatres in the city on Sunday. There is a state law against allowing these houses to do business on Sunday.

As most of the motion picture theatres in Waterbury "get by" on what they make Sunday evenings, Judge Thoms' statement put them on the qui vive, and no doubt from this time on managers will conduct a strict campaign against youngsters entering their houses without an adult.

It came out at the trial that these young boys and girls get older people to secure their tickets and then enter the theatre at the same time as these men and women do. Of course when the latter leave the youngsters are left behind. It was just such a condition of things that resulted in the arrest of Carroll and Tint, at least that is what the defendants claimed.

E. C. ERK.

Features Win Recognition from Press

Rochester Newspapers Pay Same Attention to Pictures as to Legitimate Attractions, Since Advent of the Multiple—Notable Change

Special to THE MOTION PICTURE NEWS

Rochester, N. Y., May 28.

THE finest kind of theatrical weather has been enjoyed by the motion picture houses of this city in the past two weeks, and excellent business is reported. The managers already are beginning to prepare for summer campaign, and the newspaper advertising, as soon as the weather gets warm, will begin to assure the public of the coolness of the various houses.

Gradually the newspapers of this city are coming to realize the importance of motion pictures as a public institution, and as a big factor in the theatrical world. Slowly but surely they are paying more and more attention to the pictures.

Advance notices of the attractions coming are now printed in the same columns as notices of regular attractions in all the local papers but one, which still separates the photodramas from the regular attractions, putting the films in a column by themselves.

The practice of giving a reading notice after the presentation of multiple reel features which are booked for more than one day is also growing. This notice is usually in the line of a criticism of the picture, the same as a dramatic criticism.

There was a time when such a thing as a criticism would be laughed at, and even advance notices were given grudingly. That, of course, was at a time when only the one-reel pictures were shown, and then only for a day at a time. With the coming of the multiple reel features the papers began to pay more attention to the productions.

Rochester at present hasn't a house in which pictures are given at performances starting only at stated times. The Gordon comes nearest to that, with three or four performances a day of a lengthy program. A new house now building may adopt the policy of giving only two or three performances a day, at stated times, for which reserved seats may be sold. The city must first be educated to that plan of showing pictures.

ARTHUR R. TUCKER.

TEST KEYSTONE CENSOR LAW IN COURTS

Injunction Fight Looms on Horizon and Manufacturers Refrain from Asking for Examination of Pictures to Be Able to Make Legal Issue of Situation—Censors Anticipate Battle and Hold Back—New Construction Ideas

Special to THE MOTION PICTURE NEWS

Harrisburg, Pa., May 28.

A FIGHT to a finish against censorship of motion pictures in Pennsylvania is planned by manufacturers whose films are marketed extensively in this state, and the first skirmish will come June 1, when the new law under which the recently created board of censorship will operate becomes effective.

The law prescribes that all applications to have pictures examined must be made two weeks in advance of the date of the release of the films for exhibition purposes.

Despite this provision practically no applications had been made on May 17, or two weeks before the date on which the board declares it will begin making arrests of exhibitors who display pictures not containing the mark of approval of the Pennsylvania board.

Obviously if the law is to be strictly enforced on June 1 there will be no pictures that have passed muster of the censors on that date and the exhibitors all over the state will be subject to arrest and heavy fines, amounting to $50 for first offense and $100 for each subsequent offense.

IT is explained now, however, that it was the deliberate intention of the manufacturers to refrain from applying to have pictures passed upon within the prescribed two weeks' period so that the film-makers will be in a position to raise a legal issue at once to test the constitutionality of the law.

It is learned from a reliable source that it is the purpose of film manufacturers to seek an injunction, probably in Philadelphia, restraining the censors from making arrests and from enforcing the law in any way.

Just what form the application for an injunction will take has not been learned here, but it is believed to be the intention of some of the manufacturers to apply for a temporary injunction the moment the board makes its first move to enforce the law.

Under such an injunction made permanent, it is held exhibitors could continue to display pictures without the mark of approval of the Pennsylvania board, pending a final decision of the courts as to the constitutionality of the law.

Under this plan, the manufacturers believe, it will be possible to go on exhibiting pictures not passed on by the Pennsylvania censors for at least one year and they hope ultimately to knock the statute out entirely on constitutional grounds.

IT has been intimated from an unofficial source that the members of the Board of Censors themselves are acquainted with the intention of the manufacturers to fight the constitutionality of the statute. It was intimated to-day that the members of the board feel so certain that they will be prevented by injunction from making arrests and from requiring "9exhibitors to display the certificate of approval that they are not taking any very active steps to be prepared to examine films.

It is pointed out that the task of censoring all the new films that are introduced in Pennsylvania would be a gigantic one for the two censors, as there would be from 30 to 40 to be examined daily, but that despite this the board has not publicly designated any places for examining films.

IF the law actually becomes effective in this state, the burden will rest chiefly on the manufacturer of films. They are the ones who must submit the films for examination and they must pay a fee of $2.50 for each film examined, whether it is accepted or rejected.

The applicant to have a film approved must also stand all the expense of examination, which includes providing quarters and apparatus for the showing of the pictures in Harrisburg, or at such other places as may be designated by the board.

The fight in Pennsylvania, based on the constitutionality of the act, is likely to be one that will have bearing on the subject of state censorship in other commonwealths, and for that reason is likely to be of national importance because it is intimated that an effort is to be made to show that state censorship is in conflict with federal statutes.

SOME new ideas in the construction of motion picture theatres that have been brought to the attention of John Price Jackson, Commissioner of the State Bureau of Industry and Labor, and which may be adopted by that bureau as models for use in regulating the construction of other theatres in this state, are being introduced by J. M. Lenney in a new picture house he is building at 1426 and 1428 Derry street, this city.

Mr. Lenney, in addition to having experience as a manager of motion picture theatres through the operation of his photoplay theatre, 5 and 7 North Thirteenth street, is a contractor and builder, and he believes that the plans on which he is constructing his new picture house will serve not only to make it as nearly absolutely safe against fire and panic as is possible, but also so attractive to patrons as to insure far greater box-office receipts than if the house were built upon the lines of the ordinary picture theatre.

Some of the radical departures from the ordinary methods of construction that Mr. Lenney has introduced are that the screen will be at the front of the building and the booth for the picture machine at the rear.

The main entrance will be beneath the screen. By this plan, Mr. Lenney says, the patrons on entering the house will have less distance to walk to reach the best seats. Moreover, the musicians will be seated in the front part of the theatre and will thus be in a position to attract persons from the street who might not be induced to enter if the music were so far away as the rear of the theatre.

THE placing of the machine booth at the rear, Mr. Lenney argues, will isolate the one possible source of danger from fire and relegate it to that part of the playhouse which is not occupied by patrons.

Mr. Lenney believes that the greatest danger of fire and panic in picture houses lies in the fact that ordinarily patrons, in case of an emergency, will head for the main doors through which they entered, in the efforts to escape, no matter how many side and rear exits may be provided. With the booth in the rear, the greater part of the audience, in making for the front or main doors in case of fire panic, would be going in a directly opposite direction from the usual source of danger—the picture machine.

To add to the safety of the house, it is to have no galleries and nothing

built above the theatre proper. The ceiling will be 22 feet high. It will be a brick and tile building on a site 50 by 150 feet, and will seat more than 1,000 persons.

The plans have been approved in every detail by the State Bureau of Industry and Labor, which is now prescribing very strict regulations for the construction of new motion picture houses in the state.

Mr. Lenney says the officials of the Bureau have told him his ideas may be used by the State as a basis for construction of other motion picture theatres in Pennsylvania.

V. H. Berghaus, Jr.

GOODWIN LICENSES RAW FILM SUPPLY COMPANY

The Raw Film Supply Company, through an agreement recently entered into with the Goodwin Film and Camera Company, has been granted the right to buy, use and sell for selling purposes, Afga and Gevaert cinematograph films. At the same time permission wss granted to the Ambrosio American Company, permitting the same rights.

After the settlement of the Goodwin-Eastman suit, the Goodwin Company made a complaint against the Raw Film Company for manufacturing and selling their film without a license. A retroactive settlement brought this case to a close, so that now the Goodwin Company cannot bring suit against any of the former customers of the Raw Film Company, as they have waived all claims for damages in consideration of the agreement.

The Goodwin Company, whose sole agent is the Ansco Company, won the famous Goodwin patent case from the Eastman Kodak Company on March 10, 1914. The defendant company subsequently made a settlement and was licensed to make and sell the contested films.

APOLLO OPENS IN PEORIA

Special to The Motion Picture News.

Peoria, Ill., May 27.

The Apollo, a handsome and thoroughly equipped motion picture house, opened in Peoria, Ill., on May 18. The Apollo has a thousand dollar mirror screen, seats a thousand people, has a lady orchestra of several pieces, and all of the latest improvements in lighting, ventilation, and other devices that go to make up a modern theatre. The interior is beautifully decorated with oil paintings on the walls by a well-known artist of Chicago.

The program will be made up of large features. The opening bill was "Antony and Cleopatra." D. Robinson is the general manager of the company operating the Apollo.

Trenton Operators Demand Higher Wages

New Scale Calls for $18 a Week—Trouble Imminent—Feature War Breaks Out in New Jersey Capital; Reel "Chasing" Going On

Special to The Motion Picture News

Trenton, N. J., May 28.

As a result of the Broad Street Theatre closing out burlesque and the house entering the motion picture field, a merry war has started here which, according to several men in the business, is likely to result disastrously to some of the exhibitors. The Taylor Opera House, on South Broad street, evidently somewhat alarmed at the latest opposition, combined with that of the State Street Theatre has followed the policy of the latter house of amusement and is now giving feature films in connection with vaudeville. The policy of the Taylor Opera House has been to run three commercial reels in connection with five acts of vaudeville, but the State Street Theatre has steadily been getting the lion's share of business, giving four, five and six reels.

Consequently Taylor's has changed its system by introducing two, three and four-reel feature films. Broad Street Theatre, in order to gain popularity at once, has practically flooded the city with rebate tickets which really result in turning that handsome playhouse of 2,000 capacity into a nicklet.

Right on top of this little war among the theatres, the operators formed a union and presented demands on the proprietors of the thirty-five motion picture houses of the city asking for increases in wages and a reduction in the number of hours. The nickelettes here have been securing crank turners as operators for as low as $8 a week, it is claimed, while the larger theatres have been playing $16.

The new scale, as prepared by the men, calls for $18 a week. Owners of the smaller houses are, consequently, hard hit by this demand, and just what the outcome will be is being watched with interest.

The picture situation here has reached such a pitch of rivalry that several houses have combined and are understood to be "chasing" reels in order to get the best of the film rental man, in order to bring down the cost of operation.

The heavy cost of the big features has caused the proprietors of the small theatres considerable worry as they find it necessary to play the big productions and the expense is great. The fact that this territory is disputed by Philadelphia and New York film houses, combined with the fact that the Pennsylvania men are desirous of furnishing films here, is said to make the "chasing" of films possible.

Kentucky Balks at Censorship

The People Are Wise to the Political Finger in the Censor Pie and Act as Own Censors—Recent Bill Promptly Killed

Special to The Motion Picture News

Lexington, Ky., May 27.

A motion picture censorship will never be established in Kentucky. The idea of such a move is repellent to motion picture men the state over, and to those of the public who have been asked regarding the matter is the same. The recent legislature, which has ended its sessions, had a bill for censorship introduced, but it was promptly killed.

The people throughout the state feel they are about as competent to judge a picture for themselves, as to have some board, appointed for political purposes, pass on every film they care to see. They look on that as they would filtered water—perhaps healthier but not particularly palatable.

Kentucky people, as a rule, patronize only those theatres which offer a good lot of reels. For instance, a "nasty" offering will be let alone by most people, while clean reels, no matter how sensational otherwise they may be, will draw packed houses.

The theatres throughout the state have begun to realize more than ever before the great value of judicious advertising, and they are using a lot of newspaper space. And whenever there is something particularly good, especially in the country towns which do not support a daily newspaper, they put sandwich men on the streets.

James M. Ross.

PROBE FIRE LAW CONDITIONS

Elizabeth, N. J., May 28.—Mayor Mravlag is investigating the fire protection laws as they apply to motion picture theatres. These houses, according to a state law, are under the jurisdiction of the Board of Fire Commissioners. It is understood that several minor complaints against a new Broad street motion picture house have been made by Building Inspector Brennan.

"IN FAVOR OF CENSORSHIP"

A Mystery Play in One Reel

By Roe S. Eastman

Being the Opinion of Otto Luedeking, Cincinnati Haberdasher and Investor in Motion Picture Houses, as Interviewed by a Representative of the MOTION PICTURE NEWS in the Presence of M. A. Neff, President, Motion Picture Exhibitors' League of America

SCENE: Interior of one of Mr. Luedeking's haberdashery shops on a prominent corner in Cincinnati, O. Clerks bustling back and forth busied with the late Saturday afternoon trade. Neckties, shirts, collars, socks and other male attire of the more personal variety artistically draped in windows that decorate the interior of the shop as well as the exterior. The proprietor, a mild-mannered and kindly, middle-aged gentleman, discovered in close conversation with the president of the M. P. E. L. of A., whose anatomy of generous proportions is draped over the corner of a showcase at front of stage. Into this interesting setting enters hastily an eager news-gatherer.

NEFF—(*glancing up his eyes grow steely at sight of E. N. G. Howdy*). What are you doing here? (*Luedeking walks to far end of store.*)

EAGER NEWS GATHERER—I came to interview Mr. Luedeking on the censorship question. I've been hunting for him for some time. I did not know until just a moment ago where I could find him.

NEFF (*smiling*)—Aha! Came to interview Mr. Luedeking? Well, now you have come to see a real exhibitor.

E. N. G.—(*glancing about the store. His eyes rest upon the brilliant displays*). An exhibitor of neckties, Mr. Neff?

NEFF (*sourly*)—Yes, and an exhibitor of motion pictures. (*Calls to Luedeking.*) He wants to interview you. (*Luedeking steps up.*) Tell him what he wants to know.

LUEDEKING—What is it? (*Introduction follows.*)

NEFF—This is the fellow who has been trying to mix politics with the censorship law. He wants your opinion. Give it to him.

E. N. G.—Are you in favor of state censorship, Mr. Luedeking?

LUEDEKING(*looks at Neff, flushes*)—Well—(*hesitating*)

NEFF—Go on! Tell him! (*E. N. G. produces pad and pencil.*)

LUEDEKING—Yes.

E. N. G. (*quickly writes*)—Why?

LUEDEKING (*looks up to Neff*)—Because if we don't have it, we will have every policeman in town running off our pictures.

E. N. G.—Then you believe that the present National Board of Centors is inadequate to protect the interests of the exhibitors?

LUEDEKING—Yes——

NEFF (*interrupting*)—The line, "Passed by the National Board of Censors," on films means nothing to the public. Tell him how many films censored by the National Board have been taken off in this city.

E. N. G. (*turning to Luedeking*)—Have there been many such films taken off here?

LUEDEKING—I believe so.

E. N. G.—Can you recall any instance when nationally censored films have been ordered off by the local authorities?

LUEDEKING (*pauses a moment for reflection—then*)—No—I cannot remember exactly whether these films were censored by the national board or not.

NEFF—Oh, tell him about "The Black Cat"!

E. N. G.—Has there been any public demand for censorship, that you know of, Mr. Luedeking?

NEFF (*quickly*)—How's that? What was that question?

E. N. G.—I asked if Mr. Luedeking knows of any public or popular demand that has been made for state censorship.

NEFF—Oh, well, the public doesn't care—you tell him, Luedeking.

LUEDEKING—You, see, the public doesn't care whether films are censored or not. The popular demand is for pictures that are "loud," and the exhibitor will show them and ruin the entire industry in time if something is not done.

E. N. G.—Do you mean that you would show immoral or "loud" pictures if you could?

LUEDEKING (*glancing at Neff*)—Yes. I'd show them if there were no censors. That is what the public wants. Look at all the big houses. Watch the films they show. We are after the money. This censorship law was designed, as I understand it, mainly to protect business in the future. The production of immoral pictures and their exhibition now would ruin our business later.

E. N. G.—To your knowledge, are there any political aspirations or schemes back of this censorship law, Mr. Luedeking?

LUEDEKING—There is absolutely no politics to it. It is our only protection.

NEFF—Tell him what your politics is. Go on. (*To N. G.*) Ask him that question.

LUEDEKING—I am a Republican.

E. N. G.—I was aware of that fact before coming here, Mr. Luedeking. Not as a matter of politics, but as a matter of business, I take it, you are unqualifiedly in favor of state censorship?

LUEDEKING—Yes, that is right (*smiling at Neff*).

E. N. G.—You are an officer in the Cincinnati Local No. 2, M. P. E. L. of A., I believe?

NEFF—He is the treasurer. F. L. Emmert is the president.

E. N. G.—As an exhibitor, in what theatres are you interested, Mr. Luedeking?

(*L. and N. exchange meaning glances as E. N. G. writes.*)

LUEDEKING—I am interested in the Royal, the National and the Freeman theatres and also the airdrome at the baseball park. The company is known as the Waldorf Amusement Company.

E. N. G.—And who are your partners?

LUEDEKING (*looks to Neff for aid. Neff's eyes are on a particularly brilliant necktie*)—Well—Mr. John J. Huss, Mr. Phil Bock and Ed. Knauft.

E. N. G.—Is that all?

LUEDEKING—No, there are also Mr. Frank Huss and H. S. Koops.

E. N. G.—Oh, yes; Koops, the dry-goods man. Is that all?

LUEDEKING—No—let me see—there are Mr. Steinkoenig and Mr. Strauss also.

E. N. G.—Is that all of them?

LUEDEKING—I believe so.

E. N. G.—Haven't you forgotten one—one of the most important of your stockholders?

NEFF (*looks up defiantly*)—Oh, you might as well tell him, Luedeking. I am one of the stockholders, yes! Is that what you wanted to know?

E. N. G.—Ah! So I was informed, but I wanted to get it direct.

LUEDEKING—I believe that is all I can say to you. Will you please excuse me now? I have an engagement.

E. N. G.—Certainly. (*Exit Luedeking.*)

NEFF (*turning to the door*)—You see, my boy, you and The Motion Picture News have the wrong idea entirely. This man is a real exhibitor. He knows the needs of the business. Go ahead, now, and get some more interviews from people who know, like him. (*Exeunt Neff and Eager News Gatherer still arguing censorship pro and con,* **mostly con).**

CHATTANOOGA OPERATORS' STRIKE SETTLED

$20 Scale Accepted by Exhibitors and Union, in Force Until 1916—Disorderly Tactics Employed During Strike —Police Take Control of Situation—Patronage of Houses Suffered—Alleged Iron Worker Jailed

Special to THE MOTION PICTURE NEWS
Chattanooga, Tenn., May 27.

FOLLOWING one of the longest and most memorable strikes in the history of the motion picture operators' union at Chattanooga, Tenn., peace has been restored between that organization and the picture exhibitors. Striking operators have returned to their work.

Terms of the agreement as signed by representatives of their union and the exhibitors are to the effect that the chief operator shall receive $20 per week, the first assistant operator $18, and the relief man $7 a week. According to the old contract between the parties in question the chief operator only received $18 per week for his services, while the first assistant's salary was $16 and that of the relief man $12 a week.

Members of the operators' union struck for $20, $18 and $14. Matters were compromised by the relief man's wages being cut to $7, thus in reality placing the total amount of salary under the new terms at the same figure as before the strike.

By agreement the new contract holds good until 1916. Of some significance in connection with the recent strike of operators is the fact that once every year during the past four years, according to those familiar with the picture situation, there has been a strike of members of this union. But never before during other disagreements of members of the union and exhibitors were such tactics resorted to by the former parties as were employed in the affair which has just closed.

DURING the course of the strike the union operators paraded the principal downtown streets day after day and night after night, until pedestrians had deserted the thoroughfare.

They decked themselves in painted coats, on the backs of which were signs urging the people not to patronize non-union picture houses as they were unfair to organized labor, and besides were using incompetent operators. Cards of a similar nature were distributed.

The strikers, however, were orderly and maintained that they were in the right in demanding more money. There are about twenty-five union operators in Chattanooga.

Matters finally came to a climax when valerinate of ammonia balls were placed in the Bonita, Colonial, Alhambra and Picto picture theatres. Of a highly offensive and stifling odor the "stink balls," as they were termed, were sufficient to damage the picture business to the extent of many dollars.

It was almost impossible to rid the theatres of the odor, and no sooner had the smell been abated than the performance was repeated.

WHILE the strikers denied any connection with the placing of these balls in the non-union houses, many people were inclined to think that the entire blame was traceable to them. As a result of the "stink ball" situation the chief of police issued orders that the striking operators be expelled from the streets and furthermore that they be disallowed to distribute any more cards or parade the streets.

During all this time the non-union houses did a rushing business and little change was noted in the production of the pictures by the new operators. Two of the operators, who had formerly stuck by the union, refused to walk out and remained loyal to their post.

Consequently, when the agreement was signed with Manager Howell Graham, of the Theato, Colonial and Alhambra theatres, it was with the understanding that these men be reinstated into the union. This was done.

The condition of affairs was further intensified by the arrest of W. J. Lewis, of Birmingham, Ala., on whose person was found valerinate of ammonia balls, and who following a grilling by detectives, confessed that he had placed the balls in one of the theatres.

He claimed that he was paid $3 a day by the Bridge and Structural Iron Workers' Union, of Birmingham, to do this. He is now in jail under heavy bond awaiting trial for his connection with the "unpleasantness."

IT was through the clever sleuth work of James Cohn, sixteen-year-old employee of the Theato, and Tommy Thompson, advertising manager for this and other theatres owned by Howell Graham, that Lewis was run to earth.

Other unpleasant incidents occurred during the strike.

Patronage of the theatres the week following the return of the strikers to work was considerably less than it was before the strike closed.

ERNEST G. TAYLOR.

Feature War Begins in Milwaukee

Twenty-five Cent Houses Commence Battle Royal for Patronage—Heavy Advertising Campaigns Planned—All Theatres But One in Pictures.

Special to THE MOTION PICTURE NEWS
Milwaukee, Wis., May 27.

IT looks as though Milwaukee would witness a battle royal between the twenty-five cent photoplay houses this summer. At least four of the big downtown houses which have been playing vaudeville or legitimate shows have flopped to pictures and another one is expected to open with the screen dramas very shortly.

In fact, so complete a hold have pictures taken upon the city that they have driven all vaudeville out of town and the next ten weeks will see Milwaukee, a city of over 400,000 population, with but one house not showing pictures, and that house the Shubert, a stock house, situated on the east side in a location unsuited to pictures.

The Orpheum Theatre is already playing features and has "Les Miserables" for an indefinite engagement from Sunday, May 24. The Davidson, the big K. & E. house, opened on the same day with "Samson."

The Crystal Theatre, for the past ten years a popular-price vaudeville house, goes into pictures June 8, when they open with "From Dusk to Dawn." The Majestic, the Orpheum circuit house, is expected to open either June 1 or 8 with pictures.

All of these houses intend billing their attractions as though they were straight dramatic shows, and their press copy is to be handled in the same way by the regular house press agent.

Already the eight, sixteen and even some twenty-four sheet stands on "Les Miserables" and "Samson" are out and the town has been prepared as though for a circus, with one sheets and half sheets. Just what the outcome of this unusual situation will be is being watched with much interest.

One effect that the "two bit" houses have had has been on the ten-cent houses which have woke up and bent their efforts not so much to securing big features, but rather to be sure of a good program of exceptional one and two reel features to fight this competition with.

JAMES W. MARTIN.

Neff Tries to Gag Censorship Discussion

Issues Edict Putting Muzzle on League Exhibitors—Tries Similar Tactics with Trade Journals—Cleveland Photoplay Exhibitors' Canvas Goes on Just the Same—Thirty-two Added to Total of Those Against State Censorship

TWO attempts within a week, on the part of M. A. Neff, to "put the lid" on the discussion of the Ohio State Censor Law by exhibitors of the state and by the trade journals of the country, have failed to diminish the returns in the Cleveland Photoplay Exhibitors' Board of Trade canvas in the least.

Partially compiled returns for the last week show twenty-four Cleveland exhibitors voting against the law, and eight exhibitors from outside that city following their example. The rest are being classified and will be published as soon as the list is compiled. One hundred and fifty-one in all have voted, all but one against the law.

Mr. Neff's edicts—the one signed by him, the other inspired by him—are cunningly devised to choke the exhibitors' expression of opinion, on the one hand, and put an end to the crusade of THE MOTION PICTURE NEWS against censorship, on the other.

The inconsistencies and contradictions in each, viewed in the light of the other, prompt one to ask again the question THE MOTION PICTURE NEWS asked last week:

WHERE DOES M. A. NEFF STAND?

HERE are the two "edicts." Their motive is as obvious as their pretense to a large-minded view of the situation is shallow:

"In view of the publicity and discussion that is being given to the censorship question by the trade papers, the Special Convention Committee of the Fourth Annual Convention of the Motion Picture Exhibitors' League of America wish to have it understood that the parent organization, namely: The Motion Picture Exhibitors' League of America, is taking no part in this discussion whatever.

"The position of the National League is plainly set forth in a resolution unanimously adopted at the semi-annual meeting of the National Executive Committee, held in Cincinnati, O., January 26 to 28, 1914, which is as follows:

"RESOLVED, That it is the sense of this committee by reason of the censor question now being in the hands of the Federal Court and that a decision is pending as to the legality of a Censor Board, that this committee recommend that no further action be taken at this time in regard to the matter and further recommend that League members in all state branches and locals refrain from all agitation and action pertaining to the censor question until the National Convention, to be held at Dayton, O., the week of July 6th, 1914.

"We wish to state further that the National League has no jurisdiction over their respective state branches, in regard to matters of this kind, and therefore assume no responsibility. As laid down in the above resolution, no officer of the National League has authority to state what action may be taken by the coming National Convention.

"The undersigned committee extend a cordial invitation to manufacturers in all branches of the motion picture industry to attend the coming National Convention to be held in Dayton, O., the week of July 6th, 1914, and we wish to assure them of the hearty co-operation of the Motion Picture Exhibitors' League of America.

"(Signed)
"Special Convention Committee,
"MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA.
"G. H. Wiley, chairman; Peter J. Jeup, secretary; Orene Parker, treasurer."

Then this, three days later:

"After careful and due consideration by the Executive Committee of the Motion Picture Exhibitors' League of America, it has been decided to not only invite but urge the attendance of every manufacturer of films, film exchanges, owners and editors of motion picture journals throughout the United States and territories, and the members of the National Censor Board to meet the motion picture exhibitors in conference during the National Convention at Dayton, O., for the purpose of discussing the censor question and agreeing upon a plan to be followed out by all concerned, whereby the exhibitors, the manufacturers, film exchanges and all others interested may work in harmony for the best interests of the public and the uplift of the motion picture business in general.

"We believe that this question should be settled definitely and for all time to come. The censor question is not theory, but a stubborn reality, which can be settled easily and harmoniously by concerted action and co-operation of the exhibitors, the manufacturers and film exchanges.

"M. A. NEFF, President."

At this juncture, the following statement from S. E. Morris, president of the Cleveland Photoplay Exhibitors' Board of Trade, and until recently a strong supporter of Neff, is peculiarly apropos:

"It is gratifying, indeed," says Mr. Morris, "to see the way in which our brother exhibitors have responded to our bulletin requesting their opinion of our censor law. It was my idea to be almost the last, if not the last, to make any statement in reference to this great menace that now confronts us.

"You who know me are aware that I am an ardent exponent of 'peace and harmony.' It was with that idea in mind

LATEST CENSORSHIP RETURNS

The following Ohio exhibitors have voted against the Ohio Censorship Law and for its repeal:

H. E. Brown, Photoplay Theatre, 163 E. Erie Street, Painesville, Ohio; A. R. Boyd, Cupid Theatre, Tippecanoe City, Ohio; S. G. Smith, Theatorium Theatre, New Lexington, Ohio; Rogers and Bertzch, Broadway Theatre, Jackson, Ohio; W. C. Sutton, Bijou Theatre, Xenia, Ohio; A. J. Pau, Galion, Ohio; W. E. McCarty, Gloucester Opera House, Gloucester, Ohio; J. S. Jablonski, Professor Theatre, Cleveland, Ohio; B. J. Sawyer, Manhattan Theatre, Cleveland, Ohio; F. E. Johnson, Metropolitan Entertainment Theatre, Cleveland, Ohio; I. C. Kaiser, Corlett, Cleveland, Ohio; R. N. Rhodes, New Colonial Theatre, Cleveland, Ohio; L. Quail, Fountain Theatre, Cleveland, Ohio; E. W. Speosty, Tabor Theatre, Cleveland, Ohio; H. Z. Zayley, Jr., Doan Theatre, Cleveland, Ohio; C. J. Goeppinger, Wonderland Theatre, Cleveland, Ohio; W. D. Dentler, Pastime Theatre, 11604 Detroit Avenue, Cleveland, Ohio; W. G. Montgomery, F. C. Balke, Golden Eagle Theatre, Cleveland, Ohio; J. H. Simpson, Ideal Theatre, Cleveland, Ohio; Max Marcus, United States Theatre, Cleveland, Ohio; J. T. Evans, Dixie Theatre, Cleveland, Ohio; Fred Hackbosh, Peerless Theatre, Cleveland, Ohio; S. H. Borck, Market Square Theatre, Cleveland, Ohio; R. H. Lee, Dunham Theatre, Cleveland, Ohio; C. E. Hutienpiller, Virginia Theatre, 810 East 152nd St., Cleveland, Ohio; W. J. Slimm, Marquis, Cleveland, Ohio; Proctor E. Seas, Priscilla Theatre, Cleveland, Ohio; Wm. J. Smith, Manager, Madison Theatre, Cleveland, Ohio; Josiah Slimm, Marquis Theatre, Cleveland, Ohio; L. C. Goldman, Monarch Theatre, Cleveland, Ohio; A. Wiener, Peerless Theatre, 3431 Cedar Ave., Cleveland, Ohio.

AN ANSWER FROM NEFF

"The question has been asked, where does M. A. Neff stand on the censor question?

"Section 5, of the Ohio State Censor Law positively states that Ohio may work in conjunction with censor boards of other states in forming a national censor congress, and that the action of said congress shall be the same as the action of the Ohio Censor Board, in other words, all pictures censored by a national censor congress shall be shown in the state of Ohio the same as if censored by the Ohio State Censor Board.

"I have favored state censorship because it is the only plan that has so far been suggested whereby a national censor board can be established that will relieve all concerned. I stand for a square deal for all, both great and small in the motion picture business, for a national censor board that can protect all, and when a picture passes the board, that the exhibitors may show it in every state and territory in the Union without interference from any source whatsoever.

**(Signed) M. A. NEFF,
President."**

that I have always worked in the interest of the business in which we are all concerned.

"It was that policy I assumed with those of the committee with whom I had the honor to serve. Now, as to the censor law appearing on the statute books. *That law was never read nor seen or voted on or O. K.'d by any person or persons, as it was revised and arranged to suit the legislature, in whose hands it was left, much to the disappointment of us all.*

"When censorship was first spoken of at Toledo, we never knew it was to be such rot as it is; and furthermore, the Industrial Commission, in whose hands it is, was not in existence then. It was created since the Cox **regime.**

"I sincerely believe the governor is unaware of all the present conditions. Had he known the facts we would have no such censor law to-day.

"The cry from Neff has been, 'Just a few disgruntled members from Cleveland are opposed to it.'

"Well, I shall never forget the reception our committee got at Columbus when we went in the interest of the trade to confer with Neff and appear before the House Committee.

"When we walked into the hotel, Mr. Neff, surrounded by his lieutenants, Wilson and Maddox, could have stabbed us with a look, and if I had been meeting my bitterest enemy the greeting would not have been more ungracious.

"Why did they all act like this? Wasn't every exhibitor and exchangeman in Ohio and the United States interested? We were grilled by Mr. Neff until 1 a. m. He appointed Mr. Maddox chairman of the meeting, and he was made chairman of the censor board on our next visit to Columbus.

"Mr. Neff has been in Cleveland four or five times. Why didn't he challenge us then, when our differences could be threshed out before any number of responsible people?

"He would rather write to a trade journal and attack you when you are defenseless. I could dwell all day on petty attempts which were made to gag myself and a few others in Cleveland; but we wouldn't be gagged.

"Let the exhibitors of this country have their say, and if a man is their leader, let him lead them to benefits, not destruction. If ever anyone can convince me that rigid censorship is necessary I am willing to submit. But censorship is not needed.

"The pictures of to-day are getting better and better. We have made such strides that they are receiving the highest praise on all sides.

"Let us not have legalized censorship. If all were to abide by the National Board, legal or not, you could rest assured that our business would remain, with the help of those who are in the business, a clean industry.

"So, brothers, I ask you all to draw your own conclusions. If you want freedom instead of suppression, a good organization instead of an iron hand, select the right kind of a leader."

THE names of the latest exhibitors to reply in Cleveland Board of Trade canvass are printed in the box accompanying this article. Some of their individual opinions are quoted here as a further example of "the strong sentiment" upon which Mr. Neff relies for his declaration that the law is satisfactory to the exhibitors of Ohio.

Cleveland Photoplay Exhibitors Board of Trade,
Cleveland, Ohio.

"Gentlemen: For the past nine years I have been employed in a secretarial capacity by the Young Men's Christian Association, six years of that time as the executive officer. I am interested in motion pictures and own a half interest in a 250-seat new theatre primarily to keep people from going to what I consider undesirable places. As it happens a large per cent of our audiences are church-going people, and we have never had one complaint on so-called immoral scenes in any picture. On the other hand, we run many, many pictures that tell a more forceful story in thirty minutes than any man I can get here to address a meeting. Personally I am confident that the person or persons who framed the Ohio censor law and legislators who voted for it have never had any real experience with motion pictures, and therefore did not understand the subject they were trying to handle.

"Yours very truly,
H. E. BROWN."

The Photoplay Theatre, Fairport Harbor, O.

"Gentlemen: You wish to know where I stand on that censorship law. I think it opens up a new line for grafters. It is ROTTEN on the face of it. I would have just as much right to say that ball men should wear overalls, or that all soda fountains should serve none but chocolate soda. It seems so absurd that three persons should dictate to us the kind of products we should handle.

"I say, give that censorship graft a fight to a finish and all exhibitors should remember every politician that fights to retain the censor law. We should use our screens in campaign times. Fight them and fight the censor law!

"Yours truly,
"A. R. BOYD."

Cupid's Theatre, Tippecanoe City, O.

"Gentlemen: We think the present Ohio Censor law one of the biggest grafts we have ever heard of.

"Very truly yours,
"ROGERS & BERTSCH."

Broadway Theatre, Jackson, O.

"Gentlemen: This censor law is an insult to the flag of freedom and to the general public.

"Yours fraternally,
"C. E. HUTENPILLER."

Virginia Theatre, Cleveland, O.

Exhibition Room in Cleveland Exchange

Manager Holah, of the Eclectic, Introduces New Feature That Attains Immediate Popularity with Exhibitors—Will Have Regular Days for Showing

Special to THE MOTION PICTURE NEWS.

Cleveland, May 28.

THE Eclectic Feature Film Company is showing enterprise in the fitting out of its exchange in this city. A space of more than 25,000 square feet in the Mandarin Building, Prospect avenue, has been finished in suitable manner for offices, exhibition room, shipping room and poster department. The Pathé Weekly has an individual office in the same exchange.

The resident manager of the Eclectic exchange is Howard Holah, a thorough film man who has been in the business in this city from the earliest days of the systematic exchange, although he still is a young man. Mr. Holah formerly was with the General Film Company, and in selecting him the Eclectic Feature Film Company secured the services of one of the best film men in the city, local exhibitors believe.

A feature of the Eclectic exchange that appeals to the exhibitor is the exhibition room, where a small screen, fifty opera chairs, booth and a late model of projection machine is always ready to show the motion picture man the latest Eclectic releases.

Manager Holah holds that each exhibitor knows his own audience, and a film that may be a great attraction in one house would not please in another. For that reason Mr. Holah, rather than describe his film in glowing terms and try to urge its booking, invites the exhibitor into the model little theatre and lets him see its projection.

"The plan is working well," said Mr. Holah in discussing the exhibition room. "Thus far we have shown the films whenever an exhibitor wanted to see them, but we intend to have regular exhibition days when all the picture men can come in and see the new features."

Manager Holah is now busy with the bookings for "Perils of Pauline" and the Cleveland release date will soon be announced. Already fifty theatres have been booked. It is expected that the Cleveland Leader, now running the "Lucille Love" series, will carry the serial story of "Pauline." PAUL C. MOONEY.

EDISON SCENARIO CONTEST

In an attempt to get new and original ideas for scenarios the Edison Company has started a contest between the college men of the foremost universities in the country. A prize of $100, in addition to the purchasing price, has been offered to the writer who submits the best, and the sum of $35 will be paid for all single-reel manuscripts accepted.

The ten colleges competing are California, Chicago, Wisconsin, Columbia, Cornell, Harvard, Michigan, Pennsylvania, Princeton and Yale The contest closes December 1, 1914.

COX BLAMES NEFF FOR OHIO CENSOR SITUATION

By William Lord Wright

Cary Won't Be Third Censor—MOTION PICTURE NEWS' "Premature" Announcement Kills His Chances—Governor Is a Bit "Het Up" at Neff—Latter Failed to Reckon with Publication of Censors' Expense Bills

SAD it is to state it, but the fact is that the "premature" announcement in The Motion Picture News that Sam F. Cary, of Cincinnati, was slated by Tom Noctor, Queen City political dictator, and Marion A. Neff, to become third members of the Ohio Censor Board, has ruined Sam's opportunities to serve as a censor..

The failure of Sam to land can also be construed to mean that no more of Neff's recommendations will be considered by Governor Cox.

How'd it leak out in the first place that Cary was to be appointed? Neff swears he doesn't know.

He tells the truth.

However, Cary, who formerly worked with Cox on the same newspaper, will be cared for. He will probably be given the place as head of the Publicity Department of the Ohio Commission at San Francisco. Cary was head of the Cincinnati Bureau of Complaints under Mayor Henry T. Hunt, who was defeated last election. A new job has been created for Cary.

IT has been decided to appoint no new censor until the present storm blows over.

Two hundred applications are on file with Cox for the vacant job.

It is hoped to appoint some one who will add some prestige to the present galaxy of talent that is viewing films, and to select an authority who will not live on the fat of the land at the expense of the people.

However, there will be no hurry about this appointment.

"I'm not going to be stung again if I can help it," is a statement attributed to the administration.

JUST here, a consideration of some past events in the light of present knowledge may be interesting.

"I see," M. A. Neff is quoted as having said not long ago, "that a contingent in Cleveland which failed to destroy the Ohio law, is talking about submitting to the people of Ohio the repeal of the present Censorship law. It is my prediction that their effort would be overwhelmed by ten to one.

"And the Motion Picture Exhibitors League would not only be willing but would assist in every way possible to secure a vote upon this subject, and then possibly a few paid agents of those who are profiting by keeping those disturbers active would be thoroughly exposed to the public."

The above statement from Mr. Neff was given to the press before The Motion Picture News revelations were far advanced, and also before State Auditor Donahey, in an ill-advised moment, gave to some prying reporters the item about the "high-cost-of-living."

Now be it understood that the state auditor made a grave political mistake in giving out the expense accounts of Mr. Vestal and Mrs. Maud Murray Miller at just this time. Mr. Neff never dreamed of such a blunder until it was all in type. Didn't Mr. Donahey know that an attack was being made on state censorship, and that all was to remain quiet?

The state auditor was the only one *that did not know*—and, oh, well, the fat was in the fire!

THE statement of Mr. Neff in defense of state censorship is now being recalled.

Doesn't it sound just like pure piffle after the expense accounts turned in by the censors who have been living like princes at the taxpayers' expense; and after the facts that have been published in The News?

Do you think that Mr. Neff would like to have a vote on the Board of Censorship proposition *right now?* He would not! Why?

Because instead of the "effort being overwhelmed ten to one" in the manner Mr. Neff would desire, it would be overwhelmed ten to one by the Ohio electorate in a way that would sadly surprise Mr. Neff *et al.*

The "Film Man" in the "Dramatic Mirror" also calls attention to some rather inconsistent assertions on the part of Mr. Neff, who seems to be rapidly losing his free and easy attitude. We quote:

"PRESIDENT NEFF, of the Motion Picture Exhibitors' League, according to report from the recent New York State convention, now opposes local and state censorship, but is in favor of national supervision of the motion picture.

"Always providing that President Neff has not been misquoted, we would like to see the League head explain to Ohio exhibitors the reasons for this suddenly developed opposition to the form of censorship which he fought so hard to saddle upon the Buckeye State.

"Why the change of mind when the pet system has not yet received a trial further than the appointment of the members of the board, or were the appointments sufficient to change the right and wrong of the principle of state censorship? Should we secure national censorship, have we any assurance, Mr. Neff, that this will be permanently satisfactory should the choice of censors not coincide with your views? What next—a world-wide censorship? But then, perhaps, the correspondents have misquoted the League president, and he still pins his faith to Ohio's board."

Isn't it puzzling?

In Ohio, Mr. Neff says opponents to state censorship are "disgruntled," and that state censorship would be supported by an overwhelming majority, and in Rochester, N. Y., Mr. Neff is quoted as stating that he opposes state censorship and favors national censorship!

And there are others who would like President Neff to explain his exact attitude right now, among them Gov. Cox.

WE herewith, and for the final time, reiterate our allegations, fearless of successful contradiction, namely:

That Harry Vestal, friend of Bills Durbin and Finley, and approved by M. A. Neff, edits a newspaper, conducts a theatre and—

Censors motion pictures.

That Mrs. Maude Murray Miller is on the pay roll of the Columbus "Evening Dispatch," and—

Censors motion pictures.

That all applicants for positions on the board were obliged to take a pledge to devote their entire time to work of censoring.

That Cox, Neff, Finley and Durbin, between them, selected or approved the members of the censorship board.

Our contentions have been clearly put; recent revelations other than our own have proven to all thinking people that the Ohio censors are living like princes and potentates, and are really enjoying a holiday, with rides in chair cars, expensive meals, and luxurious hotel accommodations——

And in the meantime, capital worth millions of dollars is tied up in film productions purely at the whim and fancy of these two censors whose notions and nostrums are considered by many, not only a menace to great film industries, but very dangerous to the existence of cinematography as an art.

"GREYHOUND" IS SHOWN

The Life Photo Film Corporation has completed their five-part feature release, "The Greyhound," adapted from the legitimate production written by Paul Armstrong and Wilson Mizner.

A private exhibition of the production was given May 29 by the Life Photo Film Corporation at the American Theatre, and will be reviewed in the forthcoming issue of THE MOTION PICTURE NEWS. No expense was spared in the filming of this deep-sea drama, the company taking a large number of interior and exterior scenes on board the SS. "Olympic."

Miss Catherine Carter, formerly of the Famous Players, takes the female lead, Miss Anna Laughlin, who played the lead in the stage production of the "Wizard of Oz" and "The Top o' the World," assuming the role of the engenue. Mr. David Wall, who played the lead in "The Banker's Daughter," released by the same company, assumes the male lead in "The Greyhound." The title role is taken by Mr. William H. Tooker, who also appeared in "The Banker's Daughter."

The feature release of the Life Photo Film Corporation, to follow "The Greyhound," is "Northern Lights," a western psychological drama.

FAMOUS PLAYERS TO FILM "COUNTY CHAIRMAN"

Macklyn Arbuckle has been engaged by the Famous Players' Film Company to appear in their forthcoming photo-dramatization of George Ade's celebrated play, "The County Chairman," in which he starred for four successive seasons.

At the same time the Famous Players obtained the services of Jane Grey to appear in "The Little Grey Lady," Channing Pollock's drama of Washington "civil service" life. Miss Grey appeared recently in "Nearly Married," with Bruce McRae, a Famous Players' star, and in "The Conspiracy." "The Little Grey Lady" will be ready for the screen in the near future.

EXHIBITOR PRAISES SERIAL

The following letter was received by the Eclectic Film Company, of 110 West Fourth street, New York City, regarding their feature "Perils of Pauline." It is from the Palace Theatre, of 506 Sycamore street, Waterloo, Iowa. It reads:

Dears Sirs:

Pauline is growing. Our business on the opening episode was shown to 860 people, but she closed the fifth episode last night to 3200 people. There is a reason. First Pathé is the producer, second the Pathé players, Pearl White, Crane Wilbur, Paul Panzer, Donald MacKenzie, "The Pirate" (still in the sea), and Francis Carlisle, and third Charles Goddard who knows how to write a story.

Wishing you continued success, I beg to remain,

Very truly yours,
(Signed) W. L. MYERS, Mgr.

Lasky Gets All Belasco Productions

Past and Future Productions Granted to Them by Great Producer—"Girl of the Golden West," "Rose of the Rancho" and Others to Be Filmed

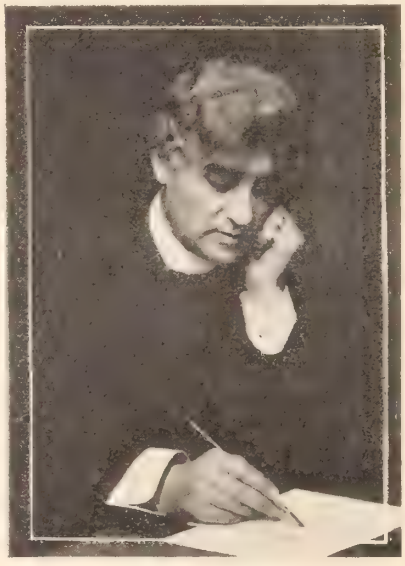
DAVID BELASCO has entered into an arrangement with the Jesse L. Lasky Feature Play Company, through their executive head, Samuel Goldfish, for the production as screen features of all the famous successes of Mr. Belasco past, present and future.

Mr. Belasco's attitude is shown by the following letter which accompanied the sending of the contracts:

My Dear Mr. Lasky: I am forwarding you, under separate cover, contracts giving you the motion picture rights to all my productions, both past and future, and even while writing this acknowledgment I am congratulating myself upon the fact that my productions are to see the light of day in the motion picture field, under your auspices.

For the past six months, in fact ever since dramatic successes became popular upon the screen, I have made a careful study of the situation. Personally I have seen numerous feature motion pictures and concluded after seeing the three productions already made by you, that no other firm is as open to conviction as to the value of untried methods, no other firm as willing to innovate and no other firm allows their directors the freedom to create new methods of production to take the place of those which we have outgrown.

Yours very truly,
DAVID BELASCO.



DAVID BELASCO

Among the recent successes from the Belasco house which will receive production by the Lasky concern are "The Girl of the Golden West," which will be produced in the exact locale of the play with several of the scenes laid in the petrified forest of Calistoga, Cal.; "Sweet Kitty Bellairs," "Years of Discretion," "The Warrens of Virginia," "The Woman," "The Lily," "The Case of Becky," "The Rose of the Rancho" and "The Darling of the Gods." The latter will be produced in Japan. In "The Warrens of Virginia" Judge Dittenhofer, the sole surviving member of the electoral board which placed Abraham Lincoln in the presidential chair, will take part in the scene in which Lincoln is supposed to be elected.

Original Belasco stars will be secured for the production of the Belasco pieces whenever possible, and when not available other prominent stage stars will be utilized.



SAMUEL GOLDFISH

For the production of future plays, through negotiations now being carried on, the Lasky Feature Play Company will construct a huge studio at Sag Harbor, L. I This, with their studios already located at Hollywood, Cal., will permit of their making several productions at one time. Mr. Belasco will take an active part in the production of all his plays for the screen.

LORIMORE WITH FOX

Alec Lorimore has resigned his position as sales manager of the Gaumont Company and publicity manager of Melies, to take over a selling proposition with the Box Office Attractions Company.

In this capacity he will travel over the country, making arrangements with state right buyers for the handling of the new Balboa features, which the Box Office has recently bought. This department was started by Abraham Carlos, of that company, who will still take an active part.

WOMEN FAIL TO HALT SUNDAY SHOWS

Aldermen of De Ridder, La., Pass Law Permitting Motion Pictures on Sunday and Mayor Signs It Over Women's Protest—Bandy Talk of Criminal Charges—State Censorship Law Impossible in Louisiana

Special to THE MOTION PICTURE NEWS

New Orleans, May 27.

SO far as Louisiana is concerned, a most amazing state of affairs has arisen, caused by a combination of Sunday motion pictures and open billiard halls on the seventh day.

De Ridder, a comparatively new city in the western part of the state and one of the centers of the huge lumber industry, has just passed an ordinance allowing films to be exhibited and billiards to be played on Sunday.

A large portion of the population, probably nineteen-twentieths, is engaged in manual labor and the aldermen decided that these people were entitled to amusement.

However, various women's societies have arisen in protest, the prosecution of one member of the board on criminal charges has been threatened, and there is excitement generally in the lumber city. Despite the protest of the women's mass meeting, the mayor signed the ordinances and they are now effective.

IN almost any other state this action would not be significant, but in Louisiana, where the laws are liberal and where Sunday is practically universally considered a holiday so far as innocent amusement is concerned, the protest is amazing.

It can be explained only in that the city council saw fit to link the motion pictures and poolrooms in ordinance for passage at the same meeting.

Throughout Louisiana and Southern Mississippi, especially in the Catholic sections, Sunday is the best business day for the motion picture houses.

Proprietors put forward their efforts to supplying high-class films on those days, and the pulpit generally has supported such productions.

ATTENTION was called to the De Ridder situation in connection with the fight of THE MOTION PICTURE NEWS against state censorship. All of the local managers are strong in opposing such censorship, but happily, their opposition is purely theoretical, so far as local conditions are concerned.

It would be impossible to pass such a measure in this state, for it would have the positive opposition of the public generally, and of every influential newspaper in the state.

Louisiana and Mississippi theatres have kept their performances clean, and there is not on record a single protest against the class of films that has been exhibited.

LOUISIANA, especially, has had experience in other lines with various boards of inspection, and the people are familiar with the forms of so-called "legitimate" graft that such laws afford.

The laws of Louisiana give the police authorities liberal powers in the way of regulating amusements, and the police of the cities and the board of police jurors in the parishes (corresponding to counties in other states) have general power to stop any exhibition that tends to corrupt public morals.

Careful examination of the records of this city and inquiry through the various parishes fails to adduce a single instance in which a proprietor of a permanent motion picture exhibition has attempted to infringe on the general law.

This is an unusual tribute to New Orleans, a city which in the eyes of the world is considered "gay" and where the various women's organizations that might be expected to make protests in such cases are probably stronger than in any other place in the South.

WITH practically no exceptions, the motion picture houses of New Orleans are located on the main business streets or in the better residential sections. In the latter instances they are operated chiefly at night and their principal patronage comes from women and children.

The managers have realized that questionable films would injure their own business, and even from a selfish point of view it would be folly for them to take chances.

New Orleans managers express sympathy with the other states which are laboring under censorship laws, but all agreed that such legislation is impossible in this state.

Louisiana is highly educated, so far as the film business is concerned, and the people have come to know the theatres as part of their life and any attempt on the part of state lawmakers to set up a board as public censors would prove the undoing of the lawmakers the first time they ran for re-election.

NEW ORLEANS and Louisiana have not been frankly treated by public opinion in being considered "wide open." Public sentiment in this state simply requires that the laws be liberal, but that laws against the improper and harmful be strictly enforced.

It is for that reason that narrow-minded legislation aimed at harmless Sunday amusement has been impossible, that a board of censorship would be considered an insult to the people themselves, and, incidentally, that the crime rate among the white people of the state is probably the lowest in this country.

ANNOUNCEMENT that there will be neither vaudeville nor a musical stock company at Spanish Fort, the one public amusement resort of New Orleans, during the summer, and the change of the Lafayette Theatre from vaudeville to motion pictures, is striking testimony as to the growth of the films among the pleasure seeking folk of this French-American city.

This is the first year that Spanish Fort has not had either vaudeville or musical comedy. Last season the performances were closed with motion pictures and these were found to be more popular than the remainder of the performances. This year the street railway company, which owns the park, has reduced the fare one third and has abandoned all effort to compete with the movies, dancing and the usual "midway" features being the only amusements offered.

The Lafayette, after a winter of vaudeville, is devoting its entire time to motion pictures. There is but one theatre now running, it presenting musical comedy, rendered by a stock company, to small audiences.

THIS change in the public taste is probably more significant in New Orleans than in any other city in the country, for this has always been known as a "pleasure mad" community, the people, with the large element of French and Spanish blood and the descendants of the wealthy planters, believing in mingling their work freely with play.

However, the changes this summer were not unexpected, for only one high-class theatre was able to operate through last winter while two of the handsomest "movie" houses were opened on Canal street, the main business artery. Within four blocks on this street, where the highest of rents are paid, there are to-day eleven

motion picture houses in operation.

In practically every one of the high-class houses serial stories are being used, and within the past sixty days possibly half of the time is occupied by five and six reel films, taken from popular plays or books, for which an admission of twenty and twenty-five cents is charged. In fact, it is apparent that these higher class plays, instead of failing to draw the business on account of the higher admission fee, are outdrawing the cheaper films.

ONE film which was shown for three days at a Canal street house at twenty-five cents turned the public away at every late afternoon and night performance.

A number of stories on the order of "The Perils of Pauline" have gained such a vogue that local managers declare even the society folk will make no other engagements for the nights the next of the series are to be shown.

During the evenings the number of automobiles parked in front of the high-class houses have become so numerous that the police have been compelled to adopt new parking rules to prevent the blockade of traffic, this law forcing the machines to back up against the car tracks after discharging their occupants.

Two of the largest syndicates now operating here, both of which have recently completed new houses, are reported to be planning t build still more theatres in the business section.

R. E. PRITCHARD.

GET-TOGETHER PLAN ADOPTED IN MICHIGAN

Special to THE MOTION PICTURE NEWS

Detroit, Mich., May 27.

President Peter Jeup and Secretary C. M. Orth, of Detroit, of the Michigan Motion Picture Exhibitors' League, made a trip to Flint Friday, May 22, for a "get-together" conference with the Flint exhibitors. Up to the time of this visit the exhibitors in Flint were not acquainted with one another and to all appearances had nothing in common. When they had been properly introduced to one another by the Detroit gentlemen, a friendly talk led them to decide to get together twice a month for the good of the motion picture business, and several new memberships for the league were secured by the Detroit gentlemen.

After the talkfest, the party of ten piled into one automobile and went for a joy ride. Those at the confab were E. L. Booth, of the Star Theatre; Manager McDonald, of the Orpheum; Col. Butterfield, owner of the Bijou; E. J. Stanton, of the Royal; Lester Matt, of the Della, and two representatives of the Lyric.

Four States Convention Best Ever

Breaks Southern Attendance Records—Exhibitors Agree to Carry Sunday Opening Question to Legislatures—186 Attend from Georgia, Alabama, Tennessee and Mississippi

Special to THE MOTION PICTURE NEWS.

Birmingham, Ala., May 27.

At the second annual convention of the Alabama branch of the Motion Picture Exhibitors' League of America held in Birmingham, Thursday and Friday, May 21 and 22, much important business was transacted and the largest attendance at a Southern motion picture exhibitors' convention was recorded. It was the first convention of more than one Southern state combined, the four states of Georgia, Tennessee, Mississippi and Alabama being represented.

The matter of Sunday pictures in these four states was one of the main subjects discussed, it being claimed by the convention delegates that the matter should be carried to their respective state legislatures for action, and it was so agreed.

The delegates professed the belief that by proper presentation of their plea for Sunday pictures to the state legislatures a law could and would be passed covering the subject. The business session of the convention was executive and full details of the matters discussed were not made public.

There were present 186 delegates from the four states and 16 different exchange men. The second feature of the convention was the new spirit of co-operation developed between the exhibitors and the film exchange representatives. Both parties expressed themselves as highly delighted with their deliberations.

They agreed that they had many mutual problems in which the exchange men could protect and aid the exhibitors, and vice versa; the exchange men will not allow a new man offering a high price for films to cut the old exhibitors out of their supply, and the exhibitors promised to look after the interests of the film exchanges in a like manner.

THE new officers elected for the ensuing year by the Alabama association are as follows: J. G. Wells, president, Anniston, Ala.; W. J. Howell, first vice-president, Tuscaloosa, Ala.; Walter Levi, second vice-president, Anniston, Ala.; R. B. Wilby, secretary and treasurer, Selma, Ala..; A. Alex Wall, national vice-president, Birmingham.

Delegates to the national convention were elected as follows: A. Alex Wall, Birmingham; J. N. Cason, Sylacauga; M. F. Howell, Tuscaloosa; H. F. Lasliby, Eutaw; O. T. Chafin, Avondale; and Walter Levi, Anniston.

The convention was held in the Hotel Hillman and National President M. A. Neff, of Cincinnati, was in attendance. The banquet proposed for Friday night was called off as there were many of the delegates who could not wait. Exhibits of screens, films, machines, and all appliances used about a picture theatre were made during the convention and attracted much attention from the exhibitors.

All the delegates expressed themselves as highly pleased with the meeting on account of the many benefits they derived from it.

Among the delegates were: F. W. Sweatt, Power Machine Company, New York; Mr. Abrams, Life Photoplay Film Company, New York; O. P. Hill, All Star Film Manufacturing Company, New York; H. M. Savinieur, delegate, New Orleans; Walter J. Brackin, Bainbridge, Ga.; U. T. Kochm, Augusta, Ga.; C. A. Griffin, Meridian, Miss.; Fred W. Abbley, Gulfport, Miss.; Mowell Graham, Chattanooga, Tenn.; W. H. Washburn, Nashville, Tenn.; J. G. Wells, Anniston; R. R. Wiley, Selma; E. H. Culley, Tuscaloosa; E. F. Howell, Tuscaloosa; Archie Moran, Greensboro; Mr. Hicks, Montgomery; "Doc" Elton, Talladega; Dr. Halliday, Jasper; J. H. Cain, Mobile; J. H. Snyder, Bessemer; W. P. Haddy, Ensley; Dan McEachin, Ensley; Joe Steed, Ensley; O. L. Chafin, Avondale; Sam Block, Selma; Mr. Custred, Pratt City; Mr. Perolio, Pratt City, and others.

RALPH R. SILVER.

THANHOUSER STARS GLICKMAN

Ellis F. Glickman, one of the foremost Jewish character actors, is being starred in his own photoplay, "The Last Concert," by the Thanhouser Company. The arrangements were made through Charles J. Hite, president of that corporation.

In this four-reel picture Mr. Glickman plays the leading part, and is said to bring humor into the play just as the right moment. He has played more than eight hundred character parts on the speaking stage and was at one time leading man for Bertha Kalish.

"The Last Concert" will be Mr. Glickman's second appearance before the camera, his previous story, "Repentance," having proved a success. He will be supported by Minnie Berlin, who will play opposite him, and Nolan Gane, who will play juvenile lead.

Do Exhibitors Want Censorship?

Idaho Exhibitors Will Support National Board, but Are Opposed to State Censorship—Cincinnati and Detroit Exchange Men and Exhibitors Add to Protests Against State Censors—Other Opinions Indicate Trade Aversion to Project

STRONGLY opposed to a local board of censorship and determined to oppose such a measure should it be agitated here, but finding no fault with the National Board of Censors, is the position taken by the picture show managers of Boise, Idaho. Most of them, however, are of the opinion that the public are the best censors and find that the classes who patronize the shows here demand good clean pictures and the four houses are certainly providing that class and receiving a patronage which the shows justly merit.

W. F. Bozner, pioneer of motion picture shows in Boise, Idaho:

"I have no fault to find or criticism to offer on work of the National Board of Censors. I would oppose a local censorship board for the reason that I have found they are usually dominated by political bosses, that their work must of necessity in a small city be of a narrow caliber and, further, I believe such a board would injure the business to such an extent that many of the houses would be forced out because of being unable to get reels to take the places of those which would be ordered not run by the board. I am of the opinion that the manufacturers should produce a class of pictures which do not need censuring, that stringent laws should be passed prohibiting the manufacturing of any pictures of a class which could not be shown to children without corrupting their morals. I believe that the picture manufacturing and picture-show business should be placed and kept on a high plane, that the pictures should be of a class that could be seen and enjoyed by the most sensitive without embarrassment and until the time comes when the manufacturers are placed uider the control of some law, I favor the national censorship board and commend its work."

J. A. Ludington, Rex Theatre, Boise, Idaho:

"I do not favor the National Board of Censors, although I have no objection to their work. I believe the people themselves are the best censors. If a bad picture is put on, the house will be empty, and it has been my experience that the picture-show managers are just as desirous of securing good pictures as the public demands, and that they are fully as particular as any censor board would be, for the reason that their business depends on it.

H. Kaiser, The Kaiser, Boise, Idaho:

"I believe that the work of the National Board of Censors is all right, that pictures should be censored which are not fit for the public to see, but I am opposed to a local board of censors, believing that one censorship is sufficient and that a local board would handicap the business and especially when a show is removed any great distance from a film exchange, the house would often be left without a program. The fact that politics enters into the appointment of local censors, that their opinions of good and bad pictures are based upon their own ideas and not because of any special study which might fit them to censor pictures, I believe are the chief reasons why local boards are failures and a detriment to the business and a disappointment to the public."

Ott & Farquhar, The Isis, Boise, Idaho:

"I believe that the National Board of Censors is a good thing, as they eliminate much of the foreign stuff which would not appeal to the American public and, further, because it does away with the pictures which it would not be good for the public to see. I do not believe that politics enters into the work of the national board as it does in local boards, which it opposes. In sections remote from film exchanges, many houses would be put out of business by the petty notions of a local board of censors, who are picked to pay some political debt, have their ideas confined to their own viewpoints and should they be narrow in their scope and see evil in their own minds, pictures unharmful would be immoral and distasteful to them and ordered prohibited."

A. J. Gillingham, manager, Detroit Universal Film Exchange:

"I see no necessity for state or local censorship. If somebody is appointed by city or state to censor, they are going to censor something. It becomes with them a matter of making a showing. The work of the National Board of Censorship is satisfactory and disinterested. I have no criticism of the police censorship in Detroit. It has been very satisfactory, but if a woman were appointed on a censorship board she must be very strong to withstand the opinions of other women who will bring pressure upon her. The demand for such an appointment all comes from a group of women. All the demand there ever was for state censorship in Michigan came from a certain gentleman who wanted an appointment. He had a bill introduced in the last legislature which was not reported out of committee.

"The standard of exhibitors is constantly improving. There is rarely a one who would run an objectionable feature, and the city has power to revoke the license of such a one. Our company will not accept any films not approved by the National Board and then we run them off for an inspection here before we allow one to be exhibited. We have a reputation for sending out nothing but clean pictures. I favor the appointment of a committee by the local exhibitors which will pass upon all films brought into Detroit and the mutual agreement of all exhibitors to run no films not approved by this committee. President Taft, you will remember, in vetoing an act for a censorship in the District of Columbia declared such an act un-American, un-democratic and probably unconstitutional. After all, pictures are but photographic stories."

W. Lester Levy, Calvert Theatre, Detroit:

"I do not favor state censorship of motion pictures because it will become a part of the political game and soon bring about a chaotic condition. I favor local censorship because, in the hands of the police censor, a lot of over-sensational films cannot be shown. I do not think the work of the National Board of Censors is adequate because things are judged from a New York point of view and New York stands for many things that other places wouldn't. In my opinion, there is no public demand for either state or local censorship. The public is not clamoring for censoring of pictures. It is a class of meddlers who want a finger in everything and who imagine nothing can be right unless they say so. Unfortunately for the picture theatres, all pictures are judged from a downtown point of view. It's the downtown houses which can pay the price and they only use what will bring them the money, the more sensational, the more money, and the more notoriety the picture gets the harder the meddlers go after the picture theatres."

W. W. Schoneherr, manager, Casino Feature Film Exchange, Detroit:

"We have been satisfied with conditions as they have been in Detroit. The police censorship has been intelligent and has, in the main, followed the lines of the national board. State censorship there has been no demand for. In the cities which we serve out in the state the local police authorities have agreed to accept a Detroit certificate of censorship and we have had no trouble. We would not want to see a woman on the Detroit board, though; we fear her judgment. Censorship by the National Board alone would be all right if the exhibitors and film dealers would all abide by it, but we fear the state-right features which are brought in uncensored, criticised and charged up to the motion-picture industry in general."

Maurice Lynch, Mirth and Catherine Theatres, Detroit:

"I do not favor state or local censorship. I believe the work

of the National Board adequate, that it is what censorship should be. I think that the National Board of Censorship is doing all the good work that can be done. The board is composed of some of our best and well-known people and should be adequate enough to handle all films.

C. C. Hite, manager, Mutual Film Supply Company, Cincinnati:

"I believe it impossible for any board of censorship, whether national, state or local, to properly censor pictures for patrons of motion-picture houses, because conditions are not alike in the various parts of the country and no two persons hold the same views as to what is right and wrong in motion-picture production. Motion pictures should no more be censored than every show that is played in the legitimate show houses. Censorship will ask for things that are unreasonable which will cost the film manufacturer 25 per cent. extra in production and in turn will cost the exhibitor 50 per cent. more to operate.

"Censorship is a reflection on the capability of the exhibitor to handle his business and places a tremendous power in the hands of unscrupulous politicians. The only solution of censorship is its elimination and I hope every exhibitor in Ohio will join with the exchange men and the manufacturers and fight the evil until it is a thing of the past."

G. J. Trask, manager, World's Special Films Corporation, Cincinnati:

"I am opposed to the censorship of motion pictures on the ground of personal privilege. The state or city might just as well, or better, try to censor all the books and newspapers that are published. Before the censorship of films should be considered plays should be taken up, I think, for surely worse things are shown upon the stage than have yet been shown in pictures. And the stage, with its actors in flesh and blood and speaking in words as well as gestures, imparts a realism that cannot be attained by the moving picture. The exhibitor will be the worst sufferer."

E. P. Bernardi, associated with John Huss in the management of the Colonial and Sun Theatres, Cincinnati:

"I have already voiced my sentiments on this question for the Motion Picture News. I am opposed to censorship of all kinds because the up-to-date manager does not need to be told what kind of pictures he should or should not show. The exhibitor is in the best position to know what the public wants and does not need to be dictated to by strangers and politicians in a different part of the state. The present National Board of Censors, I believe, has satisfied exhibitors all over the country, and its members are capable of protecting the exhibitor and the public alike. There has been no complaint against exhibitors in Cincinnati that I know of. If this law is upheld in the Supreme Court, the motion picture men will have to get together and make a united effort for its repeal if they do not wish to have their business ruined."

S. P. Hetteberg, manager the Eclectic Feature Film Exchange, Cincinnati:

"I do not believe the state has the right to let the minority dictate to the majority, which would be the case in the state censorship of motion pictures. The state would have the right by the same principle to censor the news which appears in the newspapers. The rulings of the National Board, are fair, and should be final. I believe this law was gotten up by Mr. Neff for an honest purpose, but it went beyond his expectations. I believe if the question is left to a referendum vote of the people in Ohio, it will be defeated as the public has never made a demand for censorship, nor will they submit to having their amusements censored by a board of three people who cannot represent the vast tastes of all the people of the state. The individual likes and dislikes of the board may be such as would condemn many pictures which would appeal to the public taste. Censorship, if allowed to rule, will have a bad effect not only in this but in other states on the trade, for this situation in Ohio is being watched closely by politicians in all parts of the country."

Harold Edel, manager, Strand Theatre, Buffalo, N. Y.:

"Censorship, except by a national board, composed of very learned men, is to be discouraged at all times. I believe that the edict of the National Board should suffice for an entire country and all cities abide by its rulings. Personally I would not permit any film of questionable character to be shown at the Strand, and I believe that this is the policy with all managers, who have the welfare of their theatres at heart.

"This idea of a local censor is all wrong, in fact, it is incongruous for any one to imagine anyone holding such a position. Imagine a man going around and looking at films all day and night and the citizens paying him good, hard-earned money for doing it. Of course, there are a lot of men who have worked hard to get "those higher up" in office, and these men must be taken care of, no matter what the position, as long as it is easy and pays well. I think that local censorship is the worst evil that the motion picture business has so far encountered. I hope that the National Board will turn down all white slave photoplays in the future. It is a shame that there has been so many allowed to pass already. Patrons do not want to go to a motion picture theatre and literally 'sit on pins' during the whole performance because of the questionable scenes throughout the film. Here is one instance where I am in favor of censorship, and I hope that no white slave film will ever 'get by' the National Board. No respectable theatre would countenance the exhibition of such films."

MANY BUFFALO THEATRES WILL USE FILMS THIS SUMMER

Buffalo, N. Y., May 28.

The Garden Theatre is the first of the local legitimate houses to go to motion pictures for the summer. Manager William F. Graham put the summer policy into effect about the middle of May.

Before the first of June the Majestic, another first-class legitimate theatre, will have adopted the policy of the Garden. Foster Moore, the local manager of the George Kleine attractions, and Manager John Laughlin have closed contracts for the showing of the Kleine features at the Majestic during the summer months. A large new pipe organ will be installed at the Majestic, as well as new scenic effects. Press Representative Edward Scanlon announces that "Spartacus" will be one of the big attractions and that a one-week revival of "Quo Vadis" has been requested.

It is expected that before many days have elapsed the Teck and Star will announce the showing of motion pictures for the summer.

UNIVERSAL EXHIBITORS PLAN AUTO TOUR TO DAYTON

Special to The Motion Picture News

Detroit, Mich, May 27.

A Universal tour to the Dayton convention is being arranged by Manager George W. Weeks, of Detroit. There will be twenty-five cars carrying exhibitors from Detroit and other points in Michigan and each car will be decked with a Universal banner.

Outside of Detroit there will be a car each from Kalamazoo, Saginaw, Bay City and Pontiac. At Toledo the party will be joined by ten more cars.

The first night's halt will be at Toledo, the second at Columbus, where John Swain, manager of the Pastime theatre, is arranging for other cars to join the tour.

EXHIBITORS WILL VISIT FORD PLANT

Special to The Motion Picture News

Detroit, May 27.

One of the features of the Michigan convention of the Motion Picture Exhibitors' League, in Detroit, June 9-11, will be a visit to the immense plant of the Ford Automobile Company, on the afternoon of June 10. The delegates will be taken through a portion of the plant and then escorted to the photographing room of the factory, which is fitted up for an assembly room as well.

Here motion pictures of such portions of the plant as they have not seen with their own eyes will be shown them. This room is fitted with seats which can be rolled in or out as wanted and will accommodate an audience of 300.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

The "Milwaukee Plan" and Other Opinions

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir: I notice that you have taken up the fight against legalized censorship, and being very much interested and having had experience with reference to local censorship in our city, I have been successful in convincing our Mayor and the Common Council that local censorship is an unnecessary and expensive luxury that would eventually cause a hardship to the exhibitor and create a political board that would not be competent in the censoring of pictures.

I suggested that the Mayor appoint seven persons, selecting them in the manner following: Two motion picture men, one member of the Merchants & Manufacturers Association, one member of the City Club, one member representing the Bench and Bar, one member of the University Extension and a Union Labor representative, the seven members to act without compensation. The Mayor appointed such a board and after its appointment the board adopted the following policy:

1. The Mayor agreed to revoke the license of the exhibitor, upon the recommendation of any three members of the commission, who refused to comply with the mandates of the commission.
2. The commission deals entirely with the exhibitor and puts it up to the exhibitor not to exhibit any pictures which have not been censored by the National Board of Censors.
3. If a picture has been exhibited and complaint is made to the commission, three members of the commission will immediately view the picture and order cut-outs or eliminations or will prohibit the running of the picture, as they may see fit.

We have had several complaints, but in every instance we have found that the manufacturer or exchange man failed to make the eliminations ordered by the National Board of Censorship. In cases of that kind, we ordered the exhibitor to make the cut-outs.

The exhibitors are complying with the demands of this commission and we have found that our method is very successful in prohibiting the running of indecent and obscene pictures in our city. We have also found that it is not a hardship upon the exhibitor and the distributing agents or exchange men are readily complying with our demands and are beginning to realize that it is the only method to prohibit further agitation for either state or local censorship, and this splendid safeguard has elevated the motion picture business in the city of Milwaukee.

I am writing this letter as secretary of the Citizens' Commission on Motion Pictures and as president of the International Motion Picture Association; also as a local exhibitor.

Mr. Cocks, secretary of the National Board of Censorship, spoke before the local exhibitors recently, and I believe that he was very much pleased with the system in vogue in our city.

Our board is not legalized and consequently the members are without salary or compensation of any kind. We receive a small fee for every picture that we view, but this fee has hardly been enough to cover the expenses connected with this commission; but we are in hopes that the Milwaukee Common Council will make an appropriate sum towards the payment of the expenses of this commission.

Respectfully yours,
CHARLES H. PHILLIPS,
President International Motion Picture Association.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir: I think censorship is unnecessary because the film companies know better what takes with the public than the censors can know. I am having a hard time of it here. Every preacher in town, as well as the school teachers, are fighting the picture show, and look at it as you say the Roundheads of 1650 did. They denounce the picture show in the pulpit, on the streets, in the schoolhouse.

Censorship does not amount to a pinch of snuff to them or to anybody else here.

J. WALDERSON,
Electric Theatre, Rising Star, Tex.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir: I believe that anything short of a National Board of Censors would be a detriment to the trade and a farce generally. While it is possible for some town or city to have a good censor board, the majority will not have them.

When the pictures get too bad, let the municipal authorities stop them, as in case of regular theatres showing immoral plays.

I believe in giving the people what they want so long as that is within the limits of decency, and no set of men or women will ever agree as to what that is.

A. O. LANDRY,
Victor Theatre, Abbeville, La.

Editor, THE MOTION PICTURE NEWS,
New York.

Dear Sir: It is well enough to theorize on the subject of censorship. One needs to be in the motion picture business personally, to have some accurate knowledge of life, and must have ears wide open to take in the comments and the actions of the public when pictures making light of the marriage relations are displayed.

Such titles as "She never was a wife but was a——," "Alone with Her Sin," "She Left Her Shame at the Wrong Door," "In the Midst of Their Passion," show, without going further, the need of censorship. While the picture, "At the End of the Road," was being shown, two women, in a house full of people, held the following conversation loud enough for all to hear. One said, "God, where did she get that." The other answered, Oh! one of the three helped her to it."

The Censorship Line-up

Exhibitors

Against State Censorship **177**

For State Censorship **2**

Exchange Men

Against State Censorship **17**

For State Censorship **0**

A SLATE FOR DAYTON

Editor, The Motion Picture News,
New York City.

Dear Sir: Here is a ticket suggested for election at the coming national convention to be held at Dayton the week of July 6.

These officials at the head of the League would assure a competent business administration and would be opposed to censorship:

President: Fulton Brylawski, Washington, D. C.
First Vice-President: Mark E. Cory, San Francisco, Cal.
Second Vice-President: Marcus Loew, New York City.
Third Vice-President: John Depinet, New Orleans, La.
Fourth Vice-President: John Ek, Oskosh, Wis.
Fifth Vice-President: George H. Wiley, Kansas City, Mo
Secretary: W. G. Eddy, Marengo, Iowa.
Treasurer: Peter J. Jeup, Detroit, Mich.

AN EXHIBITOR.

A FUSION TICKET

Editor, The Motion Picture News,
New York City.

Dear Sir: One national organization is the ultimate ideal of every right-thinking exhibitor, I believe. Should a fusion of the two organizations now in existence be brought about this year, I suggest the following as officers for the amalgamated body, as representative men of both camps.

President: Marcus Loew, New York.
First Vice-President: Thomas Saxe, Milwaukee, Wis.
Second Vice-President: Walter Stumpfig, Philadelphia, Pa.
Third Vice-President: Noel Mandel, Toronto, Can.
Fourth Vice-President: T. P. Finnegan, Dallas, Tex.
Fifth Vice-President: O. G. Murray, Richmond, Ind.
Secretary: W. G. Eddy, Marengo, Iowa.
Treasurer: Orene Parker, Covington, Ky.

AN EXHIBITOR

A League Resolution

Editor, The Motion Picture News,
New York, N. Y.

Dear Sir: Enclosed please find copy of resolutions passed by the Cleveland Local Branch No. 1, of the M. P. E. L. of A., signed by Mr. W. H. Horsey, secretary of the Cleveland local branch.

In fairness to the Cleveland members of our local, the state of Ohio, and the public in general, I would ask that you give this article prominent publicity, that the people throughout the country may know the facts in regard to the city of Cleveland, and the state of Ohio.

Very truly yours,
(Signed) M. A. NEFF,
President.

(COPY)

Whereas, An article appeared in the "Morning Telegraph" of April 20th, 1914, which is false and misleading to the public.

Whereas, Cleveland Local Branch No. 1 desires the exhibitors and the public throughout the country to know the facts pertaining to the censor law of the State of Ohio, and

Whereas, The censor law of the State of Ohio was first discussed on July 16th and 17th, 1912, at our annual state convention at Toledo, Ohio, and

Whereas, At our National Convention held in Columbus on January 21st and 22nd, 1913, the passage of said law was recommended and the President was instructed to secure the passage of the bill, and the President, acting upon instructions from the Ohio State League, secured the passage of the law, and

Whereas, At our Annual State Convention of Ohio, held at the Sinton Hotel, Cincinnati, Ohio, January 27-28-29, 1914, the actions of two members of our League, namely, J. A. Maddox and H. E. Vestal, were indorsed in censoring the pictures, and the President of our State League, Mr. M. A. Neff, was unanimously indorsed in his action in securing the passage of the Ohio State Censor Law, and a vote of thanks was extended to him for his efficient work.

Resolved, That Cleveland Local Branch No. 1, of The Motion Picture Exhibitors' League of America, repudiate and denounce the statement as false and misleading. That there is no strife in Ohio at the present time and never has been in the Ohio State Branch of the Motion Picture Exhibitors' League of America.

Passed at a regular meeting held Wednesday, May 6th, 1914.

W. H. Horsey,
Secretary, Cleveland Local No. 1 of The M. P. E. L. A.

Snickering, occasional laughing outright and buzzing conversation in the audience follow suggestive scenes. All ample evidence is given that senseless indecency or anything that makes light of the marriage relation should be eliminated from the motion picture.

Why are such things permitted? Can anyone assert that the 3 or 4 per cent of pictures produced that have the faults above mentioned are essential to the picture business of this country? All these things show the absolute need of censorship.

We do not want Europeanized American pictures or cities where in nine out of ten it is unsafe for a woman to be alone on the street after dark. We have prided ourselves on our decency. Let us maintain it. No return in dollars or cents can compensate for the loss of a high moral citizenship.

If your fight is confined to the elimination of local, state and government official censorship and if you stand to uphold and strengthen and encourage our present National Board to do better work, I am with you heart and soul, but censorship of some form is needed and so urgently needed that all the attempts of The Motion Picture News and motion picture proprietors combined will never succeed in flooring the agitation that is now going on for clean pictures.

Let us have one entertainment that meets with the approval of all.

Yours very sincerely, L. C. Smith,
Crescent Theatre. President M. P. Exhibitors Association, Schenectady, N. Y., Local No. 3, Albany District.

Editor, The Motion Picture News,
New York City.

Dear Sir: I wish to say I am with you in the fight on censorship. I intend to write to our congressman regarding it. I know it is nothing but graft and it will damage the business on all sides. Wishing you every success, I am Yours respectfully,

J. W. Graves,
Cozy Theatre, Purcell, Okla.

Editor, The Motion Picture News,
New York City.

Dear Sir: I am not in favor of censorship. I think it is all rot.

Respectfully, D. E. Petty,
Wonderland Theatre, Seguin, Tex.

Editor, The Motion Picture News,
New York City.

Dear Sir: It looks as if we must have censorship whether we want it or not. It makes no difference. Reformers must do something, and the motion picture field looks fertile to them. It occurs to the writer that the only logical, sensible solution is a federal censorship that would O. K. or reject films for exhibition anywhere in the United States.

E. H. Huesey, General Manager,
Queen Theatres, Dallas, Houston, Galveston, Texas.

Editor, The Motion Picture News,
New York City.

Dear Sir: You will find below my answers to your questions regarding censorship:

I am not in favor of state censorship. Nobody has a right to censor the morals of the public. If the pictures are of an objectionable nature, no exhibitor with intelligence, who realizes that his interests are at stake, would risk the respectability of his theatre or patrons. The prevailing spirit of public morals in general is very good. People are not thirsting for pictures that will corrupt their morals nor that of their children. So why dabble with a state censorship.

In my opinion the National Board should be adequate enough to cope with the situation in eliminating all objectionable features of all releases. With a revenue going to the government, they should engage competent people who are broad-minded and able to give a square deal to the public.

I would appoint a force of thorough competent people familiar with every phase of the show business, as well as people of other professions who would give a just and square deal.

If the National Board of Censorship consists of one individual, I have no doubt but what they will properly eliminate the objectionable features satisfactorily. Politics is playing a great part in the censorship problem of the state. There is no public demand for state or city censorship.

My solution of the censorship problem is very brief. It is perfectly rediculous to censor the morals of the public, as stated in a previous question. It stands to reason that no man with an ounce of brain matter would run photoplays that would be detrimental to the morals of his patrons, materially decreasing his box-office receipts.

J. H. Margoles,
Consolidated Feature Film Service, Milwaukee, Wis.

Nashville Has Film Censor Board

Campaign Will Be Directed Against Some of the Negro Theatres—Ordinance Provides for Fine if Forbidden Pictures are Shown

Special to The Motion Picture News

Nashville, Tenn., May 27.

ALL motion pictures shown by local theatrical houses are to be censored, judging from the activities of Mayor H. E. Howse, who has appointed a board of censorship for the special purpose of inspecting questionable films shown by Nashville picture shows. The new board is composed of Charles Cohn, chairman; W. J. Wallace, George W. Brandon, D. P. Wrenne, E. C. Faircloth and J. W. Dashiell.

Up to the present no complaints have reached the mayor in regard to lewd or immoral films of any kind being shown, hence the new board has not had any duties to perform as yet. However, there are two motion picture houses in the city who have several films held back for the purpose of allowing the board to pass on them, since they are of the questionable variety and the proprietors of the shows are not inclined to run over the law.

When the board was appointed an ordinance was passed covering vicious films in Nashville, and included the following pertinent paragraphs:

"The board of censorship will receive complaints from anybody and any films to be used by local picture houses which are in any way obscene, or otherwise criminal, moving or stationary, may be forbidden. When the said censorship board passes on said films and directs that the use of same shall be discontinued, should said persons operating such places of amusement continue use of same, they shall be subject to a fine of not less than $5.00 nor more than $50.00."

The new board is anticipating some hard duties within the ensuing few weeks, when they will visit the negro picture shows of the city and direct that certain classes of films which have been exhibited daily by the blacks be discontinued. Before the board of censorship was appointed, it was freely known that some pictures shown in negro motion picture houses were unusually criminal. The first work of the new board will be directed toward the blacks.

The board of censorship, of which the mayor is an ex-officio member, met with the motion picture men of the city on Tuesday, May 26, for the purpose of discussing matters pertaining to censorship and with a view to regulating pictures.

Robert L. Pique.

IN THE EDUCATIONAL FIELD

Providence, R. I., Plans Civic Sunday Theatre—Parish Priest in Minneapolis Turns Parish House into Motion Picture Theatre During Evening—Minnesota State Immigration Board Will Send Colonizing Pictures to Norway—Other Items of Interest

A CIVIC THEATRE, with Sunday evening entertainments in which motion pictures will play the principal part, bids fair to become part of the established order of things at Providence, R. I. Rev. James D. Dingwell is the leader of the movement and, backed by a large number of citizens, is preparing to put his Sunday educational idea into effect. "To educate, instruct and amuse," is the avowed aim of the organization. Entertainments, once started, will be continued as far into the summer as the people show a disposition to support the project.

This "Civic Theatre," it is expected, will be supplemented by provision, on the part of the park commission and city council, for public exhibitions of motion pictures in the parks of Providence.

Councilman Helander, of the Fifth Ward, has introduced a resolution calling upon the park commission to report upon the feasibility of such a plan.

Would Use Educational Pictures

Mr. Helander's idea in presenting his resolution is that pictures of an educational character, dealing with the care and treatment of tuberculosis, and of persons suffering from other contagious diseases, may be shown with much benefit to the public, also that many practical lessons in hygiene and sanitation may be imparted in the same manner.

The Fifth Ward councilman has investigated the subject to some extent, and has found that the project has been successfully carried through in New York and Philadelphia. In those cities, he says, the matter is in charge of the health department, and the pictures to be presented are selected by the health authorities.

Mr. Helander believes that the pictures should not be entirely confined to health subjects, but that films which would furnish amusement to the children might also be used.

The councilman is of the opinion that the project could be carried out at a comparatively small expense to the city, and that much benefit would be derived from it by the people in the crowded sections of the community.

Parish Priest Opens Theatre

Realizing the good, both in educational and humane ways, that is derived from motion pictures, the members of the parish of Holy Cross Church, the second largest Catholic church in Minneapolis, Minn., have decided to turn their parish hall into a motion picture house during the evenings.

The city aldermen have granted the parish the theatre license and plans are now under way, headed by Rev. A. Kryjewski, for making the parish theatre one of the best and most popular in the city. The parochial hall, which has all the modern equipment necessary for the carrying on of a "movie" theatre, will rank among others as one of the largest motion picture houses in the city.

It has a seating capacity of 3,000 and includes also a large pipe organ. It is planned to give the first "movie" performance this week.

Immigration Board Uses Films

Over a mile of motion picture films showing resources of the state of Minnesota will be taken to Norway and exhibited this summer by the state board of immigration, in a plan to induce new settlers to come to this country.

The films will be shown at the Centennial exposition to be held in Stockholm this summer, and will include pictures of the Minneapolis flour mills, the state's lumber interests and of its vast farming sections. Dr. C. A. Johnson, of St. Paul, will manage the pictures in Norway.

Iron Mining Shown in 8 Reels

Eight reels of motion pictures showing the mine operations as carried on in the "iron ore country" of northern Minnesota were taken a few weeks ago by the Oliver Iron Mining Company, a branch of the United States Steel Corporation.

The pictures were exhibited in Minneapolis on May 17 at the Norwegian Centennial celebration. The reels, which were made for educational purposes, show the miners at work underground, the hoisting of ore and work in and about the open-pit mines. Scenes from the Hibbing, Minn., pit, the largest iron-ore mine in the world, were also included in the pictures.

How Pictures Can Aid Libraries

The Library Board of West Hoboken, N. J., has launched a movement to enlist the motion picture theatres of the community in an endeavor to increase the public use of the library. Paul Konert, the librarian, is of the belief that the theatres can, by a judicious selection of the films they show, stimulate their patrons' desire to read. Exhibitors who have been approached on the subject regard the proposition of the library officials with favor.

Films That Children Like

An editorial that deserves to be reprinted far and wide for its accurate revelation of the child's attitude toward motion pictures is the following from a comparatively recent issue of the Brooklyn (N. Y.) "Times." It is entitled, "Movies for Children," and advocates the establishment of children's theatres.

"Two thousand school children were quizzed about the movies at Providence, R. I. They were asked to tell the kind of pictures they prefer.

"Strange to relate educational films got most votes. Western and cowboy scenes came second. Crime films got only 63 votes out of the 2,000, and drama fared but little better. Three hundred and sixty-four liked comedy best. The older children preferred the educational films and the younger ones were strong for Indians and cowboys. The boys had no use for love films.

"Less than ten per cent of the children said that they did not go to movies.

"The establishment of children's theatres where suitable films only are shown would be a great advance. It would remove the danger of evil suggestion and increase the pleasure and educational value. There would also be less danger of contact with men of bad character. Woman attendants should look after the welfare of the children."

High School Buys Projector

Realizing the advantages of the motion picture machine over the stereopticon for educational purposes, the teachers and students at East High School, Minneapolis, have raised a fund for the purchase of a motion picture machine. The Tuttle School, a grade center, is another school in the same city to have a motion picture machine.

A Complete Equipment

The Buckingham school, Springfield, Mass., is to have a complete motion picture house equipment when the addition, now building, is completed. The city property committee a short time ago contracted with E. J. Pinney, the contractor, and Gregg & Thurston, the electricians on the addition, to build and equip a fireproof shed in the new school auditorium where the cinematograph is to be operated. The complete cost is to be $217. The committee also decided to have E. J. Pinney grade two lots adjoining the new school and build a concrete walk around them at a cost of $357. An abatement of $3.50 was voted to former councilman C. A. Albee, who paid for, but did not get, a desk and chair from the old municipal building when that structure was vacated by the city government.

Pictures for Sunday Schools

The use of motion pictures in teaching Sunday school lessons was advocated by Dr. William Corte, New York, at a recent conference of Sunday school leaders in Witherspoon Hall, Philadelphia.

Dr. Corte said those attending the conference had heard a great deal about the advantages of the "graded" system of lessons and the "uniform" system, each of which had been favored by different speakers.

There were good features in both, Dr. Corte believed. The uniform system appealed to a larger number, yet it was necessary, he thought, to have some of the elements of the graded system also.

Why, he asked, would it not be possible in the Sunday schools to use the idea of the "moving picture age."

"The idea of using motion pictures in our Sunday schools is in our minds to-day," he said. "If we could have the lesson for the next Sunday shown on films so that the Sunday schools might have the lesson visualized for them in a living, moving panorama, showing the scenes and costumes and characters, it would be a development of the graded idea and yet using the uniform method. It would be a means of conserving the scholars we already have and of adding new ones."

MINERS' SAFETY TO BE TAUGHT BY PICTURES

Lexington, Ky., May 26.

The Kentucky State Mining Institute, with operators and miners present from all over America, was held here May 8 and 9. A feature of the convention was the demonstration of life-saving apparatus and the government explosion gallery, sent here from the U. S. station at Pittsburgh.

Motion pictures were taken of the entire affair, particular attention being given to the demonstration of the explosion feature and first aid to the injured. The various drills on the field were also given, and every feature that could be of any possible use to the miner or operator was photographed in all details.

These pictures will be shown in every coal mining district in the country.

MARY PICKFORD SEES HERSELF ON THE SCREEN

Mary Pickford had the unique experience the other night before sailing for Europe, of seeing herself in "Tess of the Storm Country," the Famous Players photodrama, at Loew's Circle Theatre, New York City. Through most of the picture Miss Pickford and her mother, who was in the party, had to stand, so crowded was the theatre.

They were unable to buy tickets at the box-office, so Miss Pickford had to resort to a call on the manager, Mr. Oppenheimer, or run the risk of being turned away. She enjoyed the picture as much as anyone in the theatre, as well as the applause that followed it.

Waterbury Prosecutor Acts as Censor

Carries Case Against "Traffic in Souls" into Court and Wins—Manager Appeals from $100 Fine and Costs — Grudge Suspected

Special to THE MOTION PICTURE NEWS

Waterbury, Conn., May 26.

WATERBURY, with its 80,000 population, has no local board of motion picture censors, for which the public at large—the motion picture public—appears more than satisfied.

Recently, however, the prosecuting attorney of this city, James F. Lynch, took it upon himself to act as a censor board regarding the exhibition of a much heralded production. The facts in the case are these.

James Sheehan, an amusement promoter, leased the Jacques Theatre, in this city, a short time ago from Sylvester Z. Poli, the well-known theatrical magnate. Mr. Sheehan ran burlesque the first three days of each week, filling in the remainder with legitimate and motion pictures. One of the pictures he advertised to appear at the theatre for the week-end only recently, was "Traffic in Souls." The feature was widely advertised, following which some prude of prudes must have gained access to the prosecuting attorney, intimating to him that it was a "red light" affair and should be prohibited.

The picture was shown for the first time on the Thursday afternoon in question and Mr. Lynch made it his business to be there. According to his own statement, what he saw prompted him to bring action against the management of the theatre.

A warrant was sworn out for Mr. Sheehan and subsequently served. The manager appeared in court the day following the serving of the warrant and after a vigorous prosecution of the case was fined $100 and costs.

The prosecuting attorney (Mr. Lynch) contended that the motion picture was not only obscene, lewd, indecent and immoral, but that it constituted an overt act against society. He claimed that it was a direct portrayal of crime.

Former Judge Cole defended Mr. Sheehan and pointed out that the production was based on the actual reports of the Rockefeller white slave commission and was not detrimental to society in any way. "It is an exposure of an evil and vicious practice," the former judge contended.

One of the things Former Judge Cole said was that if "Traffic in Souls" should be exhibited at church entertainments he was certain that it would accomplish much good. In closing the case, Prosecuting Attorney Lynch said that the picture taught no lesson and only served to excite the passions of the young.

Mr. Sheehan appealed from the verdict of the court and some interesting discussion is anticipated when the appeal is heard. No date has been set, but it is expected to be assigned for a hearing shortly.

Mr. Sheehan has been "in bad" with a certain class of people in Waterbury ever since he started running burlesque in Waterbury. As in every city there are people here who do not favor this form of entertainment and they have had axes to grind ever since burlesque was brought here several weeks ago.

It was not surprising then that Mr. Sheehan should be singled out when he billed "Traffic In Souls." To many it appears that Waterbury, like New York, has its "Anthony Comstock."

No Censor Problem in Atlanta

There's a Board, but Members Trust the Exhibitors and Depend on National Board Rulings for Precedents—State Censors Not Wanted

Special to THE MOTION PICTURE NEWS.

Atlanta, Ga., May 25.

THERE is absolute harmony between the Atlanta board of motion picture censors and the exhibitors and exchange men. Despite the fact that a city law declares that any exhibitor showing a film that has not been passed by the local board is liable to a fine of $500, censors are content to leave matters almost entirely in the hands of local managers.

There is no call here for state censorship or more rigid local regulations. The board depends on reports of the national censors and has unlimited faith in the high character of local exhibitors with the result that Atlanta seldom sees an objectionable film and everybody's happy.

The Atlanta censor board has never made a police case against an exhibitor.

"The best exhibitors," declared Willis M. Everett, head of the board, "telephone us when they see in a film anything they think might be objectionable, and some member of the board goes over and passes on it. Outside of this we depend on the national board, and of course drop in and look at a film when we can."

No member of the local censorship board gets a cent of salary for his work, and not a member of the board has yet consented to accept a complimentary ticket for himself or any member of his family. The board is composed of trustees of the Carnegie library.

LINTON K. STARR.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

THE FIREMEN TO THE RESCUE

THE Lyceum Theatre, of Scranton, Pa., has hit upon a novel advertising scheme that is bringing much favorable press matter. Arrangements have been completed by which the firemen of Scranton are to have the use of the theatre for a period of five weeks, beginning Monday evening, June 1, and ending Saturday evening, July 4, inclusive, for a series of benefit films for their pension funds.

Meyer Cohen, owner of the Lyceum lease, has pulled many novel stunts since he started to run motion pictures at the Lyceum, formerly Scranton's high-class house. He launched the theatre as a picture house by having the various department stores give tickets to the Lyceum with every ten-cent purchase.

When Scranton's fire laddies announced they needed money for the pension fund, Mr. Cohen jumped into the breach with an offer that was accepted by everyone from the Mayor down to the city scavenger.

The plan was to turn the theatre over to the firemen on a percentage basis. Eight prizes are to be given to the four boys and four girls who dispose of the most tickets. The tickets will be on sale at every fire house in the city, and will enable the buyer to see two different shows each week, the films being changed semi-weekly.

It has not been decided what the prizes will be. Mayor E. B. Jermyn has suggested that the boys be given baseballs, bats or footballs. The prizes for the girls will be decided later. The prizes are to be the contribution of the management of the Lyceum.

The firemen will be allowed fifty per cent of the proceeds of all tickets sold at the fire houses, but **nothing of those disposed of at the box-office.**

DECORATING THE SCREEN

ONE Cleveland, Ohio, exhibitor has produced something new in the way of interior decorations. The screen end of the Majestic Theatre, West Twenty-fifth street, of which Gustave Schroeder is manager, presents an appearance in contrast with the usual blank wall and its white screen.

About the screen is a frame of artificial, electrical flowers. The colors and tints of these are changed at will, from the stage switchboard. The tiny lights are so placed that no light reflects upon the screen and while the scene is a brilliant one before the picture starts, it is dimmed as the photoplay comes into view and does not interfere with the picture in any way. It decidedly brightens the appearance of the house, and by working various colored lights as effects to the scenes of the photoplay, produces an effect entirely novel and original.

"The screen end of the theatre is always its most unsightly part," said Mr. Schroeder in describing his innovation. "We spent lots of money on outside decorations, but there has been little or no progress in the decorating of the interior. My plan gives the first opportunity for electrical effects with pictures simulating the stage effects with 'legitimate' attractions."

MIGHT DO IN MISSISSIPPI

ANNOUNCEMENT is made that immediately on completion of the new Istrione Theatre at Jackson, Miss., Manager A. L. Carleton will put on a contest offering prizes to the patrons guessing nearest as to the meaning of the somewhat extraordinary name of this playhouse.

THE BOYS FILLED THE HOUSE

MOE SUCKNO, of Albany, N. Y., who has two motion picture houses, has just closed a contest that has proven very popular. Three months ago M. Suckno offered to the boy that has the largest number of votes by May 1, a large coasting wagon.

Each admission to either one of his theatres was a vote. Every night hundreds of boys stood outside the theatre and solicited votes, with the result that the showman was playing to capacity houses at every performance. A boy named Gallaway was the prize winner, having a majority of 5,000 votes over his nearest competitor.

WHERE PREMIUMS FAIL

AFTER several years' experiments, both in the general merchandise and motion picture business, Houston Bowers, manager of the New Majestic Theatre at Jackson, Miss., has abandoned the old-time, but still generally utilized, system of offering prizes and awards as an incentive to patronage.

"Give them the very best show that can be put on the screen for ten cents, with an orchestra and comfortable surroundings." This is the principle on which Mr. Bowers is now drawing capacity crowds daily.

Speaking of the premium system, Mr. Bowers says: "No matter how fair and square you try to be, about 995 out of 1,000 will be hollering fraud. It makes more enemies than friends."

A DRAWING SLOGAN

ARTHUR JOHNSON, manager of the Majestic Theatre at Rochester, Minn., has added the motto, "All Sadness Abandon, Ye Who Enter Here," to the sign at the front of his theatre, with the result that overflowing business is reported.

The motto is also being used in advertisements of the theatre in the daily papers.

WHERE HIS VERSATILITY COUNTED

AS a means of advertising his house, boosting the particular district in which he is located and aiding the general "get acquainted" spirit of the community, George F. Horning, manager of the American Theatre, Northside, Cincinnati, recently staged a minstrel show for members of the Northside Business Club.

Horning, who spent several years on the vaudeville stage as a blackface comedian, planned the performance, staged it and took the part of an end-man himself. The fact that

prominent men were in the cast was a great drawing card.

The play was given in connection with the regular motion picture show of the house and was given a two-nights' run. Horning made a distinct hit in the suburb through this effort and the theatre was packed each evening. He says a class of patronage he had not previously enjoyed was attracted to the theatre by reason of the minstrels and he has had no difficulty in keeping this trade since.

OMAHA EXHIBITORS JOIN PRIZE SCHEME

PRIZES amounting to several hundred dollars are being offered to "movie fans" all over Nebraska, Iowa and South Dakota — points reached by exchanges in Omaha—by the Omaha "World-Herald," a newspaper having an extensive circulation in these states, in a sort of unique advertising scheme that is being entered into by dozens of exhibitors.

The newspaper is running, one installment each week, a thrilling story of "Lucille Love." Those sending in the forty most satisfactory endings to the story will be given prizes ranging from $50 down. The story is being run in films in the different theatres throughout three states. Seven Omaha theatres are using the films.

LEARNING THEIR FAVORITES

"IF you want to discover what actors and what class of pictures your patrons like best, try the plan of giving away players' photographs," says C. E. Jacobs, manager of the Liberty and the Columbia theatres, Cincinnati. For thirty-five weeks on a certain night each week, Mr. Jacobs distributed on an average of 2,000 photographs a week among his patrons. The picture of each actor was given away only on one night.

After that, on request of the patron, the photo might be had for five cents. In this simple manner Mr. Jacobs caused his patrons to prove for him who are the favorite screen actors in the locality.

PRACTICAL CHARITY

MANAGER F. WEHRENBERG, proprietor of the Best Theatre, on South Jefferson avenue, St. Louis, runs a five-reel Universal program for a five-cent admission. Mr. Wehrenberg gave away, through the police and charitable societies in his neighborhood, several hundred bushels of coal and many baskets of provisions last winter.

This was done partly as an advertisement, but mostly through goodness of heart, and the Best Theatre is deservedly popular and plays to packed houses all the time.

HEARD IN THE LOBBIES

W. L. Gleason, formerly of Moberly, Mo., has purchased the Maywood Theatre in Kansas City, Kan., and will open with vaudeville and pictures.

The Yale Theatre at Bartlesville, Okla., is playing pictures exclusively now. It formerly played both vaudeville and the "movies."

Norman Gibbons has sold the Royal and Grand motion picture theatres in Joplin, Mo., to A. B. Jones, also of that city. The policy of the two houses will remain unchanged.

Alf Oldham opened the Woodland airdome, Louisville, Ky., May 10. Work on this amusement place has been going on for some time, and it is one of the most attractive airdromes in Kentucky. Nothing but high-class films are shown, and as it is well located a successful season is expected.

A moving picture theatre recently opened in West Liberty, Ky., by J. P. Haney and T. H. Caskey is reported to be doing a good business. It is the only theatre of any kind in the town and should be well patronized. They offer a change of films every night.

Miss Anna Belle Ward has recently taken over the lease of the Pastime Moving Picture theatre at Maysville, Ky. Miss Ward is well known in and around Maysville as a singer, and her success is predicted.

Mike Purtle has assumed the lease of the Ashland opera house in Ashland, Ky.

A. L. Hackworth, who operates a moving picture theatre in Bridgeport, Tenn., is going to open an airdrome in Dunlap, Tenn., this summer, and is also considering opening one in Pikeville, Ky.

Ferguson Bros. Stock Company has made application to the city council of Jackson, Tenn., for a permit to erect an airdrome there.

The Mystic theatre at Marmarth, N. D., which is owned by Guy Johnson, had its initial opening recently. Full houses were reported during the whole week and business looks very prosperous. The theatre accommodates 200.

The new theatre in the Packard block at Waterloo, Ia., known as the Empress, was opened to the public May 3. On every side were heard enthusiastic words of commendation for the beauty, comfort and artistic effects of the building.

The enterprising management of the Colonial theatre at Lake City, Minn., is issuing the "Colonial Newsette," a four-page motion picture paper to all of its patrons, twice a week. Besides containing news of movie stars and the like the paper contains the day's bill as well as the program for the last half of the week.

Lochner & Woodward, owners of the Crystal theatre at Fairmont, Minn., have added a six-piece orchestra to their theatre.

H. B. Groves has bought the Olympic and Majestic theatres on Fourth street in Sioux City, Ia., from Claude Wirlick.

John Smith, of Alden, Ia., has moved to Parkersburg, where he will open a new motion picture theatre within a few weeks.

F. E. Nemec is the owner and manager of the new Nemic theatre at St. Cloud, Minn., which opened recently.

Brown & Olmstead have opened an airdrome, at Jefferson and LeMay streets, in Fairview, a part of Detroit, seating 700. They give three reels of pictures and two vaudeville acts and are doing good business.

The Majestic Theatre, the Star & Havlin house in Grand Rapids, Mich., will open the summer season with motion pictures, using the General program.

The Original Vaudette, Monroe avenue, Grand Rapids, Mich., a 400-seat house, operated by the United Theatres Company, in which A. J. Gillingham, of the General Film Exchange, Detroit, is interested, is a new house in the Furniture City.

E. A. Pudrith will have his Addison Theatre, a 600-seat house, in Detroit, ready for opening May 30.

The Columbia, the United Booking house in Grand Rapids, Mich., opens May 18, with the famous Players films.

Runs of a week are rare in Detroit motion-picture houses, but the Theatre Comique will give a week to the first of the World Special Jules Verne series, "In Search of Castaways."

The Kaiserhof, a Detroit cafe of elaborate pretensions, which failed to secure a renewal of license, is to be turned into a motion-picture house by its operators, it is reported.

Reese LeRoy, who has been in the office of the World Special in Detroit, is the new house manager of the Grand Circus Theater, recently taken over by A. W. Blankmeyer. Harry Knapp leaves the Grand Circus to go to Muskegon.

L. C. Barnes, of the R. B. B. Amusement Co., has sold his Rex Theater in Saginaw to Mr. Durkey, the former owner and manager, who will resume management of the house. Bert Graham, former manager of the Rex, goes to Kalamazoo with Mr. Barnes as assistant general manager of the Kalamazoo

The Rex Theatre, the largest motion-picture playhouse on the Iron Range, opened in Virginia, Minn., May 15. The theatre has a seating capacity of 500 and is fireproof throughout. Albert Reman is manager of the new theatre.

The Savoy Theatre, at Sauk Center, Minn., owned by J. F. Lembke, has been sold to M. O. Mauss, of Moorhead. Mr. Mauss will take immediate possession and intends to rebuild the Savoy, making it fireproof and enlarging its seating capacity to 400.

The motion-picture theatre at Le Sueur, Minn., owned by Simon Hogan, burned recently, with a loss of $9,000, partly covered by insurance.

J. M. Totten, manager of the Milo Theatre, at Little Falls, has been making some improvements in his motion-picture house. The seating capacity has been increased to 450, a new ventilating system added and the front of the theatre rebuilt.

J. Scott Graves has taken charge of the Princess Theatre for moving pictures in Lexington, Ky. Two young women had been operating this house for several months, but not making a success of it, they turned it over to Graves. He has had long experience, and has added General Film pictures to the equipment.

Tom Normand, former booking manager for Carl Laemmle, has secured the lease on the Racine Theatre in Racine, Wis., and after remodeling it will rename it the Rex.

Roy Cummings, of the Cummings Amusement Company, has opened his third house at Oshkosh, Wis., with General Film pictures.

Isaac Libson, manager of the Grand Opera House, Cincinnati, which opened last week showing classic feature films for the summer season, has arranged for a two-weeks' run for "Les Miserables" which opened the house. The theatre has been packed for each performance and it is probable that the film will be given a three-weeks' run. This is the first time a big feature of this kind shown at 25 and 50 cents has run for more than a week in Cincinnati.

Frank Devlin, of Wilkes-Barre, Pa., has added another theatre to the chain he already owns. He has just completed a deal by which the new Glenola Theatre at Glen Lyon passes into his hands. Mr. Devlin owns the Family Theatre in Wilkes-Barre, and the Casino and Family theatres at Nanticoke. The Glenola was purchased from Sam Engle, who has been connected with the moving picture industry for several years.

With nine motion picture shows already running in Springfield, two more opened for business here during the past week. Of the two new theatres one is an open-air attraction.

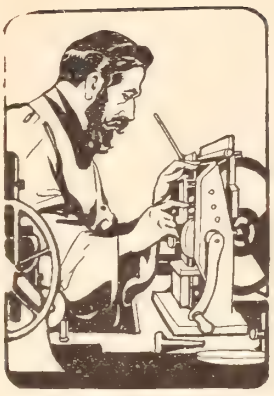
A. R. Trabard, former manager of Edgmont Park, St. Louis, Mo., is the proprietor of the new open-air motion picture theatre at Eleventh street and South Grand avenue, and his is the second show to open in a residence district here. His theatre seats 300 and he is showing a six-reel program.

Another new motion picture house will open downtown in Springfield, Ill., within the next month. This is the Princess of which Thomas Lawrence is proprietor. The theatre, when completed, will be one of the most attractive in the city. Universal films will be shown.

The Muscatine (Iowa) Commercial Club is considering a proposition made by O. W. Lamb, representing the Paragon Film Company, to take views of the city in the movies and exhibit them about the country.

The Better Life Produce Company of Decatur, Ill., has completed plans for the erection of a building which will house a motion picture theatre, a factory, a greenhouse, offices, bachelor apartments and a gymnasium. B. T. Davis is head of the company.

Despite the threats made by William Brady Ralph Eunson, manager of the Milwaukee branch of the General Feature Film Company, announced that he was going to book "The Folks from Way Down East" in this city and throughout the state in the near future. He promised that the General Feature people would spring a surprise in the way of a number of big ones shortly.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*

Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest PATENT AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,096,887. Container for Films. John P. Blaski.

1,096,922. Method of and Apparatus for Starting, Alternating Current Motors. Max Korndörfer.

1,096,923. Converter. Christian Krämer.

1,096,934. Automatic Current-Controller. Herbert Meredith Jones.

1,097,013. Projecting Apparatus. Jacob H. Genter.

1,097,022. Portable Electric Lighting Apparatus. Hiram H. Hirsch.

1,097,023. Portable Electric Lighting Apparatus. Hiram H. Hirsch.

1,097,120. Method and Apparatus for Photographing. Henry H. Curtiss.

1,097,145. Fire Extinguishing Compound. Walter O. Snelling.

1,097,175. Regulating Electric Arc Lamps. Robert Friese.

1,097,211. Illuminating Apparatus for Photographic Cameras. Walter Bechstein.

1,097,310. Automatic Annunciator. Jacob H. Genter.

1,097,478. Moving Picture Machines. Edward H. Sperberg.

United States Trade-Marks

70,177. "Wratten" Photographic Dry-Plates, Photographic Safe-Light Lamps, and Photographic Color-Screens. Eastman Kodak Company.

75,977. "Ansco" Cameras, Shutters, Combined Printing-Machine and Dark-Room Lamps and Films.

75,978. "Ansco" Chemicals and Preparations and Compounds thereof used in Photographic Processes.

77,018. "The National Movie Publication" Monthly Magazines. Cloud Publishing Company.

77,458. "Victor" in combination with a drawing representing the head of a woman, for Moving Picture Films. Universal Film Manufacturing Company.

77,459. "Nestor" in a circle, for Moving Picture Films. Universal Film Manufacturing Company.

77,460. "Rex" in combination with a drawing representing a crown. Universal Film Manufacturing Company.

British Patents

On May 8 Emmanuel Ventujol and Louis Petit filed a Patent for a device for the production of tri-color negatives.

1607. Color Kinematography. J. De Frenes.

1728. Kinematographs. O. J. Rausch.

The above invention relates to an application to Motion Picture Machines of a clock-work or similar device giving beats at equal intervals for use when recording mainly dancing figures so as to photograph in same time the conductor of the orchestra accompanying the dance.

The inventor proposes to directly photograph the conductor on the corner of each picture so that the orchestra will get the time for the music by simply looking on the screen.

1775. Arc-Lamps Electrodes. H. Ayrton. The Patent issued to Mr. Ayrton covers a negative electrode, applicable to projection apparatus which consists of a hard carbon core and a soft carbon shell containing other substances, or which is otherwise caused to burn more quickly than the core, and a thin protective outer film of copper or other metal.

By variation of the dimensions of those parts, such an electrode may be made to burn at the same rate as any given positive electrode under given conditions.

A negative electrode of 15 millimeters diameter, having a hard core 4 millimeters in diameter, and a copper skin 0.02 millimetre thick, burns steadily at the same rate as a cored positive carbon 25 millimetres in diameter with a current of 85 amperes in a fairly cool enclosure.

German Patents

272,313. Fire Extinguishing Device. Paul J. Ruez.

The Y. M. C. A.'s Version

Mr. M. H. Schoenbaum,
MOTION PICTURE NEWS,
New York City.

Dear Sir: In order to correct a wrong impression that may occur if your readers see only your account under "Trade Notes" and "An Operator's Protest" regarding the establishment of a school for Motion Picture Operators, I am giving you below our reasons for the establishment of a school:

1. Educational institutions, settlement houses, churches, Y. M. C. A.'s, etc., are purchasing machines. A licensed operator only can be employed. Some of these institutions, of course, would only need an operator for one or two evenings a week, and must have one of their own men trained.

2. Leading motion picture machine manufacturers state that a great many machines are being sold throughout New York City and the state. The future use of the machine is most encouraging and qualified operators must be secured. Correspondence with fifty motion picture companies brought replies from the majority stating that they felt a course should be included among the forty other classes which this institution provides.

3. According to the authorities at the Department of Water Supply, Gas and Electricity, only 8 men in every 100 were passing the examination successfully. This percentage has been raised recently to 11. This shows that although there are many schools they have not been successful in getting their students through.

4. The reports that have come to us about motion picture schools have been very bad. From all reports, most if not all the schools will take any number of men in the school, get their money and promise a job, without any pretense of filling their obligations. We were told that we would be doing a real service to have a school where fair treatment would be given.

5. Our idea is not to turn out great quantities of men. Each class is limited to 15 men, and with the evening instruction takes 12 weeks. If after the third lesson a man finds that he does not believe that he is qualified to be an operator, or our instructor upon test finds that he is not qualified, all the money that he has paid is returned to him.

We are not encouraging men by flattering statements to give their time as operafors, because there are many disagreeable things in connection with it. We are simply providing a place where a man if he must learn can do so and get a square deal.

Yours truly,
EDUCATIONAL DEPARTMENT, Y. M.C. A.
West Fifty-seventh Street Branch, N. Y. City.
Per EDWARD L. WERTHEIM,
Educational Director.

What Becomes of Patents?

ON August 27, 1908, Haydn Mozart Baker, Jr., filed a patent for a gearing, which was allowed and issued. There were four claims in all, the first of which read as follows:

"The combination of a revoluble shaft, a governor mounted thereupon, a sleeve encircling said shaft and con-

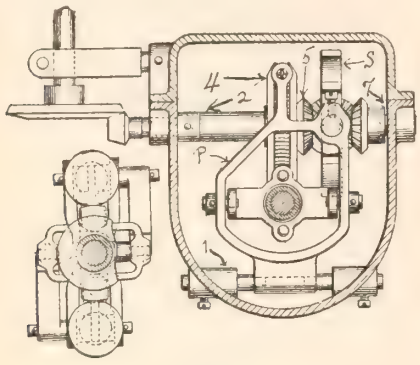


FIG. 1

nected with said governor, a rocking shaft, mechanism connecting said sleeve with said rocking shaft so as to cause the same to rock in consequence of changes of speed of said governor, a pawl connected with said rocking shaft and adapted to be shifted in position, and gearing connected with said shaft and driven thereby, said gearing including a revoluble member provided with a tooth, said tooth being so positioned as to en-

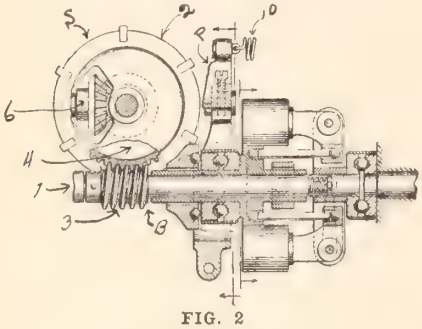


FIG. 2

gage said pawl whenever the latter occupies a predetermined position controllable by the speed of said governor, and mechanism connected with said revoluble member and controllable thereby, said last-mentioned mechanism being driven by said shaft whenever said revoluble member is stopped by said pawl."

At the time the patent was issued the inventor had in mind vehicles, as shown in the drawing accompanying the patent. Indeed, he probably at that moment thought of the motor car industry, which in 1908 was at its apogee. In six years many changes have occurred, and many of those who devoted their skill and time to the automobile have now turned their eyes in the direction of the new star, cinematography.

The demand for a reliable illuminant for the motion picture projector caused Mr. Baker to think of his "gearing" of 1908, the principles of which he applied to an arc controller for motion pictures and which may be considered as a mechanical masterpiece.

The above fact should serve as an example to all those who believe in an idea, as the invention in question has not only been realized by making a working model, but has been taken charge of by a serious concern (The Speed Controller Company) which now makes and sells the arc controller.

The success of the invention in question is due to the fact that since 1853, when Christopher Banks made the first attempt to obtain effective control of the arc, no device has solved the problem to the extent that Mr. Baker may claim to have done, and there is not the slightest doubt that when known by operators and exhibitors everywhere, the arc controller will prove profitable to the inventor and his company as it is really a necessity in every machine wherein an arc is used.

The feeble part in the motion picture projector has always been that there is only one operator in the booth to attend to everything and that it is scarcely possible for one man to obtain an irreproachable picture with the known arc lamps, it being necessary to watch the framing and general order of the machine, and above all the film. The arc controller has done away with the former trouble in making the light in the arc as steady as in an incandescent lamp, so that the operator is free to attend to his real duty, which is to obtain a bright, well focused, well framed and clear picture, reproducing normal life and movement as near to nature as is humanly and mechanically possible, and it will not be contested that, with this alone, he has plenty to do.

The following will give an idea of the construction and working of the apparatus:

There are two shafts, 1 and 2. 1 is driven by the motor; 2 controls the intensity of the application of the power by means of suitable connections to the feeding handle of the lamp, or in other words, controls the size of the arc.

Shaft 1 revolves continuously, and carries with it the governor parts, also a steel worm, 3. A ball thrust bearing is situated at one end of the shaft.

Worm, 3, meshes with a worm wheel, 4, located on shaft 2, but free to rotate thereon at all times. Worm wheen, 4, has a bevel gear, 5, driven into it; the pair revolving continuously on shaft 2, and independent of it.

Adjacent to the worm wheel and bevel gear is the stop wheel, also free on shaft 2, and carrying a planetary bevel gear, 6, freely revoluble on its axis, and meshing with a bevel gear, 7, which is pinned to shaft 2.

The action of the governor is such that at motor speed above a predetermined limit the governor weights are gradually forced outward, and in doing so, their bell crank arms produce a forward thrust upon a long sliding bushing, B, which carries a ball thrust bearing, which bears against a suitable seat in a saddle located at the center of the skeleton pawl, P, forcing the pawl forward so that its steel tooth obstructs the path of those in the rim of the stop wheel, S, causing the latter to halt in its revolution, and so transmit power from the worm, 3, on the shaft 1, through worm wheel, 4, and bevel gears, 5 and 6, to gear, 7, which rotates shaft 2.

The control spring, 10, acts against the governor and serves to adjust the speed at which the pawl, P, shall come forward or retire, either in full or in part.

The slightest burning away of the carbons, and therefore, the slightest increase or decrease of motor speed from the normal, causes the pawl, P, to advance or retire, actuating shaft 2, or leaving it at rest.

As it may readily be understood from the above description and the drawing any responsible operator should be able to use the apparatus without any prior instructions as every driving part in it is visible and at hand and thus explains itself.

M. H. SCHOENBAUM.

SCREEN CLUB WILL WELCOME DELEGATES

At the monthly meeting of the Board of Governors, of the Screen Club, King Baggot, president of the club, Joseph Farnham, first vice-president, and Arthur Leslie, chairman of the press committee, were appointed as a special committee to arrange for a screen club night at the Exhibitors Convention at Grand Central Palace.

The Screen Club will keep open house convention week. A summer garden is being fitted up in the rear of the clubhouse and as the bar opens directly on the garden there will be no vexatious delays. Among those who will assist in making the out-of-town visitors feel at home and keep them posted on trade happenings will be Phil Mindil, Harry Ennis, Wm. A. Johnston, J. F. Fairman, Wen Milligan, Fred Beecroft, George Blaisdell, Hugh Hoffman, Tracy Lewis and J. W. Grey.

BREAKING FEATURE RECORDS IN DETROIT

By L. W. Bailey

Keeping a Five-Reel Picture at One Theatre for Two Weeks, in a Town Where It Had Never Been Done Before, Is an Achievement—Pierce and Personal Appeal Did It

ALL records for feature runs in Detroit have been broken. And Howard O. Pierce, of the Liberty Theatre, Monroe and Farmer streets, is the record-breaker. This is the story of how he did it—the story of how "Tess of the Storm Country" ran at the Liberty for a week, made a hit, and was booked for a second week, with a duplicate success.

Incidentally, Manager Pierce's experience is a powerful argument for "personal appeal," and a vindication of his advertising methods, many of which are unique and have made his theatre a neighborhood rendezvous for amusement-seekers.

I visited Manager Pierce in his neat little office over the lobby of the theatre and, while we sat before an open casement window which gave him an unobstructed view of the screen, the orchestra and a large part of the house, I asked him of the methods that had popularized the house, and brought it to the point where it has practically reached the limit of its capacity, even though located off the beaten path of the city's traffic.

"Personal solicitation, the personal appeal, is what has done it," was his reply. "We try to know as many of our patrons as possible and to let them know that we know them. We show them that we are interested in them and in the things that interest them."

"But how have you built up this personal relation?" I asked. "And how, for instance, did it help you to fill your house for two weeks with 'Tess of the Storm Country'?"

THEN Mr. Pierce called my attention to the little card which is kept in convenient stacks in the lobby of the theatre asking patrons to signify the type of drama which most appeals to them and to make any suggestions for better serving the patrons of the house.

"With this card," said Mr. Pierce, "I have built up a mailing-list of 1,500 of the best people in Detroit. When we booked 'Tess' I sent out a circular-letter calling attention to the salient features of the drama," and he handed me a copy of the letter.

"When we decided to hold the picture over for a second week I mailed this card to 1,000 names of the 1,500 of the 1,500 on my list," and he handed me a neat little folder on wedding stock artistically lettered in gothic and old English and printed in gold ink inside a neat border. The announcement read:

"The Liberty Theatre, Inc., announces that due to popular request, arrangements have been made whereby the appealing photo-drama, 'Tess of the Storm Country,' with Mary Pickford and capable cast, will be given its second week's showing at the Liberty Theatre, commencing Sunday, April 5."

How the Liberty Advertises a Feature

TO OUR PATRONS:

Through the efforts of our president, Mr. John H. Kunsky, we are able to present as the attraction for the week beginning Sunday, March 29, "the ever-popular" Mary Pickford in the famous story of a woman's heroism, "Tess of the Storm Country," a dramatization of the well-known novel of that name, by Grace Miller White.

The story of "Tess," with her quaint philosophy of life, humorous and pathetic, is one of the most powerful character sketches ever written. "Tess" is an elemental type of womanhood, a primitive heart, struggling with modern conditions, and the delicate tortures of civilization. The theme of the play is full of uplift and dramatic situations.

Miss Pickford, in her characterization of "Tess" the ragged little "squatter" girl, dirty, but nevertheless beautiful, rude, willful, saucy, yet noble and self-sacrificing, renders a portrayal of inexhaustible fascination and is certain to endear herself more than ever in the hearts of Liberty audiences.

As a photo-drama, "Tess of the Storm Country" will give Liberty patrons a subject out of the beaten path, with many thrills, mingled with the sweetest of human traits—compassion. Without doubt "Tess of the Storm Country" is one of the greatest, strongest and one of the most beautiful plays presented as yet upon the screen at the Liberty, and it is with the greatest pleasure that we can recommend it as such.

Thanking you for the past patronage, we are

Very sincerely yours,

THE LIBERTY THEATRE, INC.

By H. O. Pierce, Manager.

"OF course we covered our usual billboards and we took a two-inch double in the dramatic page of the Saturday and Sunday papers and thereby secured a reading notice in the dramatic columns.

"Then my traveling billboard carried the announcement, and the result of it all was that we did almost as much business the second week as we did the first."

"What is your traveling billboard?" I asked.

"It is a board mounted on a wagon and drawn over a regular route on the down-town streets from 9 a. m. to 4 p. m. It is the best advertising I have.

"I put a four-sheet on the back and have painted on each side an announcement of the current attraction in as few words as possible so that it may be read at a glance.

"If the play is well known and the star little known I paint the title of the play big, if vice versa, I feature the star. This traveling billboard and my mailing-list are my best aids.

"MY mailing-list is so classified that I can call attention of patrons of the house to just the attractions that will interest them.

"I don't send letters every week because they would become too common and be thrown aside unread. I make them rather longer, more detailed than I would a business letter because they go largely to the homes and are read by the women.

"Sometimes on a particularly good attraction I write a personal letter to a number of people instead of sending

the circular-letter. *And these letters are appreciated,* they bring me letters expressing appreciation of our pictures and our interest in our patrons."

And Mr. Pierce brought forth from his desk a number of such letters to him, some dictated by business men, some written by society women, some sent by young people.

"Here's another thing," he announced, and he dragged forth a house program calling attention on its first page to the location of the house, the hours it is open, 10 a. m. to 11 p. m., the price, 10 and 15 cents, the featuring of the famous players and musical novelties and the demand for courtesy on the part of attachés.

The second page, carrying Mr. Pierce's name at the top, gives the cast for the current production and the musical program, both orchestra and organ, with the names of Orchestra Director Henry R. McCaw and Organist Arthur H. J. Searle.

Pages three and four carry the synopsis of the attraction for the following week, mention of attractions to come and every now and then a notice to the effect that the performances at the Liberty are run on a time schedule and that patrons of the house can, by calling Cadillac 5003, learn the time for the beginning of each performance.

"I ENCOURAGE telephone calls," said Mr. Pierce. "I have about 75 a day and they range all the way from 'What time does the show start' to 'How old is Mary Pickford?' and, 'Is she married?' I answered as many as possible, or have them answered by the box-office, and frequently if we cannot give the information desired take the 'phone number and call the party up later to enlighten them.

"*Courtesy and personal interest all the time, you see.*

"Another thing I am particular about is the *co-ordinating* of the music and the drama. A good show may be spoiled by playing the wrong kind of music when a few hundred feet of pathos is run.

"I have every film run off for me as soon as it comes in and I make a musical chart of the kind of music I want at each stage of the picture's progress, and frequently select the title. My orchestra leader has this chart before him all the time and knows just what music or sound effect is to be used at a given point. Sunday I see the show through and make such corrections and alterations in the program as may occur to me then. By Sunday night we have the program as we want it for the week." (The Liberty runs each feature a week solid.)

We passed down the stairs and into the lobby.

"NEATNESS is something I insist on," remarked Mr. Pierce. "The boys must wear clean collars and keep their shoes blacked. The boy on the door wears white gloves.

"Everybody is instructed to greet patrons pleasantly, call the 'regulars' by name if possible, and bid them goodby as they pass out. If the 10-cent seats are filled, we don't keep people standing, but dispose of them in the 15-cent seats, if possible.

"The girl in the box-office must wear a pleasant smile and if some patron thinks he has been short-changed a dollar or two we make it up to him rather than lose a patron. We can do that here because of the class of people we draw. The girls are never held responsible for shortages or over and they always report them."

We passed into the street, a narrow side street. A steel and glass canopy stretched the width of the sidewalk for a half block to Monroe avenue, the nearest main artery of traffic.

Upon each of the supporting beams of this canopy, at intervals of perhaps 20 feet, were painted streamers calling attention to the current attraction, each differently phrased in a half-dozen descriptive words.

Beneath the canopy was the photograph-case for the next week's show.

Under the electric sign above the theatre entrance a swinging sign carried a four-sheet.

Upon the roof of the building at the corner was a brief announcement of the current attraction and beneath that on the side of the building a large poster.

"HOW extensively do you use the billboards?" I asked.

"We have 52 stands in Detroit, from a one-sheet to a 24-sheet." Upstairs he had showed me a neatly painted card about 24x30 inches, calling attention to Mary Pickford in "Tess," which had been placed in the leading confectionery store of the city in place of the regular poster.

"I have 15 stands in Windsor," Mr. Pierce continued. Windsor is a city of 20,000 on the Canadian side of the Detroit River. "They cost me only the complimentary tickets. The owners of the windows come and see the show and go back and tell their friends about it. They are satisfied and bring us more business."

Heralds Mr. Pierce uses in addition to his other advertising. He put out 4,000 on "Tess of the Storm Country."

"What percentage of your audiences do you class as regulars?" I asked him as we parted at the corner.

"Sixty per cent," he replied, "and it is all built up by personal interest."

"THE DOUBLE KNOT"

(Majestic—Two Reels)

REVIEWED BY PETER MILNE

THIS picture touches on more kinds of lives than the ordinary multiple reel picture. Some of them are superfluous, but as a whole they add to the charm of the story. The opening scene is that of a coast town, there has just been a wreck and the sole survivor, a little boy, is cast on the shore. He is picked up by an old fisherman, who has a son the same age. He tattoos a double knot on both the boy's breasts.

Twenty years elapse. One of the boys is a young prospector. He is betrayed by his Indian guide, and is then taken half dead to the house of a young ranchman who intends marrying the other sweetheart—he happens to be his adopted brother. They proceed to fight over the girl, but just as the prospector is about to be killed by the other, he recognizes him by the knot on his breast. He silently goes away and leaves the other with the girl.

KERRIGAN'S DOUBLE GOES TO JAIL

The alleged J. Warren Kerrigan, who fooled several people in Albany, N. Y., a few weeks ago, came to grief in Binghamton, N. Y., where he attempted the same tricks as he did in Albany. In Binghamton, however, he secured $50 on a forged check, for which he was arrested. He said his name was William McKean and that he came from San Francisco. Upon his plea of guilty he was sent to the Elmira Reformatory for not less than thirteen months nor more than five years.

NEW THEATRE OPENS IN ST. LOUIS

Special to THE MOTION PICTURE NEWS

St. Louis, May 27.

The Comet Theatre, on all-picture house, was opened by Pohlman & Zimmerman, at 21st and Market Streets, on Sunday, May 17. The new house seats seven hundred, and is modern and up-to-date in every way.

A program of four reels of Universal films will be used, and an admission of five cents will be charged. Pohlman & Zimmerman are the managers of the Mutoscope Theatre, Olive and Ewing Avenues.

The
Motion Picture News

MOVING PICTURE NEWS EXHIBITORS' TIMES

Published Every Week by

EXHIBITORS' TIMES, Inc.

220 West 42nd Street, New York City

Telephone Bryant 7650

Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

WM. A. JOHNSTON.....Editor
MERRITT CRAWFORD.....Managing Editor
LESLEY MASON.....News Editor
E. J. HUDSON.....Circulation Manager
E. KENDALL GILLETT.....Advertising and Business Manager

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $3.00, Foreign $4.00 per year.

ADVERTISING RATES on application.

Copy for next issue must reach us by Wednesday 11 a. m.

For Releases see Pages 76, 78, 80, 82

For Buyers Guide See Page 69

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX June 6, 1914 No. 22

Uninstructed Delegates

SIX more exhibitors' state conventions, those in Nebraska, Minnesota, Indiana, Michigan, West Virginia and Pennsylvania, will be held before the National Convention goes into session at Dayton, Ohio, July 6.

These state conventions have one chief object, to elect delegates to represent the exhibitors at Dayton.

Every delegate should go to Dayton without instructions. Fair play demands it. The interests of the exhibitors demand it. A body of instructed delegates bids fair to make the Dayton convention a futile farce, instead of the epoch-making conclave that it might be, and ought to be.

* * *

THERE is immediate need of one national organization, embracing all the exhibitors of the country, to fight the battles which are being waged or must presently be waged for their good and the good of the industry.

No exhibitor is proud of the fact that there are two organizations of exhibitors, each purporting to be national in scope. Every exhibitor knows that it means weakness where there should be strength.

Union and co-operation are words that must mean more to every exhibitor now than ever before. And the possibilities of union and co-operation in the Dayton convention should make every exhibitor pause and weigh the consequences before he refuses to avail himself of the opportunity.

* * *

TO bind the delegates with instructions to vote for this man or that is a deliberate casting aside of this opportunity.

There can be no hope of reconciling the two organizations so long as one of them persists in committing its representatives to issues that only emphasize and keep alive the old misunderstandings and enmities.

Where there has been an estrangement of this sort between two groups in the same organization, both sides are necessarily in the wrong to a certain extent. There must be concessions from each, before any healing of the breach can be undertaken.

* * *

DELEGATES without instructions are, in themselves, a tacit admission of a willingness to compromise, to enter into negotiations that will lead to a reunion of the discordant elements.

Instructed delegates are, implicitly, a stiff-necked and haughty defiance of arbitration. They will inevitably widen the gap between the two organizations and put the day of reunion farther off than ever.

* * *

THERE is only one sort of instructions that should be given to delegates to the Dayton Convention.

Instruct them to vote for the best men that can be obtained to serve the exhibitors, the men they know to be the best.

Instruct them to avoid politics and political deals, to lend themselves to no man's scheme to elevate himself to a position of power.

Instruct them, in a word, to do their duty toward the exhibitors and toward the Motion Picture Exhibitors' League.

These are the only instructions the delegates to the Dayton Convention need. There is no excuse for any others.

Crawling into the Limelight

IN a lame and obvious effort to worm itself into the censorship limelight, a hybrid publication in the field of motion pictures prints an attack upon the NEWS' fight on censorship, which is distinguished only as a rare sample of journalistic billingsgate and gutter-snipe vapidity.

We regret having to notice it, even once and even so briefly; we do so only in behalf of a contributor, William Lord Wright, who is made to bear the brunt of this scurrilous article.

The charge against Mr. Wright seems to be that he is an honest gentleman who makes a living decently with his pen, and who once made the serious error of writing a friendly letter to Mr. Neff in the *fatuous* belief that the letter would be treated confidentially.

That is all. Happily the censorship issue will not be mired by such tactics. The article referred to is an insult to the motion picture industry and a decided boost to every publication in this field.

NICHOLAS POWER COMPANY AT THE EXPOSITION

The Nicholas Power Company, manufacturers of motion picture projecting machines, will have a large exhibit of its line at the Second International Exposition of the Motion Picture Art, to be held at the Grand Central Palace, June 8 to 13.

The exhibit of this company will occupy one of the largest spaces at the exposition, and all the various types of projecting machines invented by Mr. Nicholas Power, from the Peerlesscope to the Power's Six A, will be shown.

One of the most important of the exhibits of this company will be an enlarged model of the cam and four pin intermittent movement, which will show why there is so little wear and tear on the film when this exclusive patented device is used.

The exhibit will be in charge of Assistant General Manager Smith, who will be assisted by L. W. Atwater, sales manager, traveling representatives Swett, Bohannon, Griffin and Raven. A cordial invitation is extended by Mr. Nicholas Power to all exhibitors and friends to make the Power booth their headquarters during the exhibition and to visit the factory at any time during the week.

RHODES VISITS ECLAIR COMPANY

Eugene Manlove Rhodes, a virile writer of Western fiction, that is being filmed by the Eclair Company, recently paid a flying trip to the New York offices of that company, and after a week's visit returned to his farm at Apalachin, N. Y.

He was induced, after much coaxing, to appear before the camera in the studio at Fort Lee, N. J., and after a number of rehearsals, a film was secured showing the writer in characteristic poses. He also watched with interest a number of scenes being taken.

The Eclair will release "The Bar Cross Liar" on May 31, to be followed by another of his tales, "Bransford in Arcadia," later.

COLONIAL SUPPLIES SERIES FOR CHILDREN

The Colonial Motion Picture Corporation will give, beginning with May 30, a series of educational motion pictures or "Children's Hours" at the leading theatres of Chicago. The pictures are being held under the auspices of the Federation of Women's Clubs and the Board of Education. The entire program is being supplied by the Colonial Motion Picture Corporation.

This goes to show what an advance the motion picture is making in the educational field.

Newspaper Starts Real Film Weekly

St. Louis "Times" Co-operates with Pathé Frères to Make an "Animated Edition" of the Paper—Exhibitors Eagerly Catch at the Idea

Special to THE MOTION PICTURE NEWS

St. Louis, May 27.

THE old-time phrase, "A live newspaper," has at last become a reality. The St. Louis "Times" is filming every public happening that is capable of being photographed, and presenting it to the public in the shape of living action on the motion picture screen, instead of in cold type.

This phase of motion picture development has been talked of for some time, and while there was a general consensus of opinion that the newspapers would eventually be operated in conjunction with motion pictures, no one looked for the wedding of typography and animated photography quite so soon.

Russell T. Edwards, motion picture editor of the St. Louis "Times," who originated and put the "live newspaper" idea into practice, says that an animated edition of a daily paper has been a dream of his for years, and that the present film, which will be issued but once a week, is but a starter to what the idea will grow to be, and some day every newsgatherer will find a motion picture camera as much a necessary part of his outfit as paper and a pencil now are.

Mr. Edwards was the first to formulate a plan of co-operation between "The Times" and Pathé's Weekly. Pictures are taken in four states with the co-operation of Pathé Frères. Since that time similar plans have been worked out with many large papers of the country.

"The Times" Movie Review will give special attention to the filming of scenes in local institutions, that will have a tendency to awaken civic pride in the citizens of the city, as well as every public event and happening that is susceptible to the motion picture camera.

The Review is proving very popular and has been booked in all of the prominent theatres in town.

A New Feature Producing Firm

Popular Plays and Players Inc., Enters Field with Strong Array of Men Well Known in Theatrical Circles at Head

THE Popular Plays and Players, Inc., a comparatively new firm in the motion picture business, gives promise to become an important factor in the feature end of the motion picture industry. The officers of the company have long been connected with theatricals of one kind or another.

L. Lawrence Weber, the president, was one of the men who elevated the burlesque show to its present standard. He was in the burlesque business for a long time, but this did not occupy his entire attention. He has been associated with Weber and Fields in their various attractions. He is at present interested in "A Pair of Sixes," now running at the Longacre Theatre, New York. With such an extensive intimacy with the theatrical situation he will be a very valuable president for the company.

Harry J. Cohen is general manager and treasurer of the firm. He has been associated with the General Film Company from its start, and was also business manager of the Selig Polyscope Company. Mr. Cohen was the man who put "Quo Vadis?" on in the Astor Theatre, the first motion picture to compete with the legitimate attractions.

Bobby North, one of the directors of the company, is very well known in theatrical circles. He has been connected with the stage in one way or another for some time. He has appeared in several musical comedies such as "Hanky Panky" and "The Pleasure Seekers."

Aaron Hoffman is another who is interested in the Popular Plays and Players. He is a writer, his specialty being musical comedies. He has furnished material for some of the well-known Broadway stars.

The first feature produced by this firm will be "Michael Strogoff," featuring Jacob Adler, an actor who is well known on the speaking stage, especially for his facial expression and pantomine acting. With such a reputation his success is almost assured.

The picture is in five parts and will be produced by Lubin. A large number of their stars will compose the rest of the cast. Their second release will be "The Ragged Earl," with Andrew Mack, and other pictures featuring legitimate stars will follow.



Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Play with Your Brains as Well as Your Fingers

By E. A. Ahern

(Editors Note—This is the first of a series of articles written especially for The Motion Picture News *by E. A. Ahern, a motion picture pianist of experience and the author of a work on that subject. Mr. Ahern's articles will appear at intervals of two or three weeks, and will form a comprehensive series of articles that will be of practical interest to pianists as well as exhibitors.*

IN this series of articles I do not intend to criticise anyone's way of playing the pictures, neither will I try to tell my readers how to play the piano. What and how to play for the pictures is the object aimed at. I do not claim to be infallible, but experience has shown me the practicability of my methods. In the hope of assisting others in this particular occupation I offer the result of my own observation and study.

I realize there are no fixed rules for accompanying the pictures, as there is such a vast difference in the plots that, while a certain rule might hold good in one picture, it would be absurd to follow the same plan with another. We have to use our brains as well as fingers if we want to make a success of this business, and common sense is essential.

We continually read about the music dealt out in the motion picture shows by an objectionable type of pianist. You will notice it is always directed at the player who is forever looking around at the audience or talking to someone nearby. He has no regard for the pictures and is indifferent to the kind of service he gives. Such people don't know the meaning of common sense.

But in my experiences I have found the application of common sense necessary everywhere for holding down my job. To illustrate my meaning: Say we are playing for a drama that requires music such as a waltz, moderato, all the way through—nothing dramatic, but the picture is of a solemn nature. We start out with a waltz, moderato; play it through twice, and when we have finished, play another through twice just as the first.

Suppose this ends the picture. Where does your common sense come in? The music fitted the picture; certainly. Just what the doctor ordered. But did you ever get too much of "what the doctor ordered"? Well, that's what, in this instance, the patrons of the show get on that one reel.

Here is what common sense would say: "Why not play a waltz through twice and then a nocturne, reverie, or some 4-4 andante movement?" Because when you play one waltz, then play another right after it, the audience will think you are still "sawing" on the same tune. To avoid this misapprehension, break the rhythm but still have appropriate music. You get away from rhythm monotony and give patrons something tuneful at the same time.

THIS is but one of the hundreds of instances where common sense comes in in "playing the picture." Try to give your employer the best that is in you. You are hired to entertain and help uphold the story on the screen.

Adapt the music to the country. If the scenes are laid in Ireland, play Irish music. Keep the tempo true to the action of the players. Do you realize that you have as much to do with making a picture a success in your house as any of the players? A pianist can make a picture fifty per cent more impressive and hold the attention of the audience in the picture by playing something appropriate.

THIS leads to the question, "What is appropriate music?" It is the kind that has "atmosphere"; I mean music that helps to bring out the location in which the play is staged and the "time" of the plot. For instance, in stories of the Louis XIV period I use such music as "Amaranthus," "Stephanie," "Amaryllis," "First Heart Throbs," "Pizzicato."

For the "Adventures of Kathlyn" series I never introduce any of our modern music unless it be in a minor key.

As the scenes of this picture are supposed to be laid in the Orient, I use only such music as "Zallah," "Tiger Skin," "Cairo," "Whirling Dervish," "Perle de Persia," "La Morsia," etc. For the pathetic scenes, when long enough, I play a waltz like "Perle de Perse," "Le Poem," or something like these in a minor key, and play the tempo according to the action.

When scenes like the ending of Series No. 2, "In the Lion's Den," use "Terrible Turk" tempo, presto and ff.

TRY this; it helps the effect. I finish Series No. 2 with the "Terrible Turk," and open up Series No. 3 with the same piece, same tempo, presto. By doing this you help to connect each series.

As our show begins at 7:30 o'clock we open the house at 7.15. I begin with a popular overture and a late song hit, played in a lively manner. Put lots of ginger into your "openers"; don't use anything "droll"—let it be good and snappy.

The first picture is a Pathé Weekly. I use a 6-8 march through twice; then stop for a few seconds; a 4-4 march through about once and a half, which brings me to the Jeff and Mutt scenes. These reels show Mutt watching an organ grinder. For this I play "Good Old Summertime" up in treble clef, both hands, accenting the bass a trifle louder than the treble; this through once and right into the "Jim-a-Da-Jeff" burlesque song, by Allen.

When Mutt gets the organ with Jeff as the Monk, I imitate again the organ, playing "In My Harem."

These are my reasons for using the marches.

In most of the weekly scenes, taken up with drills, marches, and public events, I try to convey to the audience the idea of a band some-

where back of the crowd. Of course, I don't try to imitate a band in loud tones. Here is another reason for using marches. I find one can keep the tempo and catch the step of the men in the procession. As there are no foreign scenes in this weekly event series, I can use our own music. But if there were foreign scenes, long enough to warrant a change, I would play atmospheric music.

In this particular weekly there was a Mexican scene. I interpolated "Santiago You're a Dago" just enough to let the audience catch the allusion; then I kept right on with the march. By practice, one can run in some of these song choruses, and then go right on with the march without stopping the music.

THERE is another point I want to bring out: I use two pieces of music for the first part of the weekly, but both are in keeping with the picture; and at the same time I play enough of each piece to complete a musical sense—and also help to entertain the audience.

Picture playing does not, as some suppose, consist of merely fitting song titles to scenes, or seeing how many musical changes can be made in one reel.

Perhaps some pianists will not agree with me. I always try to follow the pictures and bring out every important incident, but at the same time I try to play something in keeping with the scene and give the audience a little music.

In a "music suggestion" sheet, sent out by a film manufacturer, the play is an old classic, and the music cues were written by a musician of authority. This is what was suggested: Play four measures, page 3; then two measures, page 12; then two measures, page 10, etc. There were eighteen changes of music in one reel—a change every fifty seconds. I am not criticizing these cues or the music. They are all right, I suppose..

But suppose you were sitting in the audience. What kind of music did you hear? Just a little bit of this and that, some in the front of the book and some in the back. No two of the melodies were connected in any way. When I read this cue sheet, I thought to myself, the writer is not a picture musician. It would be similar to taking eighteen men of different nationality, and letting one man at a time talk 50 seconds in his own language. There would be no sequence nor harmony.

People go to a theatre to see the picture and expect to hear pleasing music.

Here is where the knack of playing pictures comes in. We must follow the pictures, and at the same time please the audience. Sometimes we find it rather hard to do this, especially in plots where there are so many short scenes and there is such a vast difference in the music. But where scenes are long enough, try and give your audience something tuneful by selecting music creating atmosphere.

HERE is the way I played an Indian picture the other evening:

The first few scenes showed an amusement park. A jolly young party of girls and boys. Music lively. The party comes to an Indian curio shop and a redman tells the history of the figures on a basket. This story was acted out, transformation process. As the picture dimmed, I also diminished, and played "Silver Heels" when the picture was in full light again. I made this change without a stop in the music and it was done so pianissimo it would have been hard to tell where I left off. I played "Silver Heels," pp. light and airy through twice. About this time the action became a little dramatic and was coming to the climax of the story; so I used "Red Moon," increasing the tempo with the action of the players. One of the Indians was sneaking along the bushes; I played the music staccato, in bass clef, and followed the step. As the Indians came together in a hand-to-hand struggle I increased my tempo and put my foot on the loud pedal hard, and made it dramatic. As one of the Indians fell dead I cut right down soft and andante tempo. Now all the time I was using "Red Moon" and played it in the bass clef. Then the story became pathetic. The Indian girl found her dead lover. I played "Indian Summer," adagio, with all the expression I was capable of putting into the piece. The spirits of the Indian maid and her lover were then shown in the "Happy Hunting Ground," in double exposure. This ended the story and then came the transformation back to the party of young people. After the solemnity of these events had ceased to affect the young people, I reverted to the opening music.

I had played four different pieces, dramatic, hurried, mysterious and pathetic, supplying all of this by changing the tempo so as to fit the action of the players. Each one of these Indian selections was played through one and a half times.

Film Events in the Quaker City

Metropolitan Opera House Fails as Picture Theatre—Two Houses Open this Month—Other Doings in Philadelphia Picture Circles

Special to THE MOTION PICTURE NEWS

Philadelphia, May 27.

THE Crystal Palace Theatre, at Fourth and South streets, now owned and operated by D. Baylinson, will pass into the hands of Sablosky Brothers on June 1.

The West Allegheny Theatre opens on May 22 with Lubin's "Drug Terror" playing a two-day stand. The owner and lessee is A. Titleman.

The Metropolitan Opera House, which has the largest seating capacity in Philadelphia, has closed for the season after trying feature films and first runs. It seems that the "Met" is too far out of the way to draw except from its own immediate neighborhood, as the picture fans say that if they wait a bit they will see the same pictures in their own neighborhood.

The Regent Theatre has started a new order of things when they inaugurated a "Famous Players" week. They have followed it with a "George Kleine Attractions" week. The idea has proven so successful that the "Famous" week will be repeated.

With the advent of spring the Lubin companies are moving out to Betzwood, the Lubin farm and outdoor studio.

Keen rivalry was shown by two local producing companies to get their versions of the Mexican War Heroes' Funeral on the market. The funeral with its accompaniment of local troops and organizations paid the last rites to the two local heroes on Wednesday afternoon. Both the Lubin Manufacturing Company and the H. B. B. Motion Picture Company had copies ready for booking before noon the following day. The Famous Players Exchange had a copy of the New York ceremonies in town on Wednesday and have booked same solid. The local film also took well.

The Pathé and Eclectic films have broken into the Philadelphia market via a new and well furnished office at 1235 Vine street, in the heart of the film district. Robert Etris is to be the boss of the ranch.

Another newcomer to the film district is Greene's Feature Photoplays, Inc. Jack O'Neill, formerly with Lukens Films, is now in the saddle for Greene.

"The Million Dollar Mystery" has come to town tagged with the label of the Syndicate Film Corporation. Headquarters have been established with the Mutual on Filbert street. Earl Shaw, the local district manager of the S. F. C., journeys shortly to the Smoky City to open another office. Bids for the picture are coming along with a rush.

JULIAN M. SOLOMON, JR.



$500,000 THEATRE FOR BUFFALO

A NEW theatre, involving an expenditure of over $500,000, is to be erected at the northeast corner of Court and Franklin streets, Buffalo. The theatre will be called the Stratford and will be in the Renaissance style of architecture.

The color scheme of the interior will be carried out in turquoise blue, ivory and old gold. The scenery, draperies and so on will come from the Lee Lash studios in New York City.

The officers of the company erecting the theatre are: President, William G. Houck; vice-president, Robert Huntley; treasurer, William F. Kasting, the local postmaster; general manager, A. E. Whitbeck; secretary, J. T. Eddy.

PLAN 2,000 SEAT HOUSE IN MISSISSIPPI

TENTATIVE plans have been drawn for the construction of another large motion picture theatre in Jackson, Miss., on East Capitol street, by John Livelar, of Canton, Miss., a retired capitalist. This house, which it is proposed to put up just adjoining the present New Majestic Theatre, will seat 2,000 people being by far the largest place of its kind in the state.

Construction is expected to begin during the late summer or early fall. With the completion of this new theatre the New Majestic, which is itself a new and beautiful house, will be converted into two store rooms to be rented for general mercantile purposes, the auditorium of the theatre being divided into half by a partition wall.

LARGE NEW YORK THEATRE

A MOTION picture theatre that will seat 1,500 persons will be one of the important parts of the block that is to be erected on Broadway, from 134th to 135th street, New York City. The Wallingford Amusement Company have leased the theatre from the Wayside Realty Company, who in turn took the entire block from Slawson & Hobbs, 162 West Seventy-second street, at an aggregate rental of $900,000. Besides the theatre, the building will contain ten stores, a dance-hall and a roof-garden.

The theatre, it is expected, will be opened about September 1. Photoplays will be the entertainment offered, and the lessee company is preparing to install a pipe organ. Sixteen fire exits will give access to the street from the theatre portion of the building. All the seats will be on one floor. Gaetan Ajello is the architect.

NEW CINCINNATI THEATRES

PERMITS have been granted for the opening of two new theatres in Cincinnati, O. One is located at 1501-03 Central avenue, known as the International, and with a seating capacity of 1,000. The house was built by the Ohio and West Virginia Realty Company.

At the northwest corner of Clark and Lynn streets has been erected the Casino, a brick theatre with a seating capacity of 1,500. The builders were the Casino Theatre Company.

Other new theatres in or near Cincinnati which have just opened are the Longview Auditorium, on Paddock Road near Sixty-sixth Street, Carthage, with a seating capacity of 1,200, and an auditorium for the Cincinnati Sanitarium with a capacity of 200.

$151,000 THEATRE FOR MINNEAPOLIS

Minneapolis, Minn., May 20.

A CITY building permit for the new Palace Theatre on Hennepin avenue, to cost $50,000, has been issued to-day. George T. Benz, H. L. Benz and Josephine Benz are the owners. The structure will be 73 feet high and of dimensions 103x157 feet. It will be of re-enforced concrete construction and will have a seating capacity of 2,500, making it one of the largest motion picture theatres in Minneapolis.

Excavation has already been completed for the theatre and it is expected the construction work will be hurried along so everything will be in readiness for the theatre's opening the first week in September.

TWO $70,000 THEATRES IN LOUISIANA

E. V. RICHARDS, Jr., manager of the Saenger Enterprises, which operates the Lyceum and Princess theatres in Monroe, announces that his firm has an architect at work on plans for a new theatre building in Monroe and another in Alexandria. The two houses will be identical, and will cost $70,000 each.

CONSTRUCTION NOTES

CALIFORNIA

A motion picture theatre and a new office and store building, to cost when completed $48,000, is being erected at Eighth Street and Broadway, San Diego, for the E. A. Edmunds Company. The theatre will seat one thousand.

A motion picture theatre to seat nine hundred is being erected at 340 East Colorado Street, Pasadena, for Frank Dale.

ILLINOIS

A two-story, brick motion picture theatre will be erected in Chicago at a cost of $50,000 for the Eiger Brothers.

IOWA

Plans have been completed for the construction of a one-story fireproof motion picture theatre at Wapello, which will cost $7,000. Fred Keck is to be the manager.

L. L. Lawrence and C. J. Larson, of Lake View, are taking bids on a $12,000 motion picture theatre that is to be constructed in that city during the summer.

KANSAS

Mr. King has fitted up the skating rink at Mil n and will operate a motion picture show there in the near future.

Mr. Glaman, of Wellington, contemplates starting a motion picture show in Wichita. He recently visited Wichita and looked over several locations.

MARYLAND

Work has been started on a new motion picture house to be erected at Monument Street and Patterson Park Avenue for the Cortes Amusement Company, of Baltimore.

Mr. Libby, of Hagerstown, will soon start work on the erection of a motion picture house to take the place of the old one which was demolished last winter.

The City Committee of Baltimore has approved the ordinance authorizing the establishment of the Goldbery Motion Picture Theatre at 3107 North Avenue.

MASSACHUSETTS

Alfred Berthiaume, of Spencer, has been granted a license to run a motion picture theatre, and a fee of $100 will be charged. Heretofore this license has been given free of charge.

A motion picture theatre is being erected at the corner of Brown and Tyler streets, Berkshire. The theatre will seat eight hundred and will be opened about July 20.

MICHIGAN

Bids are being asked for the construction of a motion picture theatre at Jefferson and Hilger Avenue, Detroit, by the Casino Feature Film Company, which already controls eight theatres in Detroit. The theatre will be after the style of the company's Garden theatre and will seat 1,200. It will be 150 x 63 feet, with stores in front. C. Howard Crane is the architect.

Charles Wesch, of the Universal Film Exchange, and Joseph Young are building a $19,000 theatre on Hamilton Boulevard in a recently built-up section of Detroit.

A new motion picture theatre is being erected at West End and Fort streets, Detroit.

NEW JERSEY

A motion picture theatre is being erected at Broad and Leconing streets, Palmyra. It will be known as the Broadway Palace.

NEW YORK CITY

Vincent Astor will build a motion picture theatre at the northeast corner of Eighth Avenue and 149th Street, at a cost of $25,000. The theatre will be leased to a tenant for a long term of years.

The old Fifteenth Precinct police station, at Fifth Street and First Avenue, will soon be converted into a motion picture threatre. The cost of remodeling will be about $6,000.

Van Kelton & Company will build an open-air theatre on the west side of Sixth Avenue between Fifty-sixth and Fifty-seventh streets, at a cost of $7,000.

Another floor will be added to the six-story stores and storage house at the northwest corner of Eleventh Avenue and Forty-seventh Street, to be used as a motion picture studio.

The Gaumont Motion Picture Company have leased the old Graham mansion, on Stratton's Hill, College Point, overlooking Flushing Bay, where motion pictures will be produced.

A. T. McKegney is to build a motion picture theatre at 2128 Amsterdam Avenue.

Geller & Company will construct a motion picture theatre at 158-160 East Eighty-sixth Street.

Plans have been filed for a motion picture auditorium, restaurant and store buildings to be erected on the north side of Broadway west of Marcy Avenue, Brooklyn, for Marcovici & Oelkers, to cost $40,000.

NEW YORK STATE

The Motion Amusement Company is erecting a one-story brick motion picture theatre at 444 Connecticut Street, Buffalo, at a cost of $30,000.

Leroy Upham is to build a one-story frame motion picture theatre at 523 Grider Street, Buffalo, to cost $7,000.

A fireproof motion picture theatre, to be known as the Gem Theatre, is to be constructed by the Broadway Amusement Company at Broadway and Madison streets, Buffalo. It is to cost $20,000.

The Grant Street Theatre Company, of Buffalo, is erecting a $20,000 motion picture theatre at 363 Grant Street.

The Gerber Building, at 116 Pine Street, Corning, will soon be occupied by a motion picture theatre. The managers will be either the owners of the Crystal Amusement Company or Max S. Millner, owner of the Grand Street Theatre.

The building in Granville owned by Wells & Hutchins is being remodeled for a motion picture theatre.

A new motion picture theatre has been opened at Fulton. The entrance is at 119 Cayuga Street, opposite the Foster Theatre. The theatre has a seating capacity of one thousand.

Harry M. Levine, of New York, has rented the store in the Cartwright Block at Sidney and will open a motion picture show about June 1.

PENNSYLVANIA

A $20,000 motion picture house is to replace the Star Theatre at 410 Market Street, Harrisburg, under the plans of the Peter Margro Amusement Company.

The Family Theatre, Reading, will hereafter be devoted to motion pictures.

A motion picture theatre is being erected at Fifty-third and Greenway avenues, Darby, for J. Cramer.

Plans are being drawn for a $10,000 motion picture theatre for Clifton Heights.

Mike Burkhart, of Kittanning, has closed a deal on a piece of ground 51x125 feet on Main Street, on which he will build a first-class motion-picture theatre. The contract has already been let, and just as soon as the Pennsylvania State Building Code is completed Mr. Burkhart will start building, as he wants to open in September.

Building Inspector Minor has granted a permit for the building of a one-story brick motion-picture theatre at 608 North Street, Allentown.

PHILADELPHIA

The Tenant Motion Picture Company will erect a theatre at 2440 North Sydenham Street. They recently purchased the property from William J. Vernon.

Simon Seltzer has bought the motion-picture theatre at Seventh Street and Snyder Avenue. The assessed value is $45,00.

The two-story motion picture theatre at 519 Jackson Street has been conveyed to Solomon R. Kahn and Simon Seltzer.

The Arcade Amusement Company will remodel the building at 618-620 Market Street into a motion-picture theatre. The cost will be $11,500.

The Joseph Levin Company is estimating on a motion-picture theatre, 100x40 feet, to be built at 707 East Girard Avenue, for William Eckhold and Sons.

A motion-picture theatre is being erected at 2711 North Fifth Street, to cost $10,900, for Levick & Waldon.

The motion picture theatre and five store properties at 917-929 North Second Street have been conveyed to William Cohen. The assessed value is $27,000, unfinished.

RHODE ISLAND

The Fair, Incorporated, of Providence, is to erect a two-story motion-picture theatre at 228 Weybosset Street.

TENNESSEE

Fergusen Brothers' Stock Company will put up an airdrome on West Main Street, Jackson, east of the Star Hotel. This will make the fourth theatrical building for Jackson.

TEXAS

The new motion-picture airdrome owned and to be managed by C. W. Burkhart, will soon be opened to the public of Matagorda. It will be known as the "Lovers' Delight" theatre.

VIRGINIA

A motion-picture theatre will be located in the new Lavenstein Building, Petersburg. The theatre will seat one thousand.

WASHINGTON

Excavating has been started on the modern motion-picture theatre at Elk, for E. H. Beaver.

The building at 158 East 86th Street, Tacoma, is being remodeled into a motion-picture theatre at a cost of $6,000.

WISCONSIN

Ralph Jackman, of Madison, has secured an option from the D. S. Law estate on a piece of property on Main Street, La Crosse. Jackman is reported to be acting for a group of Chicago capitalists who intend erecting a ten-story theatre and office building. It is reported that Frank Kapelberg, the manager of the Majestic, will take the theatre over and use it as a feature-picture house.

Work has been started on a $100,000 motion-picture theatre in La Crosse, to be built by the New Orpheum Company. It will be one of the largest and finest in Wisconsin.

The Fred Miller Brewing Company is building a motion-picture theatre on Fifth Street, next to the telephone company, Milwaukee.

G. A. Elder, of Duluth, and J. J. Nash, of Chicago, have been in La Crosse, Wis., negotiating for a site for a motion-picture theatre to cost in the neighborhood of $50,000. Tentative plans for the theatre have already been drawn by P. D. Bentley, of Minneapolis, and it is expected to have the theatre built and ready for opening late in the fall.

Fred Haft, of Menomonie, Wis., is constructing a motion-picture theatre to seat 500 and will open in August. Mr. Haft will manage the theatre.

C. A. Redding and Joseph Stroud, of Windom, have started work on their new motion picture house, which is to cost $9,000.

$6,000 STUDIO FOR CINCINNATI

Cincinnati, O., May 27.

A film-producing studio to cost $6,000 is being erected by the Animated Advertising Company, at Evanston, a suburb of Cincinnati This company, recently located on Liberty street, gives as its reason for locating in the new building that it is seeking quarters better suited for fire prevention. The plans for the new studio have met with the approval of the building commissioner.

The company, under the direction of Clarence Runey, in the past has furnished local playhouses with a weekly film known as "Cincinnati in Motion." These pictures, taken by Mr. Runey, concern all events of more than ordinary interest which transpired in the city during the week. They have become a big drawing card at one of the largest vaudeville houses. In connection with the production of this weekly film, it has been announced that the company will devote much time to the making of photoplays.

NEW ST. LOUIS AIRDROME OPENS

St. Louis, May 26.

The Paris Amusement Company opened their new fifteen hundred capacity open-air theatre, the Paris Airdrome, on the 14th of May. The new place is first class in every respect, has a radium gold fiber screen, good projection, and will give a five-reel program, changed daily, during the week at five cents admission, and a big feature in addition to the regular bill on Sunday, when ten cents will be charged.

A novel and attractive feature of the Paris is a large tree that stands directly in front of the lobby, which has been wired for electricity and at night sparkles with hundreds of red, blue and green lights. The Paris is at Morganford Road and Juniata street, in the new and rapidly developing southwest section of the city.

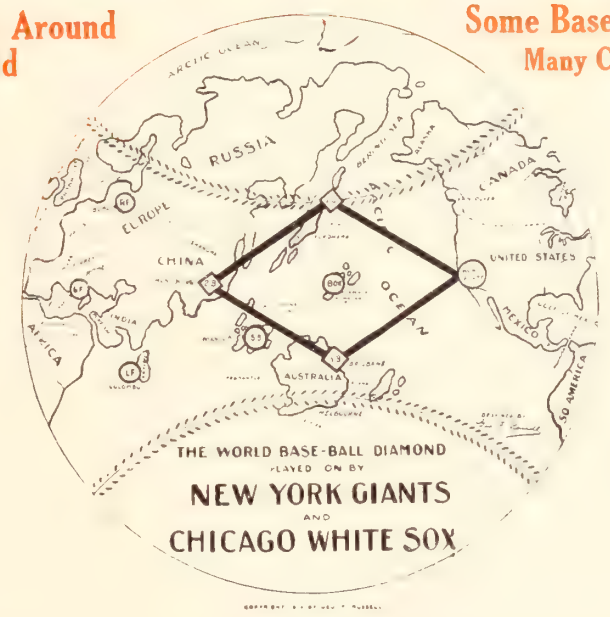
Get This—The Biggest Feature Ever

Giants-White Sox World Tour

A Pictorial Trip Around The World

Some Baseball--Much Comedy
Many Celebrities--Fine Scenery

Japan
China
Hong Kong
Manilla
Shanghai
Australia
Ceylon
Egypt
Naples
Rome



The Pope's Palace
France, England
London

The Hurricane on the Pacific

The Game before the King

The Home Coming

Not Alone a Base-Ball Picture, but a Real World Tour for Everyone, Young or Old

Some of the scenes secured by the Pathé cameraman on this trip were obtained only at great personal risk. During the storm on the Pacific the water washed right over the camera, giving the most startling, realistic picture. Women in Japan coal the ship faster than it can be done with the most modern machinery. Human monkeys in New Guinea throw down cocoanuts from the tree top to the players.

The players travel on camels to play the game at the Sphinx. The Pope receives them in private audience. The King of England honors the game with his personal attendance. The BUG rides the brake beams and stows away to get to the game but he is at every one. One of the players nearly marries a million dollar widow.

The pictures are one continued string of interesting features showing the most wonderful scenery and the great world famous events witnessed by the players. One of these was the great carnival of Nice in which the players took part.

Interesting—Entertaining—Educational—Patriotic

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S. E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th and E Sts., N.W.	NEW ORLEANS 910 Gravier St.	
DENVER: Nassau Bldg.			KANSAS CITY: 928 Main St.		

THE ECLECTIC FILM COMPANY

110 West 40th Street
New York City

"The Cream of American and European Studios"

Pleased Patrons Who Will Regularly Come to Your Theatre

to Enjoy Your Programme are Made Solid by

The Perils of Pauline

READ THIS—It Means Much To You

The first episode of The Perils of Pauline is pulling the crowds just as much NOW, although it is more than eight weeks since the first release. Last Thursday in the Avon Theatre in Newark the crowds were lined up for hours waiting to get in. This in spite of the fact that there had been a new theatre opened within a few doors of the Avon with a full programme for the opening of big features. The first episode was released in Newark more than eight weeks ago and yet this theatre could outdraw the new one. Learn a lesson from this and get Pauline right away. There is a tremendous "patron Pulling" power in this series that means big box office receipts. The manager of one of our branches writes "The first episode will be a big puller in my territory for three months."

Pauline Pulls People
She's a Gold Mine



Wholesome Pictures Versus Scavenger Pictures

Some people go to see "scavenger" pictures from choice. Some have it forced on them when they go to what they think is a good theatre. The first class are "Floaters," the second class never go back to that theatre. Pictures do not need to be unclean to be interesting. Nor do they need to be uninteresting to be clean. There are some manufacturers at the present time who think that a picture to "get over" must appeal to the baser qualities in the minds of men and women. But no manufacturer ever made or will make for his firm a lasting name and a success who follows this line of endeavor. The Eclectic Company have made for themselves a name for putting out only that class of pictures which are clean and wholesome and yet which carry a "Punch" in every reel.

Good, Clean Pictures
With a Punch

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

The First Big American Feature Made For Us By Pathé

6 Parts

The STAIN

6 Parts

A Dramatization of the Great Novel by Forrest Halsey and Robert Davis



The Stain is the first of the American multiple reel pictures made specially for us by Pathé. It is a masterpiece in every way. The Play is a dramatization of the great novel by Forrest Halsey and Robert Davis. The parts are played by Edouard Hose, Thurlow Bergen, Virginia Pearson, Eleanor Woodruff, Sam Ryan and others of great ability. You are probably familiar with the story of the bank clerk who has ambition to become a great lawyer but is prevented by poverty. He steals some of the bank's cash and deserts his wife and small child. Later after becoming a judge, and having remarried under the impression that his former wife is dead, he is called upon to try his daughter on a framed-up charge. He is being very severe but just as he is about to pass sentence he is recognized by the wife he had deserted and his infamous past is laid bare.

The story itself is very strong and the critics who have seen the finished picture predict a very hearty reception. There is not a slow minute in the whole six reels. The dramatic incidents are exceptionally strong. You will be protected if you send your order to us now.

A Truly Wonderful Feature

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S.E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.		WASHINGTON 7th & E. Sts., N. W.	NEW ORLEANS 910 Gravier St.
DENVER: Nassau Bldg.				KANSAS CITY: 928 Main St.	

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"The Cream of American and European Studios"

ECLECTIC Photo Plays

Put the "PUNCH" in Your Program

What you seek in a Picture is "Pulling power." You can't get it from half baked, crude, poorly acted pictures without "kick"—"punch"—"Hits"—"Pull" —or whatever you want to call it. Eclectic photo dramas fill the bill to perfection.





Faithful Unto Death

4 PARTS

This is a tale of the Franco-Prussian war. A war before the present civilized methods came into use. It shows in all its reality the "Hell" the people of fifty years ago had to go through. War at the present time is bad enough, but it is not a circumstance to what it meant at the time this story is enacted.

The Tempting of Justice

Eclectic Natural Color Process

5 PARTS

What would YOU do if you were a judge and were forced to listen to the trial of your only son on a charge you knew could not be true but which was backed up by circumstantial evidence of such a nature that ninety-nine people out of every hundred believed him to be guilty?

BOTH BIG MONEY GETTING FEATURES

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S. E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th and E Sts., N.W.	NEW ORLEANS 910 Gravier St.	

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"The Cream of American and European Studios"

Live News of the Week

WITH a daring equalled hitherto only on the screen, four men entered and robbed the new Strand Theatre, New York, on May 18, of $2,228.53. Posing as detectives the men gained admission. Once inside it was easy work to bind the watchmen and several painters and blow up the large safe. The watchman was forced to ring in his signal at the point of a gun. It was at first given out that $10,000 was stolen, but the treasurer's report later gave the figure first mentioned.

Beginning with May 27, all pictures to be shown in Ohio will be viewed by the Ohio Board of Censors at the board's offices, 175 East Rich street, Columbus, Ohio.

The Edison Company has secured the services of Viola Dana, who recently starred in the Broadway success, "The Poor Little Rich Girl." Hereafter she will appear in a large



VIOLA DANA

number of pictures produced by the Edison Company. Her first appearance will be in "Molly the Drummer Boy," a Civil War picture, which will be ready early in July.

Police Censor Lester Potter, of Detroit, who has been on a two weeks' furlough to Pittsburgh and Toledo, is now back on his job, which is scheduled to last until July 1, when censorship ceases in Detroit, so far as the police department is concerned.

Francis Xavier Bushman, leading man for the Essanay Film Manufacturing Company, has won the hero contest conducted by "The Ladies' World." There were seven contestants for this prize, the winner of which is to portray the role of John Delancy Curtis in Louis Tracy's novel, "One Wonderful Night." The story was published serially in "The Ladies' World" and will be filmed by the Essanay company with Mr. Bushman in the role mentioned.



F. X. BUSHMAN NOW WEARS THIS

Mr. Bushman has sent out the following letter to his many friends. "Dear Friends: My untiring efforts to please you in the future will attest my love for you and gratitude to you for the great honor you have bestowed upon me in selecting me to play the part of John Delancy Curtis, the typical American, in 'One Wonderful Night.' Gratefully, sincerely, Francis X. Bushman."

A business change takes from the field of motion picture publicity a writer who is credited with establishing the first photoplay department in any newspaper in the United States. Ralph P. Stoddard, for the past six years associated in an



RALPH P. STODDARD

editorial capacity with the Cleveland "Leader," leaves to become the executive secretary of an organization of fireproof manufacturers in Cleveland, Ohio.

Mr. Stoddard's page, which now has developed into a stable editorial feature of the Sunday edition, has been the example for hundreds of other newspapers. Mr. Stoddard also was one of the first writers to sell scenarios to the picture manufacturers and his text-book upon photoplay writing has a wide circulation. He is the scenario editor of the Photoplay Syndictate, of Cleveland; secretary of the Plotters Club of this city, and a member of the Ed-Au Club, of New York.

In leaving the newspaper field Mr. Stoddard says he does not intend to get out of touch with the photoplay business. He says that he has been too busy for the past three years to write many scenarios, but he contemplates writing a series of stories, to be filmed, promoting a better grade of home building, in line with the duties of his new position.

Lee Shubert has recently returned from London and the continent and has brought with him enough good films to satisfy his new company for some time. Lord Fauntleroy and Rainey's Second African Hunt are two of his latest, and are excellent in every respect. These pictures have a drawing capacity for all ages and classes of motion picture lovers.

It is said that Mr. Shubert's stay in London at Murray's was most interesting and beneficial.

The possessor of the official program of the Lambs' Gambol, held at the Metropolitan Opera House, New York, May 22 and 23, is this year the Twentieth Century Feature Film Company, of 216 West Forty-second street.

Fred Beck bid the treasure in for the company at the winning figure of $500.

President Sawyer, of Sawyer, Inc., joined the Lambs' Gambol party in Rochester, Friday, May 29, to continue the balance of the trip and assist Burton Holmes and Edward Abeles in completing the motion pictures of the Lambs' Gambol.

Because the space was not large enough to accommodate their rapidly growing feature business, the Mutual Film Corporation has opened up another office in St. Louis, Mo., on the same floor with its regular place of business, in the Benoist Building. The new office will be devoted exclusively to the handling of features.

P. A. Powers announces that Warner's Features are shortly to release a six-reel picture as part of their regular service that will probably be exhibited on Broadway before being sent to the branch offices.

Harry Bishop, former assistant manager of the General Film Company, in Cincinnati, has accepted a position with the Cleveland office of the World's Films Corporation of which Earl Painter is manager.

So popular is "Lucille Love" in Detroit that two prints of this picture are being worked constantly by the Detroit Universal Exchange.

Edward Auger has resigned as manager of the General Film Company's exchange in St. Louis, Mo., and gone to New York, where, it is understood, he will affiliate himself with the Eclectic Film Company. He is succeeded by Frank Tabler, who has been connected with the exchange since its organization five years ago.

The Eclectic Film Company have bought the American and Canadian rights to "The Giants and White Sox World Tour," which was photographed by a Pathé camera-man under the direction of Jack Gleason.

Fred Mace, or "Apollo Fred," as he is sometimes called, will sail for Europe on May 30. Evelyn Thaw will accompany him to play in "The Gods of Equity," half of which will be produced in Moscow and St. Petersburg, Russia. This picture will be completed in California and will be booked on the road. He will also make several comedies.

"Alaska Jack," a well-known prospector and government guide, is at present in New York exhibiting some very interesting pictures which he photographed during his trips. "In the Frozen North with Alaska Jack"



"ALASKA JACK"

is the title. About thirty-five hundred feet of film is at present in his possession, all of it most interesting, and more coming. It is being shown in the Unique Theatre, on Fourteenth street, New York, at present and bookings are open. "Jack" will accompany the films and also exhibit some very interesting curios of the land of the Frozen North.

Jack Byrne has been appointed editor of the Eastern Scenario department of the Universal Film Manufacturing Company.

The main attraction this week at the Strand Theatre, New York, has been "Hearts of Oak," produced by Wray Physioc.

The Variety Feature Film Company, of 1482 Broadway, New York City, of which Charles Penser is manager, have placed on the market a feature production which is rather unique in that it is produced to satisfy a long felt want in the exhibition field, for a production that is exclusively Jewish, and besides one that will appeal to other nationalities. The name of this feature which is in four reels is "Shechita or the Slaughter," written by Jacob Gordin, and posed for by S. Adler and H. Kaminskaia. The production is accompanied by a large line of advertising matter. State-right buyers and others interested should address all inquiries to the Variety Feature Film Company, 1482 Broadway, New York.

The "Million Dollar Mystery," a production of the Thanhouser company, is to be handled in this city, Cincinnati, by the Syndicate Film Corporation which will open an office in connection with the Mutual Film Corporation in the near future. Bookings are to be handled by Manager C. C. Hite, of the Mutual, and R. E. Bishop, who was formerly assistant manager of the General Film Company in this city.

By a singular coincidence, Edward Roskam, president of the Life-Photo Film Corporation, Evelyn Nesbit Thaw, and Colonel Theodore Roosevelt—perhaps the order should be reversed!—will be on the "Olympic," sailing for Europe Saturday, May 30. And for some reason or other Mr. Roskah is taking his camera along!

Edmund Breese, who starred in the Lasky production of "The Master Mind," was present on May 24 when that picture opened at the Strand Theatre, New York, and made a short address at the evening presentation.

The Unique Feature Film Company, of 145 West Forty-fifth street, New York, report business to be good, especially on their Helen Gardner feature and "The Resurrection," featuring Blanche Walsh.

Albert W. Hale, a well-known producer and director, who has been with such companies as Pathé, Vitagraph, Thanhouser, Famous Players and Majestic is now at liberty. He can be reached at the Rector Arms Apt., 1402 De Frees street, Los Angeles, Cal.

N. C. Morris, of the Continental Feature Film Company, was in Cincinnati during the past week and placed his "Great Mine Disaster" feature.

The Southern Feature Film Association, of Dallas, Texas, announces that they have just completed arrangements whereby they will produce motion pictures in Texas. They intend producing a four or five reel release a month, beginning July 1. The studios will be in either Dallas or San Antonio.

J. W. Hill has been appointed business manager for the firm, Alfred P. Hamberg will be the director, while C. E. Buchanan and George Slater will be in charge of the studios. John Powers, formerly leading man for the Imp Company, will play the leads opposite Amy Hodges.

William D. Taylor has joined the Balboa Company in Los Angeles and will be featured with a special company. He was formerly with the Western Vitagraph.

"English exhibitors are most exacting," said A. Warner recently, on his return from Europe, where he has been promoting the demand for Warners' Features. He intends going to Chicago in a short time to make his headquarters there.

McMahan and Jackson have arranged with Keith's Hippodrome in Cleveland for an extended run of "Neptune's Daughter," the eight-reel Universal production. They have the exclusive Ohio rights to the picture.

The Strand Theatre, New York, has offered a reward of $500 for the capture of any of the yeggmen who entered their theatre on May 18, and after handcuffing the watchman, stole $10,000.

The new catalog issued by Atsco, Inc., makers of the Radium Gold Fibre screen, is 184 pages in length and covers every need from tickets to screens. It is a fine example of an up-to-date publication of its kind.

M. Andrew Keller is assisting C. D. Shrady at the publicity desk of the World Film Corporation. Mr. Keller is a protege of M. E. Hoffman, formerly advertising manager of that company.

"Oh, That Movie," a three-reel comedy, being produced by the Primagraf Company, is nearing completion

---

Atsco, Incorporated, have just opened a new projection-room in their offices, 218 West Forty-second street, New York. A Radium Gold Fibre Screen and two different makes of projection machines with diffused lights make it a splendid room for showing pictures.

Jack Koerpel is in charge of the Committee on Hotels and Transportation for the Convention and Exposition of the International Motion



JACK KOERPEL

Picture Association and Independent Exhibitors of America, to be held at the Grand Central Palace, July 8 to 13, inclusive. Special rates have been obtained from hotels and railroads.

The New York office of the George Kleine Attractions has moved from the Longacre Building to the new Candler Theatre Building, 226 West Forty-second street. They will occupy the entire second floor.

Doubleday, Page & Company have been the first of the publishers to establish a motion picture department. This department will be under the direction of Mrs. Alberta S. Eagan and will take care of the problems of motion picture rights for all their books, and will also prepare scenarios of novels for consideration by the producing companies.

Ralph Pinkham, of New York, arrived in St. Louis May 25 to take charge of Warner's Features Exchange in the Benoist Building. The vacancy was occasioned by the death of John Noelker.

Walter McNamara, of McNamara Features, has recently taken and sent to this country 3,000 feet of film showing the beauties of Killarney and other spots in Ireland. He is now working on a historical feature to be taken there.

Burland's Theatre, 163rd street and Prospect avenue, New York City, have purchased two Radium Gold Fibre Screens, which were installed by the Atsco Company, Inc., 218 West Forty-second street. Other theatres which have recently installed this screen include the Phoenix Theatre, 350 East Eighty-first street, New York, the Grand Unique Theatre and Fulmer's Montauk Arcade Theatre, Brooklyn.

J. J. Herbert, Louisville, Ky., manager of the Warner's Features, is doing a good business and at present is on an extensive trip through Kentucky.



MEMORIES AND HOPES
Scene from "The Link in the Chain"—(Eclair-Universal—Three Reels)

"LUCILLE LOVE, THE GIRL OF MYSTERY"

(Gold Seal—Two Reels)
REVIEWED BY PETER MILNE

THE beautiful yet trouble-causing ruby necklace is the foundation of a tense and well-laid scene in this, the seventh chapter on the adventures of the mysterious Lucille. But this scene comes further on in the story. To begin with, Loubeque and Lucille are adrift on the ocean in a small boat. Lucille becomes delirious and in this scene Miss Cunard performs some remarkable acting. A



LUCILLE OVERHEARS HUGO'S PLANS

delirious person is no easy one to imitate, but here this character is impersonated perfectly.

After two days on the ocean without food or water, the boat drifts ashore and the two, heroine and heavy, are cared for. Lucille is laid in a Chinese house, where the servant plans to rob her of the ruby necklace. By a clever ruse she foils the plans of the servant and her confederates, clothes herself in a charming and attractive costume, and escapes.

In the meantime, after a fierce and realistic battle, Hugo has secured the papers from his false captain, and plans to leave the island. Lucille overhears his plan and follows him.

The Chinese settings are remarkably realistic in these two reels, and while some of Lucille's spying and then escaping seems rather extraordinary and far-fetched, the action is entertaining and rapid. In this release, practically nothing is gained by either party. Hugo has the papers, but now they are worthless, for he is many miles from civilization. With the race no farther advanced than at the start, except for circling half the globe, it bids fair to have a thrilling finish, but the finish is far away and many adventures are yet to come, as there are eight more installments to follow.

"HOME, SWEET HOME"

(Mutual—Five Parts)
REVIEWED BY A. DANSON MICHELL

PRODUCED by chief director D. W. Griffith and a most capable company. The story of the song, if it may be called that, consists of a biography of the writer, John Howard Payne, and finishing up with some of the supposedly good acts caused by the song's influence. Payne's mother's greatest sorrow was the fact that her boy, John, had never accomplished anything in life; that it was all waste. Then the film brings out the fact that his one deed, the writing of "Home, Sweet Home," has caused more good than books of lectures and tons of sermonizing.

The production is undoubtedly an inspiration. It is impressive so that when one has seen it they are not inclined to speak for several minutes after the last scene has faded from the screen.

The cast is a very notable one. Mae Marsh has, perhaps, the greatest chance to distinguish herself. Henry Walthall played the part of Payne, and shows the wild yet loving boy, whose thirst for travel and adventure carried him all over the world. His tragic death in Africa, far away from the sweet home he wrote of, is beautifully portrayed.

His mother was played by Mrs. Crowell, and his sweetheart and sister were played by Lillian and Dorothy Gish, respectively. Mae Marsh played "Apple Pie Mary" and Spottiswoode Aitken, the father. Robert Harron played the Easterner, who nearly ruined Mary, and Mirian Cooper played his sweetheart. Donald Crisp and James Kirkwood, played brothers, and Jack Pickford, the half-wit, Courtney Foote, Owen Moore, Edward Dillon, Blanche Sweet, George Berringer and Teddy Sampson completed the cast.

"FACING THE FOOTLIGHTS"

(Pathé Photoplay Masterpieces—Three Reels)
REVIEWED BY WILLIAM RESSMAN ANDREWS

CAREFUL stage direction in the minor scenes, as well as in the more important parts gives the drama a finish and balance that might well cause envy among less capable managers. Superb acting of the principals and the support they receive from the rest of the company convey a pleasing sense of histronic ability formerly expected only in the "legitimate." It is excellent work like this which has advanced motion-picture plays to their place of high rank in the dramatic arts, and justifies the expenditure of money and labor in the production of feature masterpieces.

"Facing the Footlights" will prove popular because of its strong emotional appeal. The sentiment is wholesome and



MARJORIE'S HUSBAND FINDS HER

free from that sickening mawkishness often regretfully observed in many pretentious photoplays.

The resolution of the wife, a woman of delicate sensibilities, to assist her husband at all costs in the family crisis, and her pathetic efforts to keep the injured man from finding out the means by which she lifts the burden of debt, are delineated in scenes of touching pathos.

The wife further wins sympathy by her readiness to forgive her husband's hasty and unjust reproof.

The laboratory explosion is a piece of gripping realism not soon forgotten. The interiors and outdoor scenes have been selected with due regard to the esthetic value of proper stage settings.

"THOU SHALT NOT"

(Ramo—Four Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS drama, which is essentially one that deals with elemental instincts, depicts animated scenes of the great Northwest gold country. The toils, hopes, discouragements, and the elation of sudden wealth in that most uncertain of occupations—mining—are well portrayed.

Frontier types work out their destiny in the strange, distant environment of a grim, lawless wilderness, where the Darwinian "survival of the fittest" exacts its ruthless measure from men for their deeds.



THE MEETING IN THE DANCE HALL

Jane Dawson's love for a lucky prospector whose life had been saved by the unsuccessful miner brings misery and danger into the lives of five men and results in her own tragic death.

Fortunately, her frailty can be forgotten in admiration of a strong character, Helen, whose courage and womanliness preserve the life and secures the happiness of the wronged husband.

Edith Haller played Jane Dawson, the impulsive wife, with a thorough conception of the requirements of the part.

Fredia Boch, as Helen, the loyal heroine who accompanied her brother to the gold fields, acted with naturalness and grace.

Stuart Holmes gave a clear impersonation of the manly Bob Cooper.

The shooting in the fight outside the music hall was needlessly drawn out and made the observer wonder if that was the termination of the play; for, considering that the participants were supposed to be crack shots, the firing at such close range would in real life have resulted in complete annihilation.

However, this defect will not be noticed by the average person on account of the rapid action in the situation.

The numerous animated episodes like this and the life and death struggle between two burly contestants for a pistol on a lonely mountainside, will make the drama popular with spectators demanding unusually tense scenes.

MAY REVIVE CENSOR BILL IN MILWAUKEE

(Special to The Motion Picture News)

Milwaukee, Wis., May 27.

Local motion-picture exhibitors will have a fight on their hands within the next few months to prevent the reformers and the would-be censors from establishing a drastic censorship and building-code bill.

Though the work of the Citizens Committee in censoring pictures, and the present license law with a fee of but $50, has worked most satisfactorily for all concerned, it seems that certain factions are not satisfied. It is understood that bills that have lain dormant for over a year will be revived and an attempt made to pass them.

"THE RING AND THE MAN"

(Famous Players—Four Reels)

REVIEWED BY PETER MILNE

BRUCE McRAE, the distinguished dramatic actor, makes his debut on the screen in "The Ring and the Man," another picture added to the long list of Famous Players' triumphs. With such a story and a fine plot running through the picture, although it is somewhat mythical, it could hardly help being a success, even without its capable cast. The author, Cyrus Townsend Brady, is a well-known playright and novelist, and many of his plays have been adapted to motion pictures, always with success.

Bruce McRae is a familiar figure on the legitimate stage; his most recent triumph was in "Nearly Married." Although he himself doesn't appear as debonair on the screen as he does on the stage, his acting does, and his appearance count for little when the acting is of the best. Wellington A. Playter and Violet Horner are next in line in regard to importance and in praise. Robert Broderick, Helen Aubrey, Albert Andruss, Charles Douglass and Albert S. Houston complete the cast.

The first reel is laid entirely in the wild and woolly West. It is full of action, and the unexpected always happens. The Western atmosphere is conveyed admirably, and the scenes are not exaggerated in regard to settings and appearance. At the end of the first reel the "wild and woolly" passes out of the picture entirely. The last three reels take place in New York City, and are as different from the former as possible.

The Famous Plays have the happy faculty of securing the services of the prominent legitimate stage stars. The large number of actors they have taken from the stage cause the motion picture exhibitors as well as the fans throughout the country to look forward to their next picture with delight, wondering what actor their next feature will bring to the screen for them from Broadway.

As regards photography, lighting, settings, and the like, no room is left for improvement. The picture is clear but



THE UNCONSCIOUS FORDYCE FORSAKEN

not too bright, and with perfect projection will not strain the eyes in the least. The interiors are handsomely staged, and the exteriors account for themselves.

The story, that of an honest man fighting against a corrupt political ring, is one that will appeal to all classes. And it is so produced that until the very end it looks as if George Fordyce would be trapped by the wiles of the crafty politicians. Everyone breathes a sigh of relief when he is finally freed from the unjust suspicion of having murdered a man. He is elected mayor by a large majority, and besides winning the election, he wins his bride, for whom he was willing to sacrifice everything.

"A BORN WARRIOR"

(Warner's Features—Six Reels)
REVIEWED BY PETER MILNE

NUMEROUS pictures dealing with the life of Napoleon have been produced, and many hundreds of war pictures, dealing with war of every kind, and in every age and nation, but none of the former are so fully explanatory of Napoleon's great and varied life, and none of the latter are so realistic, powerful and competent as is this.

Going over each scene and analyzing them carefully, it can



JOSEPHINE SIGNING THE DIVORCE

safely be said that not a fault appears in any of them in regard to acting, photography, lighting, scenes and realism, those things which are the essentials of a good picture.

Of course, the picture does not delineate every incident in the life of the great Napoleon; it would take nearer sixty than six reels to do this. But none of the main occurrences of his life are left out, all his important battles and campaigns are portrayed, and besides these glimpses of his private life and insight into his character as a peaceful man as well as a soldier, are given.

The minor details have been attended to with the same care as have the larger happenings. In battle scenes one seldom sees an actual shell shot from a cannon, land in the midst of the opposition, and then explode, spreading death about it. Usually the cannon smokes, and a few soldiers fall dead, and no shell explodes; here it is different and the effect given is wonderful. Once in the entire picture a touch of humor appears, but only once.

The battle of Waterloo, which terminated Napoleon's great career, appears in the last reel. Besides outstripping all its predecessors in reality and effect, it is unspeakably pathetic and touching. For after following the great leader through all his campaigns and watching him win every battle he entered, to see him lose and in losing, lose his liberty at Waterloo, the audience is greatly affected. At the end of the battle, the last few of his faithful army are descried, huddled together in the center of the field, with the armies of the allied European forces rapidly closing in on them. After this Napoleon was exiled to the island of Saint Helena. In the closing scene, he is seen standing on the rocks looking toward the land which he once ruled.

The leading man makes an ideal Napoleon. Young at first he gradually grows into a man, as a general he embraces the popular idea of Napoleon to perfection.

The picture was made abroad, and the battle scenes in most instances occur on the same spots where the actual battles occurred generations before.

The picture will appeal to all classes. For those who love the battle scenes, there are plenty; for those who desire the love scenes and the political side of Bonaparte's life, there are many of these; the scenics, too, are wonderful.

The picture is controlled by Warner's Features, and produced by the Ambrosio Company, and is released in two parts, the first three reels being termed "A Born Warrior," and the last three "Exiled." This is for the benefit of those who do not wish a six-reel feature. It can be had all at once or in part, whichever the exhibitor desires.

"SPORT AND TRAVEL IN CENTRAL AFRICA"

(Eclectic—Four Reels)
REVIEWED BY PETER MILNE

TO witness this four-reel production of the Eclectic Company would teach the student of natural history far more of central Africa than listening to a dozen lectures or reading a dozen books dealing with the same subject. Aside from its strong educational value, the picture contains more thrilling incidents than many a drama with a long and drawn out plot, which are certain to send shivers chasing up and down the spine of all who see it, young and old.

The sub-titles, more in the form of a brief lecture than merely relating incidents of the trip, explain fully all the happenings; the spectator is not left in the dark in regard to any scene in the entire production.

Captain Mechin was in command of the party, and M. Julien Doux, the operator. Great credit is due the latter for his readiness to be on hand at all times when something "was doing." All the scenes in which wild animals are filmed are wonderful.

It seems almost impossible that a human being should be able to get so close to the carnivorous creatures without endangering his life—and doubtless M. Doux's life was greatly in danger several times.

The light effects are marvelous, and this seems a miracle, when one stops to think that chance necessitated the taking of most of the films.

It is known that to induce the wild tribes of Africa and other countries, to pose for the camera is exceptionally hard, owing to their superstition that the camera is the evil one, but Captain Mechin, and M. Doux must have exerted a hypnotic influence over the natives, for they act very well and go through their war dances and their daily habits especially for the camera.

The explorers started at Cairo, and from there wended



TRYING TO BE CIVILIZED

their way up the Nile, finally reaching Africa's darkest depths. Many picturesque views, both along and on the river, are shown. A fine idea of the Sahara desert and some of its barbaric tribes is portrayed.

A few of the interesting incidents caught by M. Doux with his camera are: A crocodile devouring a goat and afterwards the capture of the crocodile by the natives, a species of wild cat robbing a bird's nest, the shooting of elephants and giraffes, and the rollickings of some lion cubs. In fact, all of the four reels abound in interesting incidents, one following the other in rapid succession, too many to enumerate here, so that at the end of the last reel the spectator is truly sorry that there is no more to come.

But he goes away, carrying with him a store of knowledge that he did not possess before.

SPECIAL FILM REVIEWS

"The Dogs of War." Pathé. June 2.)—Two attachments of the Swedish army appeared before the camera especially for the Pathé Frères in this picture. The film faithfully portrays their methods of war, and combined with this are some beautiful scenes of snow-covered mountains. The methods that the Swedes use in sending messages from one post to another when no other means of communication is possible is by sending Airedale terriers with the messages.

Soldiers are seen in fierce pursuit of one of these dogs in order to intercept the message, but they are unsuccessful after a long chase. Many other of their customs are shown which make the film altogether an exceedingly interesting one.

"With His Hands." (Edison. June 2.)— This, the fifth story of "The Man Who Disappeared" series, can be recommended to be seen by all those that think an actor's life is an easy one. It takes a large amount of nerve to do some of the things that Marc MacDermott does here, as the action takes place on top of a skyscraper.

In this number there appears a seeming inconsistency. John Perriton, alias John Pottle, is wanted for murder and is hiding from the police, yet he comes face to face with the police quite often, and none of them seem to recognize him.

The picture closes with a hand-to-hand fight on the top of a high building between Pottle and a detective. Pottle is worsted and falls to the pavement, many feet below. The fall is so cleverly executed that it looks sensationally real.

In this story Pottle is working on a building as a riveter's helper. He is accused of inciting a strike and is closely watched, which leads to the fight and his fall.

"Golden Dross." (Reliance. Two reels. May 16.)—Cortenay Foote. Miriam Cooper and Irene Hunt, three of Mutual's most popular screen actors, play the leads in this drama. The production is remarkable for its few scenes and sub-titles, but still making a connected and enjoyable story. The apartments of the wealthy actress are handsomely staged and the entertainments are most realistic. The country scenes are beautiful and excellent photography marks the entire offering.

Paul is of a poetic nature, his plain sweetheart is unpoetic. Then an actress appears and Paul falls in love with her. She plays with him at first, but when she sees the sorrowful Madge, she becomes the means of his return to her.

"The Wharf Rats." (Broncho. Two reels. May 27.)—Many sensational scenes are produced here; one especially is far from the ordinary. Jim, who has escaped from the police, runs to the roof of his house, and crosses over to the next house by going along a wire, hand over hand, many feet above the streets. A scene like this, supplemented by others of a varied nature, can hardly fail to awaken interest.

Edward has committed a burglary. His brother takes the blame and escapes from the police. He is in another city when he learns his mother is seriously ill; he returns home, too late, and falls into the hands of the bluecoats. The last scene is most touching.

"The Lost Sermon." (American. Two reels. May 25.)—William Garwood as the minister, Vivian Rich as Rosamond, and Jack Richardson as Philips, are the principals. The drama will more likely appeal to a religious, church-going audience than the average. It contains a pretty plot, upheld by pretty scenes, backed by good photography and acting.

On his vacation the minister falls in love with Rosamond, but hesitates to propose, thinking she is wealthy. After he has left, her mother dies and leaves her penniless. She is greatly bothered by Philips, a creditor. In the city she and the minister meet again and are married. There is a good mob scene in the last reel—the minister speaking to the strikers from the top of a high building.

"The Light on the Wall." (Edison. May 19.)—This picture of the Man Who Disappeared Series does not come up to the standard set by the three preceding instalments, although it is extremely interesting.

In the last picture we left John Perriton, alias John Pottle, escaping with Jeannie and her lover. The gang is still after Jennie and Pottle.

Pottle has a thrilling adventure with them on the river wharves. Later both he and Jeannie are trapped and locked up in a room. By means of a mirror they attract the attention of two tailors across the way and are rescued.

"The Voice in the Wilderness." (Essanay. Two reels. May 22.)—Francis X. Bushman, Irene Warfield and Gerda Holmes play the leads. Much attention is given to detail, which adds greatly to the charm of the story. The settings are good.

The author is married to a woman who cares nothing for him or his work. Through an accident in the country he is taken care of by a sculptress. His wife thinks him dead, leaves for the city and marries again. The author is perfectly happy with the sculptress, whom he has found interested in him and his work.



AWAITING THE RETURN MESSAGE
Scene from "The Dogs of War" (Pathé—June 2)

"The Lost Heir." (Pathé. Two reels. June 6.)—A well acted and well produced drama, and a drama in which the villain is a natural villain and the hero a natural hero; neither of the two parts are carried to excess. The rural scenes are beautiful to look upon and the excellent photography greatly adds to the whole picture.

Count Bevins' only child wanders from home and is picked up by a traveling circus. The Count dies, and thinking in all probability that his son is dead, leaves all his estate to his brother, unless his son returns before his twenty-first birthday. The new Count is of course in deadly fear that his nephew will turn up, and does his best to "stall" him when he does come ten hours before his birthday.

But the rightful heir is only too glad to share his estate with his uncle. He marries the daughter of his faster parents and brings them from the circus to live with him, making a pretty ending to a pretty story.

"A Million in Pearls." (Victor. Two reels. May 15.)—A cleverly written and cleverly staked crook story, terminating in the capture of the principal offender by a clever detective after a series of startling and unlooked for happenings. The scenes are so arranged and the action so rapid and intense that to the onlooker hardly a minute has passed before the picture is on and over.

Photographically the picture is about perfect; no extremely difficult scenes were filmed, but clearness predominates through the two reels.

Anne is the thief, after stealing a valuable necklace, in a simple but well-planned and moreover a novel way, she is pursued to her den, and at length is captured.

"A Soul Astray." (American. Two reels. May 11.)—A sociological drama, appealing more to deep thinkers than to the average person. The piece is well produced, and variety is obtained in the scenes. Unusual is the correct word for the plot, which contains nothing sensational, thrilling or startling—just a sad story.

Young Gorden, after wasting a fortune, leaves home and goes to the South Sea Islands. His faithful sweetheart, Edith, waits for him, but having lost his ambition, he writes an anonymous letter to her saying that he is dead. Edith at last yields to a persistent suitor. Later he decides to return, but second thought dissuades from this course and he elects to remain where he is.

"Tennessee." (Kay-Bee. Two reels. June 5.)—The scene of action of this drama is laid in the Tennessee mountains; the plot is woven about a group of old moonshiners, with the usual revenue officer trying to run them down. But the story has a new turn to affairs, and the officer does not succeed in capturing them.

It is possible for him to do it, but he lets them go for the love of the daughter of their leader. After this he resigns from the revenue service, and leaves the girl with her mountain lover. The story is produced in such a way as to appear most interesting, and although the plot is old it is one that will always please the public.



LEAH BAIRD IN "ON THE CHESSBOARD OF FATE"
(Imp—Two Parts—Released May 14)

"The Link in the Chain." (Eclair-Universal. Three reels. May 27.)—A drama that is greatly involved and rather hard to follow. Aside from this, the plot is carefully built and commands attention continually. The settings are nearly all interiors but staged in such a manner as to deepen the interest.

Marie's father is falsely accused of stealing the Zulieka necklace. He is imprisoned. Marie sets out to find the real thief and finds two, one who substituted a paste necklace for the original, and one who stole the paste necklace thinking it was the real one. Her father is released and restored in the graces of his employer, the owner of the necklace.

"The Ambassador's Envoy." (Domino. Two reels. May 28.)—A political drama, improbable in the present age and place, but making a good, intense and entertaining story. Moreover, it is well produced and keeps one always wondering what will happen next.

The scenes are for the most part interiors, well laid and well photographed. The scene of action is laid in Washington. A Japanese spy is commissioned to procure some valuable papers in the keeping of Rogers, Senator Daniell's secretary. Through the heroism of Roger's young wife they are foiled, thus preserving the peace of the nation.

"Was She Right in Forgiving Him?" (Thanhouser. Two reels. May 26.)—The title of this picture is somewhat misleading. The plot is not essentially one of those "sobby" melodramas. Little Helen Badgeley plays an important part, together with Maude Fealey and Harry Benham.

Having deserted his pretty model, who soon after gives birth to a child, the artist wanders away. He becomes engaged to an heiress, who is a friend, unknown to him, of the girl he has ruined. The truth comes out, and he, remorseful, marries the girl on her deathbed. Years later the heiress and he become reconciled.

"In Search of the Castaways." (World Special. Five parts.)—A very thrilling picture following the story by Jules Verne, "The Children of Captain Grant." The picture was made by the Paris Eclair Company. The atmosphere is excellent. Tremendous glaciers are pictured as well as sun-baked lands. An earthquake, a wonderful lightning storm, a wreck at sea, a cattle stampede, a ballroom, many large interiors are among the few features. Some excellent trick photography is also used.

The picture tells of the journey of a number of people in search of some lost sailors.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Rastus' Riotous Ride." (Pathé. May 25.)—One of Pathé's American comedies, and a good one, with Carl Harbaugh as Rastus. Rastus wants to get to his daughter's wedding, and he wants to take a turkey with him. He has no carfare, and the experiences he goes through before reaching his destination are sidesplitting.

"Making Steel Rails." (Pathé. Split reel. May 26.)—This picture was taken at Donetzskiy, Russia. It shows all the different processes that the iron is subjected to before it becomes steel. It is exceedingly interesting and a wonderful educational. On the same reel with "Agra, Principal Town in the Province of Bengal."

"Agra, Principal Town in the Province of Bengal." (Pathé. Split reel. May 26.)—On the same reel with "Making of Steel Rails." A number of fine views are shown of this old Indian town.

"The War of the Lilliputians." (Pathé. Two reels. May 30.)—This comedy-drama is a novel one and different from most. The smallest of the midgets is only 22 inches, the largest is three feet, two and a half inches. The actions of these diminutive actors are abrupt and, due to this, are humorous. The giants that appear are unusually tall, and their king and his jester furnish many laughs. The picture shows an incident which led to war between the Giants and the Lilliputians.

"By Parcel Post." (Edison. June 3.)—A pretty comedy-drama, which will surely please all. A little boy is sent by his penniless mother to his uncle, by parcel post. In the postoffice he captures a burglar and wins a large reward.

"When the Men Left Town." (Edison. Two reels. June 5.)—Some of the situations in this comedy are extremely comical, but in other places it is rather slow. The women enter into their tyrannical rule of a small town; thereupon the men all leave. The women struggle along for a few days, but at length they resign their government positions and ask the men to return.

"The Counterfeiters." (Edison. June 6.)—This drama is cleverly produced, always commanding interest, and everyone will like it. An alloyman brings a band of counterfeiters to justice with the aid of the daughter of the leader.

"Actor Finney's Finish." (Essanay. May 20.)—Wallace Beery is Finney in this comedy, which is about as funny as they make them. As a motion picture actor Finney is a failure, and spoils the whole picture by his awkwardness and his amorous traits.

"Teaching Father a Lesson." (Selig. Split reel. May 20.)—It is hard to distinguish between comedy or drama in this picture, but whichever it is it is poor. But people laugh at the climax because the picture will soon be over. On the same reel with "A Korean Dance."

"A Korean Dance." (Selig. Split reel. May 20.)—On the same reel with "Teaching Father a Lesson." This is an interesting exhibition, but there is too much of it.

"The Adventure of the Rival Undertakers." (Vitagraph. May 20.)—This comedy hasn't got the punch to make it a good one. The final situation is the most comical in the whole story. Hughie Mack and George Stephens are the undertakers. In their eagerness to secure business they make a sad mistake in taking a live man for a dead one.

"Love's Long Lane." (Lubin. Two reels. May 20.)—A pleasing drama with a pleasant plot, but parts of it are impossible, and they are the parts which are supposed to be possible. The acting and photography are fair. Louise Huff, Edgar Jones and Fred Tidmarsh play the leads. A marriage for money finally results in real love.

"Percy, the Ledy Killer." (Biograph. Split reel. May 21.)—On the same reel with "Romeo and Juliet." A fair comedy in which Percy takes the part of a ladykiller in a motion picture. He isn't a success and the actors play a good joke on him.

"Romeo and Juliet." (Biograph. Split reel. May 21.)—On the same reel with "Percy, the Lady Killer." A poor burlesque on the drama. The Montagues are Italians and the Capulets Irish.

"Out in Happy Hollow." Vitagraph. May 21.)—An entertaining drama. Mississippi loves Dan, a worthless man. She will do anything for him, until finally her faith is shattered when she learns he is a robber. She marries an honorable sheriff. Margaret Gibson, George Cooper and Alfred D. Vosburgh are the principals.

"Dick as an Expressman." (Melies. Split reel. May 21.)—On the same reel with "Heroic Davey." Hardly deserving the name of a comedy. Dick must be an expressman to win his sweetheart. He doesn't make a success of the job.

"Heroic Davey." (Melies. Split reel. May 21.)—On the same reel with "Dick as an Expressman." He wants to win a medal for bravery and he causes a general disturbance before he finally gets it. Some of his attempts are very amusing.

"A Leaf from the Past." (Lubin. Two reels. May 21.)—A drama that is well worked out, but the action becomes tedious in some places as too much of the same thing is shown. The photography is good and the acting and the plot are above the ordinary. Edward J. Peil, Lilie Leslie, Ormi Hawley and Richard Morris are the principals. Wilson and Eva are married. Both have a past which they keep secret from each other. Later they are blackmailed by two thieves, their former associates, mutual confession follows, and all is well.

"Like Father, Like Son." (Melies. May 21.)—A comedy that will amuse all, although the plot is one that is much used. Father won't let his son marry his secretary, and so he discharges her. But he himself falls in love with her successor, and a double wedding results.

"Bunny's Swell Affair." (Vitagraph. May 22.)—John Bunny, Flora Finch and William Shea make up the cast. The adventures of two rivals, an undertaker and a druggist for the hand of a rich widow are quite comical.

"Life's Lottery." (Lubin. May 22.)—The players: Tom Forman, Bert Hadley and Velma Whitman. One of the most pleasant dramas of the week. A dissolute son is sent out West to get a taste of rough life; he returns much the better, and finds that his father's nurse is a poor girl whom he once befriended. They are married.

"Music Hath Charms—Not." (Selig. Split reel. May 22.)—On the same reel with "As Time Rolled On." A poor comedy. The German band causes a great disturbance among the tenants of the tenement. The musicians are sent to jail.

"As Time Rolled On." (Selig. Split reel. May 22.)—On the same reel with "Music Hath Charms—Not." Quite dry, and not humorous at all. The drummer has a foolish experience in a small town.

"The Road to Plaindale." (Biograph. May 23.)—Some of the inconsistencies in this drama strike one as humorous, such as a newspaper being printed in two minutes as the picture would indicate. An elder brother takes the blame of a forgery from off the shoulders of his worthless brother. He is released later through the efforts of his sweetheart.

"The Estrangement." (Selig. May 23.)—A pleasant drama pointing out a good moral. The worthless father leaves home, reforms, and later returns and is the means of starting his two wayward children on the right road.

"Red Riding Hood of the Hills." (Essanay. May 23.)—G. M. Anderson and Marguerite Clayton play opposite in this comedy-drama. Broncho Billy protects a lost girl from his pal, a drunkard. The story has a new introduction which is refreshing.

"A Country Girl." (Lubin. May 23.)—Louise Huff and Edgar Jones are the main characters in this drama. A happily married country girl decides to go to a dance in the city by herself, but the modern dances and their associates do not appeal to her, and she returns to her husband.

"Etta of the Footlights." (Vitagraph. Two reels. May 23.)—Maurice Costello, Charles Kent and Mary Charleson play the important parts. The drama is a convincing one, but contains nothing out of the ordinary. Lord Cecil Wentworth thinks that he can take liberties with Etta, the newly arisen star. She repulses him. Later he finds out how much he underestimated her, and asks for her hand. She gives her consent, and the two live happily with Etta's family.

"The Barrier of Ignorance." (Kalem. Two reels. June 1.)—Unconventionality marks this drama, in that the outcome is different than the regular. While some of the scenes show poor acting, the drama as a whole will gratify. Marin Sais, George Melford, Cleo Ridgeley and Paul Hurst play the leads. The story deals with a mountain romance and how the prevention of marriage for love resulted in misery.

"The Call of the Tribe." (Kalem. Two reels. June 3.)—Just an illustrated story that contains little action, but it is quite engaging. The story deals with an Indian who becomes a doctor, but when his father dies he returns to the tribe to assume its leadership. Art Ortega, Mona Darkfeather, Charles Bartlett and Eva Smith, the popular Western cast, appear.

"Reaping for the Whirlwind." (Kalem. Split reel. June 5.)—On the same reel with "A Trip to Mt. Lowe." A tolerable comedy, but a rather inferior. John E. Brennan and Roth Roland are the only important ones. An actress enables the owner of a country paper to make ends meet for a while, but later they are run out of the town.

"A Trip to Mt. Lowe." (Kalem. Split reel. June 5.)—On the same reel with "Reaping for the Whirlwind." A fine scenic of Mt. Lowe, California.

"The Hour of Danger." (Kalem. June 6.)—The situations introduced here are extraordinary and well produced. The plot is old, but the picture will appeal to most, as it deals with a well known case. Irene Boyle and Robert Ellis are featured. Russell finds that he was wrong in deserting his fiancee for another. The two are united in the finale.

"The Treasure Ship." (Kalem. Two reels. May 25.)—James B. Ross, Alice Hollister, Harry Millarde and Robert Walker are the foremost of the cast. The drama is, as a whole, good and most captivating. The night water scenes are beautiful. The letters that appear in the sub-titles are not discernable from afar. The sory embraces a variety of incidents, some old and some new, and combined they make a desirable picture.

"The Baby Spy." (Selig. Two reels. May 25.)—A civil war story of heart interest. Its only fault is that it contains a little too much padding. Not much fighting appears, but the story is pretty and will entertain young as well as old. Guy Oliver, Bessie Eyton and "Baby" Lillian Wade play the leads. The little daughter of a Northerner overhears the Confederates planning the capture of her father's camp. She copies their message and her mother rides with it to the Union camp, and the day is saved for the Northern army.

Hearst-Selig News Pictorial, No. 25. (Selig. May 25.)—By far the most interesting view in this number is the burning of the Standard oil well at Unionville, N. Y. In some athletics, which took place at Urbana, Ill., the pole vaulting is worthy of notice. Mexican news and minor happenings take up the rest of the reel.

"A Sentimental Burglar." (Vitagraph. May 25.)—Thomas R. Mills, Mary Charleson and Maurice Costello are the main characters. A drama giving the spectator a large variety of scenes. The burglar shields the true lover from the angry husband, for this act the lover helps the burglar. In the end the barrier to true love is removed.

"The Price of Drinks." (Biograph. Split reel. May 25.)—On the same reel with "Widow Muggin's Wedding." These are the foolish yet comical experiences of three tramps, all of whom have a craving for drinks.

"Widow Muggin's Wedding." (Biograph. Split reel. May 25.)—On the same reel with "The Price of Drinks." The experiences of two Irishmen, both after the hand of a rich widow, are not as funny as they are meant to be.

UNIVERSAL PROGRAM

"Willie Walrus and the Baby." (Joker. May 27.)—A William Wolbert comedy, along similar lines to its predecessors. Willie, the detective, is left with a stray baby. Attempts to feed it milk with a sponge will cause considerable humor.

"The Magnets." (Joker. May 30.)—A comedy that is absolutely different. The newlyweds, having scrapped, attempt to leave each other. Wherever they go they meet. The end is reconciliation.

"The Feud." (Powers. Two reels. May 29.)—Cleo Madison is featured. A story of the moonshiners and revenue officers in Mexico that does not convince. Lacking strength in many places. The photography is excellent. Tom betrays the law-breakers to the revenue officers and blames Jack. This starts a feud. At the end of the fight all are killed with the exception of Jack and Margot, his sweetheart.

"A Mexican Warrior." (Imp. May 25.)—A King Baggot and Arline Prètty comedy that is apropos. Just whether King's stunt would work is a matter of opinion. He claims, and attempts to prove, that by enlisting for the "war" in Mexico, he can get away from his wife and so take a vacation. Getting drunk disproves his claim.

"Heart Strings." (Powers. June 5.)—This makes a very pretty drama containing considerable human interest. A girl is disowned for going to a dance. Five years later a reconciliation is effected between the father and daughter through her child.

"The Golden Ladder." (Victor. June 1.)—A J. Warren Kerrigan drama. A heart interest story that brings tears to the eyes at the finale. They are tears of joy, however. Jack goes West and strikes it rich. Some time later he returns in time to save his mother from the poorhouse to which she was being sent by his brother's wife.

"The Stone in the Road." (Rex. May 31.)—The outcome of this drama is a foregone conclusion, but the story is unusually good and pretty. A rich old man doesn't know to whom he will leave his estate. He invites all his relatives to come and see him, and places a large rock in the road. His rich relatives pass it by, but it is removed by a poor farmer who wins the legacy.

"The Joys of a Chaperone." (Frontier. June 4.)—Good comedy at the start, but dragging toward the end. In need of a chaperone for six girls coming to the ranch, the cowboys dress one of their number up as such. He has a good time at first but later is the victim of jealousy.

"Shadowed Lives." (Rex. May 28.)—An appealing and pleasant drama. A worthless brother changes places with his imprisoned brother, who robbed in order to support him. The photography is fair.

"The Dawn of a New Day." (Imp. May 28.)—An excellent vehicle for Ethel Grandin. The story seems true to life and is excellently acted. To save her mother, Ethel marries an old man. Her former lover wagers he can regain her. He succeeds, but the girl, in remorse, returns to the man she really loves, her husband.

"Universal Ike, Jr., in a Battle Royal." (Universal Ike. June 2.)—The new Universal Ike, despite his pigmy size, knocks out a number of professional prize fighters. Electrical connections are responsible.

"Snitz Joins the Force." (Sterling. June 4.)—Featuring Ford Sterling in his favorite rôle of a policeman. Joining the force was easy enough, but when he is sent to catch the notorious leader of a gang, in punishment for making eyes at the captain's girl, it was different. He gets the man, but through no fault of his own.

"His Last Chance." (Imp. Two reels. June 1.)—David Lithgoe, Leah Baird, Charles Eldridge and Hobart Henley are the leading characters. Having gambled his employers' money away Tom is given one more chance to make good. Kidnapping a millionaire, he sees a good chance to get a story for his paper. The butler follows him and kills the captured man in a fight. Tom is thought guilty, but when the butler sees the twin brother of the murdered man, fear brings a confession.

"A Princess for a Day." (Victor. May 29.)—Irene Wallace and Walter Miller are the principals. The story is one of the Far East.

"Disenchantment." (Victor. Two reels. May 22.)—A Florence Lawrence and Matt Moore drama. The main plot cannot be called new, but the interesting manner in which Miss Lawrence and Mr. Moore enact their parts lifts it above the sphere of the commonplace. Flo and her girl friend, like all the other society women, love the wonderful Italian musician. Their sweethearts are heartbroken over their coldness. Flo gets a job in the pianist's house. Matt does the same thing. Disenchantment follows when Flo has to cook his meals.

"The Strenuous Life." (Joker. May 30.)—A very good comedy featuring Cleo Madison. The plot is slightly overworked, but does service yet. A farmer girl and her sweetheart obtain jobs with a motion picture company with disastrous results to the film and director's temper.

"Avenged." (Rex. May 24.)—A Lois Weber and Phillips Smalley drama. Splendid water scenes. Strong story. Silhouette work especially effective. The girl's father is a smuggler and her lover is a police officer. A good fight scene.

"Stolen Glory." (Rex. May 7.)—The plot is unconvincing. A playwright is "shanghaied" and his work stolen. He returns, determined to fight for his rights, but is restrained by the girl he loves in vain.

MUTUAL PROGRAM

"The Stolen Radium." (Majestic. May 29.)—Rather an impossible detective story, and poorly worked out. The thief, after stealing the radium, discovers that he is being pursued. He puts the radium in a bullet and shoots it into a sandbank, but the detective discovers it.

"A Song of the Shore." (Majestic. May 26.)—Frank Bennet, Courtenay Foote and Irene Hunt are the principals. A great musician unintentionally steals a composition from a poor violinist. He discovers the real author and returns it. The scenes are the best of this offering. The ending is weak.

"Three of a Kind." (Royal. May 23.)—A fine comedy of the slapstick variety. Three would-be villians try their best to commit atrocious crimes. Their efforts are sidesplitting.

"The Angel of the Gulch." (Reliance. May 27.)—A touching drama. The minister is unable to reform a Western town, but his little daughter accomplishes this in a pretty way.

"Nell's Eugenic Wedding." (Komic. May 24.)—This comedy is somewhat disgusting in parts, but at other times very humorous. Her father demands that his future son-in-law must be strong. A large number of comical events transpire before the right one wins her.

"For the Sake af Kate." (Reliance. Two reels. May 23.)—Miriam Cooper and Frank Bennet play the leads. This drama is involved and at times hard to understand. It contains a large amount of Western scenery, and is marked by excellent riding. The dissolute son of the sheriff is mistaken for a bandit by the deputy sheriff and locked up. But his innocence is proved and the story ends happily.

"The Fatal Flirtation." (Keystone. May 25.)—Frequent throwing of bricks, pies and other eatables marks this humorous release. Two villians fight for the same girl, but a secretary is her choice and he succeeds in winning her.

"When the Wheels of Justice Clogged." (Thanhouser. May 31.)—A short Western release. The plot is simple but entertaining. The girl's lover robs a bandit of the money he had robbed from her father. He is imprisoned at first, but later the girl obtains his release.

"Jane, the Justice." (Beauty. May 26.)—A humorous offering in which Margarita Fischer as Jane has been elected justice of the peace. She makes a poor one and ends up by marrying one of the prisoners.

Our Mutual Girl No. 19. (Reliance. May 25.)—After visiting Stern's and seeing some of the latest creations in gowns, Margaret goes in search of Ada, the girl she befriended. At the close of the reel she has not come back and her aunt is starting a search for her.

"From the Shadows." (Thanhouser. Two reels. June 2.)—The final point of this drama, that of the characters formerly impersonated by the actor appearing before him is rather vague, or else it is just introduced as a novelty. The busy actor's wife deserts him and their baby. Years later the child becomes a great actress. She returns home with her manager to introduce him to her father, but they find the old man dead.

"The Latent Spark." (Domino. Two reels. June 4.)—There is a good fire scene in the latter part of this production. Tom is against joining the town fire department and he is consequently branded as a coward. But when a fire occurs in the village, Tom is the first on hand and rescues his sweetheart before the fire department arrives. After this he is hailed as a hero.

EXCLUSIVE SUPPLY CORP'N

"A Fight for Freedom." (Solax. Four reels.)—A picture that will please the audience looking for novelty of plot and intrigue; as a story it is highly improbable. It conveys a vivid, but somewhat exaggerated idea of political conditions existing in Russia, and the struggle that the Jews are waging for their freedom. After a lengthy introductory the revolutionists are seen plotting against the governor. They break into the palace and after a long struggle come out victorious.

RIGHT OFF THE REEL

Arrangements have been completed for the New York presentation of "The Escape," D. W. Griffith's latest production. This is a special seven-reel released under the Griffith brand and produced with an exceptionally competent cast, including Blanche Sweet, Mae Marsh, Ralph Lewis, Donald Crisp, Owen Moore, Robert Harron, Jack Pickford and F. A. Turner.

With the completion of "Drifting Hearts," Harry Pollard, of the Beauty brand, has made twenty-one stories for the American Company.

Carlyle Blackwell had a fine reception in his home city of Syracuse, N. Y., on his way to New York. Some one had let the news out and many people met him at the station.

Margarita Fischer had the bad luck to break a beautiful Spanish fan belonging to a member of her company. She has sent it to Spain to have a new inlaid gold support made.

Lule Warrenton, the talented all-round character woman with Henry McRae in Honolulu, writes some interesting letters and states that the whole company is having a good time and are well received everywhere. She says they are making some very unusual pictures for the Universal.

The Indians who work for Frank Montgomery at the Kalem have a couple of houses near the studios. In the yards are pitched several tents. These houses are well kept, for most of the Indians are Hopis or Pueblo Indians, who are scrupulously clean.

Thomas Ricketts, of the American studios, is producing a problem play to be released in July under title of "The Barrier."

On May 20, in New York City, a new theatre was opened at 159th street and Broadway named "The Costello," after the Vitagraph actor, Maurice Costello. Mr. Costello appeared at the opening personally.

"WHOM THE GODS DESTROY"

(Features Ideal—Three Reels)

REVIEWED BY A. DANSON MICHELL

A VERY beautiful picture, featuring Maria Jacobini and released June 5. There are a number of very fine dramatic situations that allow for some very fine work on the part of Miss Jacobini. She is probably best known for her wonderful work in the production of "Joan of Arc."

The photography is nearly perfect. The exteriors, especially the water scenes, are par excellence. Just whether atmospherical conditions are responsible for the beauty of the workmanship or whether it is the tinting, the writer cannot say. The effect, however, is one that harmonizes. So much beauty to be found in the realistic reproductions of water breaking over rocks that it seems peculiar that more companies do not utilize this effect. In this film several scenes showing the water splashing over the beach are used with good result.



THE FIGHT FOR THE STOLEN TREASURE

The story is quite melodramatic in character. Theresa is left an orphan at her father's death and is surrounded by debts. Brown, an avaricious man, and his comrade, Roncory, plan to get even the small estate that remains to the girl. She appeals to her sailor uncle, but he refuses any assistance. He sales away in anger after having refused his aid.

Martin, his mate, is entrusted with a paper to deliver to Theresa when the ship sinks. Arriving ashore, he is met by Brown, who takes the paper away from him. Martin is killed by being pushed over a precipice. The paper contains the secret of some buried treasure.

The secret is also discovered by Rancory. The two villains meet at the hiding place and a fight takes place. Both fall down the well and are killed. Theresa arrives shortly after, having found the paper, and discovers the death of the two men, and the money chest.

HARVARD

Send in your Negative and be convinced that

FILM

Quality and Punctuality is our Motto

CORPORATION

231-233 10th Avenue **New York City**

W. K. HEDWIG, Pres. J. T. REARDON, Sec'y-Treas

Tel. Chelsea 812

Buy Right!

IT doesn't pay to buy and then be dissatisfied.

Perhaps the thing you buy is so important that the whole success of your theatre depends upon it.

We offer to guide you to buy *right.*

Our experts are at your service.

Just fill out the coupon below, and tell us what you contemplate buying and we will make a report on it.

We know the good from the "just as good." We know the technical and practical value of equipment.

Our advice is impartial. We do not buy, or sell, or receive any commissions.

This is simply a SERVICE and AID, conducted in our readers' interests and *free* to them.

Fill in the coupon attached.

USE THE COUPON

or if the coupon space is not sufficient to explain your inquiries, write a letter and attach the coupon, filled out, and mail to

BUYERS' SERVICE DEPT.,
MOTION PICTURE NEWS

220 West 42nd Street, New York City

Buyers' Service Department,
Motion Picture News.

Gentlemen:—

Kindly send me full information, together with information as to where I can buy the following:

.....

.....

Name.....

Address.....

"FAITHFUL UNTO DEATH"

(Eclectic—Four Parts)

REVIEWED BY A. DANSON MICHELL

A STORY of the Franco-Prussian War, replete with thrilling fighting scenes, both distance and hand-to-hand fights. These are the features of the picture. The plot is excellent and unusual, but the splendid charges of the soldiers are directed in a most realistic manner. The film is really in two parts, the cause of Marian's hatred for the Prussians,



THE PRUSSIANS CAPTURE MARIAN

the second the effect of it. The characterization of the roles is done in a careful manner.

When the war breaks out Marian is forced to take her husband's place at the telegraph instrument. In a bloody fight Marteau is killed. The officer who has killed him arrives at the telegraph station some time later badly wounded and Marian nurses him back to life again. On his recovery she learns that he has been responsible for her husband's death. At this point this man passes entirely out of the story.

Marian, knowing the enemy is using the telegraph instruments, taps the wire and "listens in." The messages she takes to the French, and through their means the enemy is badly beaten. After doing this several times she is caught by the Prussians and after a brief trial is sentenced to be shot.

Her little daughter, hearing of this, travels to the palace of the Crown Prince, and after a lot of coaxing secures a pardon, which she carries back to the general. She is too late, however, for her mother had expiated her so-called "crime."

"ON THE VERGE OF WAR"

(101 Bison—Three Reels)

REVIEWED BY PETER MILNE

MANY books have been written and many lectures given on the subject of "animal magnetism" and "mind over matter," but none show to their readers and listeners such a vivid example of hypnotism as this unique drama. Of course the plot, based on this principle, is impossible as an actuality, but the story never fails to hold the interest. The photography is of a high sort, the lighting good, and all considered this a worthy production.

A Mexican spy, commissioned to procure some valuable plans from the enemy, goes to a hypnotist, who puts his daughter in the house to get the papers. As she is unwilling to take them, he uses his hypnotic influence to command her to. Due to his exertions, he dies; the spy gets worthless papers, and the young girl, who is really not the hypnotist's daughter, is married to Freeman, the owner of the plans.

"SHORTY'S TRIP TO MEXICO"

(Broncho—Two Reels)

REVIEWED BY A. DANSON MICHELL

ONE of the "Shorty" series. At the present time when there is so much talk of war with our Southern neighbor, the picture is most apropos. "Shorty," a clever comedian, who is being featured by the New York Motion Picture Corporation in this and other pictures, does some very good horseback riding. His acting is equally adept.

The story is a drama containing many fine points,—the tale of the border smugglers whom Shorty joins in the hopes of getting together sufficient money by this means to marry the girl he loves. The party set out in an automobile. Pretty scenery is utilized for backgrounds. At the last moment Shorty draws back, and jumping into the car drives away over the International border-line to safety.

"BLOOD WILL TELL"

(Essanay—Three Reels)

REVIEWED BY PETER MILNE

A DRAMA of the old Colonial days interwoven with the present time. The picture is another of the General Film Photoplay Masterpieces. Irene Warfield, Francis X. Bushman, Bryant Washburn and E. H. Calvert are the main exponents of the action.

The production is perfect in regard to acting, photography and settings, and the light is unusually good for this brand of picture. The costumes of the old gentry of the Colonial days are gorgeous, and the scenes and rooms of the ancient mansions correspond in every respect with the costumes.

The story itself is not as good as the way it is produced. Towards the end when everything seems to have come out well, Georgia finds that her lover is a direct descendant of the man who had wronged her grandmother; for this reason she commands him to love her.

This act is hardly justifiable, as a man should certainly not be blamed for the faults of his ancestors. Then it may



BRINSMORE PERSUADES GEORGIA TO DESERT HER HUSBAND

fairly be said that reversing the usual practice, almost too much is put in the three reels, so that the main events are at times neglected in order to introduce minor ones which are unimportant.

No story of this period would be complete without its duel and there is a duel in this one, but it is almost over before one has a chance to realize that it is going on, and the duel is an important point in the story. Bitter experience with crotchety censors no doubt influenced the length allowed this really stirring scene.

The picture as a whole is a commendable one, and one that will please almost any audience.

Extraordinary Announcement

We have secured **Mr. Fred Mace** for a series of One Reel Comedies.

Those we have thus far secured would make the Sphinx laugh.

The first release June 1st ***State Rights now selling***

This is a line of goods that every exhibitor should have in his house. It sends the fans away with a smile and with a longing for more.

STATE RIGHTS SOLD

New England sold to Standard Feature Co., of Boston, Mass. Rights for Md., Del., D.C., Va., So. N. J. and Eastern Pa., sold.

Rights for Texas, Oklahoma, Dallas and Arkansas, sold to Texas Corporation, Dallas, Texas (E. T. Peters.)

Rights for New York and Greater New York and Northern N. J.—booked through The University Film, Inc.

State Rights Selling Fast On Those Two Peerless Dramas

"The Counterfeit" and "Thou Shalt Not Steal"

We released them on the 18th and the sales were surprisingly gratifying. These are gripping dramas of two reels each and are wonderful in conception—staging—acting and photography, featuring well known players.

To You Mr. Exhibitor and State-Rights Buyer

We Say we have the goods and we know it. Call at our Executive Office and visit our Projection Room, we always have an operator in attendance and we will be glad to have your verdict. We want to see you anyway and make your acquaintance. The personnel of our departments is made of fellows you would like to know. They have the experience and would be glad to show how to increase your business.

Our Prices Are Right

You can now see your way clear to book features. Booking is fast closing, write now for open time and territory. We have elaborate and very attractive posters.

UNIVERSITY FILM INC.

UNIVERSITY FILM, Inc.

110 West 40th Street *JOS. SULLIVAN, Pres.* **NEW YORK CITY**

CONVENTION REPORTS ARE BRIGHT

An important meeting of the Board of Directors of the Motion Picture Exhibitors' Association of Greater New York was held at their rooms on May 26.

The Exposition Committee reported that practically all the space on the main floor of the Grand Central Palace had been sold. The convention committee reported that over 2,100 applications had been received from every state in the Union for identification cards.

A committee on theatre entertainments was appointed consisting of Mr. Linton, Utica, chairman; Thomas A. Beckett, Saratoga Springs; J. Spiegel, of Warner's Features; Jules Burnstein, of Eclectic Film Company; Moe Striemer, of Theatre Film Company; Cary Wilson, P. R. Schilling, Oswego, N. Y.

G. Gordon McGarry, manager of the Toronto Motion Picture Exposition, addressed the meeting and stated that he had made hotel reservations for forty Toronto exhibitors.

SHOW "LIGHTNING CONDUCTOR" IN CHICAGO

A special invitation performance of "The Lightning Conductor," with Dustin Farnum, will be given at the McVickers Theatre, Chicago, next week. This will be done so that the Western exhibitors and buyers who could not visit New York when the first performance was given at the Comedy Theatre can see the picture.

Owing to the success of this subject, Sawyer, Inc., exclusive distributors of the picture, have made plans for an all-star production in which many novel effects, never before attempted, will be shown. The plans for this production include a trip to Spain, with a complete American producing company, among whom will be several well-known stage stars. The trip will occupy over two months, and two big feature pictures will be made during that time.

NEW POLICY OF WARNER'S

Warner's Features, Inc., have announced a new policy, which is to buy and release certain six-part features so edited and supplied with a double lobby display that the large houses can run them in one night, and the smaller houses can run them as a two-part serial.

The first release of this character was the "Ruby of Destiny" (in six parts), and this is to be followed by Marion Leonard, in a tense drama in six parts entitled "Mother Love." During the month of June, Warner's Features, Inc., will release another six-part feature production entitled "A Born Warrior" and its sequel "Exiled."

Exchanges and Express Companies Clash

Wells-Fargo Fails to "Make Good" $10 Loss by Delay in Film—Talk of Resorting to Courts

Special to THE MOTION PICTURE NEWS

Omaha, Neb., May 27.

HEADS of exchanges in Omaha report considerable trouble with the Wells-Fargo Express Company recently, and are at a loss how to remedy the situation. There is considerable talk of resorting to the courts.

The managers of at least two exchanges have declared their intentions of turning claims over to their attorneys. The trouble lies in the failure to deliver films and in the delay in paying claims, they say.

A case in point was where a certain film was delivered to the company by the Laemmle Film Service Company for shipment to a small theatre in the state. The express company's employes overlooked the film, and as a result the small theatre had to close up for the night.

When the exchange received a check in payment of the month's bill, there was $10 withheld as pay for the one night missed. When a request was made to the express company for the $10 it was promised.

Then another letter contained a refusal. Taking the matter up with the heads of the company, both in Omaha and Chicago, proved of no avail.

The question now is, what can be done? The local managers would welcome, they say, any advice from those who have had experience in such trouble.

The Convention Program Day by Day

Addresses on Topics of National Importance Will Be Delivered—Tuesday Is "Censorship Day"—Program Full of Promise

THE official program of the International Motion Picture Association Convention to be held at the Grand Central Palace, New York City, June 8 to June 13 inclusive, is herewith reprinted. The names of the speakers at the convention will be announced in full next week. The program is commended to exhibitors for the range of subjects to be treated.

Watch for the complete convention program in THE MOTION PICTURE NEWS next week.

Monday, 2-5 p. m.

Opening of Convention.

Appointment of Grievance and Resolutions Committees. The School and the Moving Picture Theatre, the Church and the M. P. Theatre.

The Hygienics of the Picture Theatre.

Tuesday, 10-12 a. m.—2-5 p. m.

Censorship Address by F. P. Howe. Discussion.

The Manufacturer and the Exhibitor.

The Exchange and the Exhibitor.

Uniform charges for regular film service and features.

The entrance of manufacturers and exchange men into the Exhibiting business.

Report of Grievance Committee Discussion.

Wednesday, 10-12 a. m.

Report of Resolutions Committee Discussion.

The Press and Motion Pictures.

The Poster question in all its phases.

Motion Picture Supplies.

2-5 p. m.

The effect of the Multiple Reel on the five and ten-cent show.

The desirability and possibility of controlling the length of programs at various prices of admission.

Adverse Legislation and the best means of combatting it.

Thursday, 10-12 a. m.

Technical questions pertaining to the operation of a picture theatre.

2-5 p. m.

The establishment of a central National Information Bureau for Exhibitors in all parts of the country.

Best method of combining all Exhibitors of the country into one National Organization, and financing of same.

Friday, 10-12 a. m.

Advertising the Motion Picture Theatre.

Souvenirs, country stores, etc.

The exploitation of fake features by irresponsible exchanges and individuals.

2-5 p. m.

Unfinished Business.

Good and Welfare.

Saturday, 10-12 a. m.

Unfinished Business.

2-5 p. m.

Unfinished Business.

COLONIAL ENGAGES STARS

Lionel Barrymore, the former Broadway actor, together with Millicent Evans, Jack Hopkins and Ralph Dean have been engaged by the Colonial Motion Picture Corporation and will be seen in all productions by that company.

The first of these is a six-reel adaptation of "The Seats of the Mighty," by Sir Gilbert Parker.

INCORPORATIONS

Among the latest companies to be formed and registered are the following:

At Albany, N. Y.:

SECOND AVENUE DEVELOPMENT COMPANY, general theatrical and moving pictures, $10,000, Manhattan. Charles Swartz, Mary McCormick and Sarah Cassel, all of New York.

EMPIRE FEATURE FILM COMPANY, motion pictures, $10,000, Manhattan. Lewis Kriger, Lena Kriger, Morris Goldman and one other, all of New York.

HARTIGAN COMEDIES, INC., motion pictures and stereopticon, $3,000, Manhattan. Plunkett C. Hartigan, Louis Burstein and E. Cohn, all of New York.

WHITE HOUSE AMUSEMENT COMPANY, motion pictures and variety shows, $5,000, Brooklyn. A. Cohn, M. Falk, S. Gold, all of Brooklyn.

CORU FILM COMPANY, general motion picture business, $1,000, Yonkers. Jas. S. Watson, Peter A. Lee, Harry Kosch, all of Yonkers.

THE ELEANOR GATES PHOTO PLAY COMPANY, INC., motion pictures, theatrical and phonograph exhibition, $15,000, Manhattan. Eleanore Gates, Fred Moore and Lawrence E. Halpin, all of New York.

THE SIDNEY PHOTO PLAY HOUSE, produce photo plays and manufacturing motion picture films, Sidney, N. Y. Harry M. Levine, Rose Levine and Rebecca Melnick, all of Sidney.

"GENERAL" WAR FEATURE FILM CORPORATION, motion pictures, $50,000. W. Joy Delamater, J. E. Blackford, Frank Lenton, Wm. H. Peterkin, Geo. C. Bonsteel, Frank V. Gifford, New York City.

TENNIS AMUSEMENT CO., INC., Norwich, N. Y., general theatrical and amusement business, $15,000. Peter J. Tennis, Adam Tennis, Peter Karl, Utica, N. Y.

EL NIDO HOLDING CO., INC., Manhattan, theatres, motion picture shows, etc., $10,000. Newman Grossman, Minnie Montheim, Louis Montheim, New York.

FOREMOST FEATURE FILM CORPORATION, Manhattan, motion pictures and theatrical, $5,000. Selig J. Isaacson, Benjamin Bernstein, Jos. Levy, New York.

THE DIPPEL OPERA COMIQUE COMPANY, INC., Manhattan, high-class light opera, theatrical, motion pictures, talking machines, and photography; carry on business with $210,000. Andreas Dippel, Paul Foerster, Jos. F. MacClung.

WESTLAND AMUSEMENT CORPORATION, Manhattan, motion pictures, theatres, roof gardens, etc., $130,000. Jno. A. Highlands, Carl S. Flanders, Nathan A. Smyth, New York.

UNIVERSITY FILM, INC., Manhattan, motion pictures, $10,000. Jos. Sullivan, Chas. L. Brookheim, Arthur L. Rosenberg, New York.

UNION PHOTOPLAY COMPANY, INC., Manhattan, theatrical motion pictures, $100,000. Chas. R. MacAuley, Wm. F. Young, Saul G. Rains.

MUNDT FEATURE FILM CORPORATION, Manhattan, motion pictures, theatrical, etc., $1,000. Raymond L. Knowles, Stanley R. Ketcham, Chas. Mundt.

WILLAT STUDIOS AND LABORATORIES, INC., Manhattan, motion pictures, $500,000. Carl A. Willat, Arthur B. Graham, Jno. P. Phillips.

ROSLYN AMUSEMENT CORPORATION, Brooklyn, motion pictures and theatrical, $1,000. Selig J. Isaacson, Benjamin Barzansky, Joseph Levy, Brooklyn.

PROSPECT OPERATING CORPORATION, Manhattan, manage theatres, motion pictures, etc., $500. Jno. J. Maloney, Philip F. Nash, Maurice Goodman, New York.

PARAMOUNT PICTURES CORPORATION, Manhattan, motion pictures, general photography, printing and publishing; carry on business with $5,000. Wm. W. Hodkinson, New York; Jas. Steele, Pittsburgh; Wm. L. Sherry, New York, and two others.

GENERAL THEATRES CO., Buffalo, $50,000. H. Marsey, 793 Auburn avenue, Buffalo; E. Rubenstein and Ethel Rubenstein, Buffalo.

MASTER WORKS PRODUCTION CO., Manhattan.—$25,000. C. Bell, 588 Fifth avenue, New York; R. C. Aulmann and C. W. Gregg, New York.

CECIL FEATURE CO., $5,000. F. Albrecht, J. W. Cone, C. Spooner Blaney, 126 W. 46th street.

SMALL-HANNY AMUSEMENT CO.—Capital stock $30,000. Directors and subscribers: George F. Hanny, George P. Hall and Francis E. Cornish, of Buffalo.

THE NON FLAMOID CO., INC., Manhattan.—Deal in "non flamoid"; $500,000. J. C. Levine, 220 W. 87th street, New York; G. Von Roemer, New York; F. L. Colwell, Yonkers.

MARK STRAND THEATRE CO., INC., Buffalo.—$10,000. M. H. Mark, Buffalo; E. L. Falk, W. Hays, Buffalo.

MASTER FILMS CORPORATION, Manhattan.—Gen. photographic art and theatrtical business; cap., $50,000. Incorporators: N. E. Hutchens, Canandaigua; C. S. Kendrew, C. H. Hudson, Rochester.

BON-BAY FILM CO., Queens.—$15,000. L. Michaels, 1911 Anthony avenue, Bronx; A. B. Roberts, Swampscott, Mass.; J. N. Pugh, Brooklyn.

PIERROT FILM CO.—$15,000. C. Marks, H. Decker, L. A. Simon, 714 W. 179th street.

DAISY FEATURE FILM CO., Port Chester.—$60,000. S. V. Dowling, F. B. Knowlton, J. McLaren.

At Dover, Del.:

PHOENIX FEATURE FILM CORPORATION, New York.—Capital stock, $25,000; to manufacture, sell and deal in motion picture films of all kinds. Incorporators: Franklin J. Peters, David P. Osborne, both of New York; J. M. Frere, Wilmington, Del.

ROYAL FEATURE FILM CO., Philadelphia.—Capital stock, $10,000; to manufacture, sell and deal in and with films for motion pictures, etc. Incorporators: F. D. Buck, L. H. Lefferts, M. E. Horty, all of Wilmington, Del.

THE INTERNATIONAL FILM WINDING CO., INC.—Manufacture and sale of motion picture films; cap., $100,000. Incorporators: G. W. Dillman, L. H. Lefferts, M. L. Horty, Wilmington, Del.

ITALA FILM CO. OF AMERICA, New York City.—To manufacture and deal in moving picture films; capital stock, $5,000.

At Springfield, Ill.:



LENSES Best Grade Half Price
Regular Half Size New Stereopticon Lenses. Also many other bargains. Write for particulars.
AMUSEMENT SUPPLY CO.
160 E No. Fifth Ave., Chicago.

"NEW FILM FOR OLD"
Films Improved, Cleansed and Softened
Multicolor Film Improving Co., Inc.
15 EAST 26th STREET, NEW YORK
PHILADELPHIA BRANCH 1126 VINE STREET
ALBERT TEITEL PRESIDENT

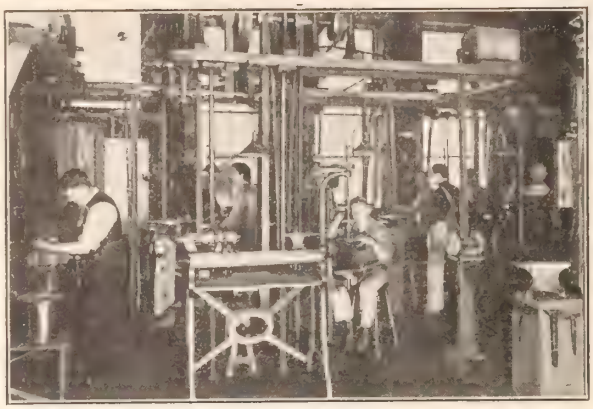
LEA BEL CO.
Features Extraordinary for Illinois
THE MONEY GOD
IN FIVE ACTS
Superlative Sensationalism
Room 912, Schiller Bldg. CHICAGO

RENTERS OF REAL FEATURES
European Feature Film Corp.
J. H. STEINMAN, Mgr.
220 West 42nd Street New York City

BOOK IT
Upton Sinclair's
Terrific and daring story of the stockyards and the packing industry
"The Jungle"
FEATURING
GEORGE NASH
AND
THE AUTHOR
Distributors in Principal Cities of the World
All Star Features Corp.
220 West 42nd St., New York


THE ELEPHANT BRAND
Means Quality
WORLD FILM CORPORATION
130 West 46th St., New York

Pack Your Theatre!
Simple plan; brings CAPACITY business every time. Good for small house, large house, small town, large town, anywhere, any time, any admission price. Especially good for moving picture theatres, also vaudeville. Can be used one to three times a week indefinitely. Dead easy; no ability required. No expense. No premiums. No souvenirs. No goods to buy. Patrons delighted. Results guaranteed. Be first in your town. Write QUICK. F. GRAVER, Manager, Colonial Amusement Co., Jackson, Mich.



Manufacturing Projection Supply House

That's Why We Have

REASONABLE PRICES

Quick Repairs of M. P. Machines and Cameras of All Makes

Edison, Powers, Simplex, Motiograph and Edengraph Machines and Genuine Parts

HENRY MESTRUM, Succ. to **C. B. Kleine**

Established since 1865

385 6th Ave., New York Between W. 23rd and 24th Streets

Big Increase in Motiograph Sales

in spite of the complaint of others that business is dull.

THERE'S A REASON. It is ROCK STEADY, FLICKERLESS PICTURES combined with the MOST EXCELLENT WEARING QUALITIES, a combination to be FOUND IN NO OTHER MACHINE.

There are NO die cast soft metal gears in the MOTIOGRAPH. We use solid steel gears, hardened and ground star and cam, and the best arc lamp and lamphouse that money can buy.

Send for particulars and a list of high class satisfied MOTIOGRAPH USERS and BOOSTERS.

THE ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph Street, Chicago, Ill.

HERE YOU ARE MR. EXHIBITOR !

Good, Live Features; Rip-snorting Comedies and Dignified Scenics

WHAT YOU HAVE BEEN LOOKING FOR

A brand new series of inimitable Fred Mace comedies, all in full single reels. Mr. Mace demonstrates that with greater latitude he can surpass his former highly successful efforts. (*New York and Greater New York*)

ROME OR DEATH

Five Parts

The famous spectacular feature the successful achievement of the great Molinari, producer of

"THE LAST 100 DAYS OF NAPOLEON"

HER LIFE FOR LIBERTY

Three Parts

The three-reel classic; it has received the highest report issued by the National Board. The finished work of Molinari.

Bookings offered for N. Y., Greater N. Y., Pa., N. J., Del., Md., Va., D. of C.

THE BLACK SHIP

A three-reel feature showing the adventures of a courageous young man who unknowingly accepted service on a lunatic ship. A strong love story, a strong picture of home life and an inspiring depiction of the high seas. (*N. Y. and Greater N. Y.*)

THE $1,000,000 PEARL MYSTERY

A successful feature based on the recent jewel mystery of London. Three reels of continuous action and novel developments.

(New York and Greater New York)

TWO TWO-REEL FEATURES WITHOUT AN EQUAL

THE COUNTERFEIT—A strong drama of the West with inspiring American ideals; a four reduced to two reels with a punch in every scene.

THOU SHALT NOT STEAL—Another American subject; vigorous acting and a vigorous subject featuring the new Mary Pickford. No impressionism; simply action and story.

We are booking these two in New York and Greater New York

THE BATTLE OF VERA CRUZ

A timely topical produced by EDWIN F. WEIGLE, of the Chicago Tribune. In 2,000 feet.

Bookings offered—New Jersey and New York

E. & W. TRANSFILM BUREAU

(An International Booking and Sales Agency)

World's Tower Building, 110 West 40th Street NEW YORK CITY

Cable: TRANSFILM **New York Telephone: 2305 Bryant**

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES

Niagara Slide Co., Lockport, N. Y.

ASBESTOS BOOTHS

Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS

Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS

A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS

The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS

(Manufacturers, Dealers and Renters)

American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle, N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES

Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.

Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.
Movie "L" Mfg. Co., 406 Schiller Bldg., Chicago, Ill.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS

Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 103-105 West 37th St., New York.

FEATURE FILMS

Aetna Film Co., Longacre Bldg., New York.
All Star Feature Corp., 220 W. 42nd St., New York.
Anglo-American Film Corp., 126 W. 46th St., New York.
Australasian Films, Ltd., 15 E. 26th St., New York.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 116 W. 40th St., New York.
Cosmofotofilm Co., 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
Films Lloyds, Inc., 220 W. 42nd St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Imperial Motion Picture Co.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Leading Players Film Corp., 126 W. 46th St., New York.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Popular Plays and Players Co., 1600 Broadway, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New York.
Stellar Photoplay Co., 1476 Broadway, New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

LABELS

Every Ready Roll Label Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS

Cushman Motor Works, Lincoln, Neb.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St. Chicago, Ill.
Ernemann, 114 Fifth Ave., New York.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

NOVELTIES

Philip Hano, 806-810 Greenwich St., New York.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York.

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
Celluloses Planchon, Inc., 75 Fifth Ave., New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

RIGHT OFF THE REEL

"The Drug Terror" fell off the second week at the Orpheum Theatre, Milwaukee, and while business was not by any means bad it could not compare with the first week. The Saxe brothers decided not to hold it over a third week as originally planned, but instead booked it in the state through the General Feature Film Company. The first K. & E. feature to be seen in this city was "The Fatal Wedding," which, together with "The Life of Richard Wagner," opens at the Orpheum theatre, May 17. Following these, Frank Cook has secured a list of bookings for the house that will make it Milwaukee's leading 25c photoplay theatre. For week of May 18 he has the Vitagraph show, "A Million Bid" and "Goodness Gracious," and then "Les Miserables" opens an indefinite run the week following.

A complete moving picture outfit was added to the equipment of the Plattville State Normal School this week by V. M. Russell. The machine and equipment was purchased from the General Film Company and Mr. Russell announced that it would be used in teaching the embryo teachers how to teach.

W. M. Burke, owner of the Columbia Theatre at Racine, Wis., will open a new house shortly. The Bijou Theatre at Fond du Lac, Wis., is to be the K. & E. Feature photoplay house of that town. The deal was consummated Thursday by W. F. Wolfberg.

Max Asher and Louise Fazenda play the leading rôles in "Their First Anniversary," a one-reel comedy now being produced by Allen Curtis and his Joker players.

Grace Cunard has been the recipient of a pedigreed white Persian kitten.

At the fourth annual banquet of the Trust Companies of the United States and the members of the American Bankers Association, the Vitagraph two-reel subject, "The Reward of Thrift," was shown in private exhibition.

Clifford Bruce, who has been playing leads with tht Pathé St. Augustine company, has returned to Jersey City and from now on will be working regularly in the Pathé stock company at the main studio. Director Fred Wright, William Riley Hatch and Nell Craig returned with Mr. Bruce.

The Edwin August Feature plays will in future be made at the Balboa studio, Los Angeles, and Mr. August is now affiliated with the Balboa company. He has Hal August and Neva Delorez with him. He is directing and taking the lead in "Their Great Secret," a melodrama from his own pen.

"SWEDE LARSEN"

(Rex—Three Reels)

REVIEWED BY A. DANSON MICHELL

A ROBERT LEONARD-HAZEL BUCKHAM drama along lines absolutely different from anything ever attempted by them before. The story was written by "The Master Pen" and will be released June 4. If Mr. Leonard should leave the stage, or the screen, and never again act, this picture would stand out as perhaps his best recommendation. He has shown that he is one of the best character actors in the business, as well as a clever straight leading man.

Larsen the Swede, the character part played by Mr. Leonard, is a typical one, heavy of face, slow to think, but quick to act, with an inborn love of justice. One can see his brain working out a problem, then the realization following.

He is the foreman of a lumber yard at first, and then seeing that a saloon will pay, he buys out the owner of the one in town, and starts business. He trusts everyone, for "they must either pay or Ay fire 'em" is his motto. Business under this method is very good. Then the gambler and his wife arrive, she being the only white woman in the camp. Larsen loses his heart to her.

The phonograph, if it may be called that, is brought into camp and all enjoy the "music." Visions of what the gambler recalls in hearing the mechanical sounds, are shown in double exposures in the horn of the machine.

An opposition house is started and Larsen is beaten out, for he has made enemies in the rough camp. Lacy, the gambler, is shot, and the girl leaves the camp and goes East. Larsen also goes, but later. He remeets the girl, she playing in a low cabaret show from which he takes her.



A SONG PORTRAYAL IN MOTION PICTURES

Controlled Exclusively by

The Imperial Motion Picture Co., of N. Y., Inc., 1476 Broadway, N. Y.

The Centaur Film Co.

The Oldest Independent Film Manufacturers have the **Largest Commercial Plant** in America. The most up-to-date equipment and an organization second to none.

Printing and Developing in any Quantity

Guarantee Quality—Prices Interesting

THE CENTAUR FILM CO.

Factory and Studio BAYONNE, N. J.

Offices 1600 Broadway, N. Y.

THE DRAMATIC SENSATION OF THE JEWISH STAGE

"THE SLAUGHTER"

By JACOB GORDIN

IN 4 PARTS COPYRIGHTED

FEATURING

Mr. S. Adler **Mme. Kaminskaia**

TERRITORY FOR SALE NOW

VARIETY FEATURE FILM CO.

1482 BROADWAY Bryant 5769 NEW YORK

If you haven't had your

PHANTOSCOPE

yet, you shouldn't blame us. Goodness knows, we are willing enough. *Send for a Catalogue to-day.*

PHANTOSCOPE MFG. CO.

700 Bond Building Washington, D. C.

All Aboard for NEW YORK!

FROM now until MONDAY, JUNE 8th, the minds of all exhibitors in the country will be centered on the great OPEN TRADE CONVENTION AND EXPOSITION to be held in the GRAND CENTRAL PALACE, NEW YORK CITY, under the auspices of the INTERNATIONAL MOTION PICTURE ASSOCIATION and the INDEPENDENT EXHIBITORS OF AMERICA.

NEW YORK IS READY

The most elaborate arrangements have been completed to entertain the visiting hosts, as only New York can. All the leading manufacturers and trades people have contributed to an entertainment program that will make your visit this year a memorable one.

A Clam Bake at Coney Island!

A Moonlight Ride on the Hudson —Cabaret and Tango Dancing!

A Night on the Broadway Roof Gardens!

A Banquet at the Biltmore Hotel!

Grand Farewell Ball—Screen Club Night—Distribution of Costly Souvenirs.

Grand Tango Contests Daily by Photoplayers Exclusively!

100 Sight Seeing Autos Day and Night for Use of Our Guests. That Means You!

No, not all pleasure! Business during business hours!

See convention program on another page.

EVERYBODY WELCOME!

No instructed delegates. All exhibitors and allied tradesmen are entitled to all the privileges of the exposition and convention.

Write at once for IDENTIFICATION CARDS to convention committee

136 Third Avenue, New York City

¶ Notice! If you fail to receive your identification card, come anyhow! Bring your business card. We need you—You need us.

GENERAL

Main Office: 200 Fifth

LIST OF

CITY	*STATE*	*STREET ADDRESS*
ALBANY	NEW YORK	737 BROADWAY
ATLANTA	GEORGIA	RHODES BUILDING
BALTIMORE	MARYLAND	36 SOUTH EUTAW STREET
BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA., CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
CINCINNATI	OHIO	S. E. COR 7TH & WALNUT STREETS
CLEVELAND	OHIO	1022 SUPERIOR AVENUE, N. E.
COLUMBUS	OHIO	26 W. NAGHTEN STREET
DALLAS	TEXAS	2017 COMMERCE STREET
DENVER	COLORADO	1448 CHAMPA STREET
DETROIT	MICHIGAN	71 GRISWOLD STREET
INDIANAPOLIS	INDIANA	24 W. WASHINGTON STREET
KANSAS CITY	MISSOURI	921 WALNUT STREET
LOS ANGELES	CALIFORNIA	822 SO. BROADWAY
MEMPHIS	TENNESSEE	302 MULBERRY STREET
MILWAUKEE	WISCONSIN	220 W. WATER STREET
MINNEAPOLIS	MINNESOTA	909 HENNEPIN AVENUE
MONTREAL	CANADA	243 BLEURY STREET

FILM CO.

Avenue, New York

BRANCHES

CITY	*STATE*	*STREET ADDRESS*
NEW ORLEANS	LOUISIANA	840 UNION STREET
NEW YORK CITY	NEW YORK	440 FOURTH AVENUE
NEW YORK CITY	NEW YORK	71 W. 23RD STREET
NEW YORK CITY	NEW YORK	260 WEST 42ND STREET
OKLAHOMA CITY	OKLAHOMA	211 WEST 2ND STREET
OMAHA	NEBRASKA	208 SOUTH 13TH STREET
PHILADELPHIA	PENNSYLVANIA	1308 VINE STREET
PITTSBURGH	PENNSYLVANIA	119 FOURTH AVENUE
PITTSBURGH	PENNSYLVANIA	436 FOURTH AVENUE
PORTLAND	OREGON	393-5 OAK STREET
ROCHESTER	NEW YORK	501 CENTRAL BUILDING
ST. JOHN	N. B., CANADA	122 GERMAIN STREET
ST. LOUIS	MISSOURI	3610 OLIVE STREET
SALT LAKE CITY	UTAH	260 FLORAL AVENUE
SAN FRANCISCO	CALIFORNIA	138 EDDY STREET
SEATTLE	WASHINGTON	819 THIRD AVENUE
SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	172 KING STREET, WEST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK

RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, MAY 25TH, 1914.

BIOGRAPH. The Price of Drinks, C., 507 15042
Widow Muggin's Wedding, C., 489 .....
EDISON. A Lady of Spirits, C., 1000 15049
KALEM. The Treasure Ship, 2 parts, D., 2000 15043
PATHE. Rastus' Riotous Ride, C., 1000 15045
SELIG. The Baby Spy, 2 parts, D., 1000 15046
Hearst-Selig News Pictorial No. 25, N., 1000 15050
VITAGRAPH. A Sentimental Burglar, D., 1000 15048

TUESDAY, MAY 26TH, 1914.

EDISON. The Mystery of the Amsterdam Diamonds, D., 1000 15051
ESSANAY. Blind Man's Bluff, D., 1000 15052
KLEINE. The Cigarette Maker of Seville, 2 parts, D., 2000.. 15053
LUBIN. The Particular Cowboys, C., 400 15059
For Two Pins, C., 600 .....
MELIES. A Hasty Judgment, C., 1000 15060
PATHE. Making Steel Rails, E., 500 15055
The City of Agra, T., 500
SELIG. The Clock Went Wrong, C., 500 15056
Simp Simpson and the Spirits, C., 500 .....
VITAGRAPH. Cutey's Wife, 2 parts, C., 2000 15057

WEDNESDAY, MAY 27TH, 1914.

EDISON. Lost—A Pair of Shoes, C., 1000 15061
ESSANAY. Pat Casey's Case, C., 1000 15064
LUBIN. The Trunk Mystery, 2 parts, D., 2000 15068
MELIES. In the Days of Guillotine, D., 1000 15070
PATHE. Pathe's Weekly No. 38, 1914, N., 1000 15065
SELIG. Dawn, D., 1000 15067
VITAGRAPH. The Boys of the I. O. U., C., 1000 15066

THURSDAY, MAY 28TH, 1914.

BIOGRAPH. The Science of Crime, 2 parts, D., 1881 15071
ESSANAY. Sophie Starts Something, C., 1000 15073
LUBIN. The Crowning Glory, 2 parts, D., 2000 15074
MELIES. Jack and His Motorcycle, C., 500 15076
Jack's Inheritance, C., 500..
MELIES. Terrible Alternative, 2 parts, D., 1000 15079
SELIG. Hearst-Selig News Pictorial No. 26, N., 1000 15078
VITAGRAPH. Hunger Knows No Law, D., 1000 15077

FRIDAY, MAY 29TH, 1914.

EDISON. The Two Vanrevels, 2 parts, D., 2000 15081
ESSANAY. When the Lightning Struck, 2 parts, D., 2000 15083
KALEM. And the Dance Went On, C., 1000 15085
LUBIN. The Test of Courage, D., 1000 15088
SELIG. Second Childhood, C., 1000 15086
VITAGRAPH. Mr. Bunnyhug Buys a Hat for His Bride, C., 1000 15087

SATURDAY, MAY 30TH, 1914.

BIOGRAPH. A Daring Getaway, D., 997 15097
EDISON. Mother and Wife, D., 1000 15089
ESSANAY. Broncho Billy's Cunning, D., 1000 15090
KALEM. The Coming of Lone Wolf, D., 1000 15096

AT MY HOUSE

LUBIN. A Tango Tragedy, C., 400 15091
Circus Time in Toyland, C., 600 .....
MELIES. The Stolen Formula, 2 parts, D., 2000 15100
PATHE. The War of the Liliputians, 2 parts, C., 2000.... 15092
VITAGRAPH. The Mystery of the Hidden House, 2 parts, D., 2000 15094

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JUNE 1ST, 1914.

BIOGRAPH. Death's Witness, D., 997 15101
EDISON. Conscientious Caroline, C., 1000 15108
KALEM. The Barrier of Ignorance, D., 2000 15102
PATHE. The Bricklayer's Joke, C., 350 15104
Monaco, Arch., 300 .....
SELIG. Adventures of Kathlyn, No. 12, D., 2000 15105
SELIG. Hearst-Selig News Pictorial, No. 27, N., 1000 15109
VITAGRAPH. Miss Raffles, C., 1000 15107

TUESDAY, JUNE 2ND, 1914.

EDISON. With His Hands, D., 1000 15110
ESSANAY. An Angel Unaware, D., 1000 15111
KLEINE. Trapped by Wireless, D., 2000 15112
LUBIN. Summer Love, C., 400. 15118
A Brewerytown Romance, C., 600 .....
MELIES. Peters Loves Work, C., 500 15119
An Unfortunate Idea, C., 500 .....
PATHE. Dogs of War, Mil., 1000 15114
SELIG. The Sheep Runners, D., 1000 15115
VITAGRAPH. The Last Will, D., 2000 15116

WEDNESDAY, JUNE 3RD, 1914.

EDISON. By Parcel Post, C., 1000 15120
ESSANAY. Beans, C., 1000.. 15123
KALEM. The Call of the Tribe, D., 2000 15121
LUBIN. Kiss Me Good Night, C., 2000 15127
MELIES. Maud's Glove, D., 1000 15129
PATHE. Pathe's Weekly, No. 39, 1914, N., 1000 15124
SELIG. The Rummage Sale, C., 1000 15126
VITAGRAPH. Wanted A House, C., 1000 15125

THURSDAY, JUNE 4TH, 1914.

BIOGRAPH. The Idiot, D., 998 15130
ESSANAY. Sophie Pulls a Good One, C., 1000 15131
LUBIN. A Girl of the Cafes, D., 2000 15132
MELIES. A Good Excuse, C., 500 15134
Their First Quarrel, C., 500
MELIES. Pauline's Necklace, D., 2000 15137
SELIG. Hearst-Selig News Pictorial, No. 28, N., 1000 15136
VITAGRAPH. A False Move, C., 1000 15135

FRIDAY, JUNE 5TH, 1914.

EDISON. When the Men Left Town, C., 2000 15139
ESSANAY. The Elder Brother, D., 2000 15141
LUBIN. Blotted Out, D., 1000. 15146
KALEM. Reaping for the Whirlwind, C., 500 15143
A Trip to Mt. Lowe, T., 500 .....

AT MY HOUSE

SELIG. Willie's Haircut, C., 500 15144
His First Ride, C., 500....
VITAGRAPH. The Maid from Sweden, C., 1000 15145

SATURDAY, JUNE 6TH, 1914.

BIOGRAPH. In the Nick of Time, C., 610 15155
Captain Kidd, the Bold, C., 389 .....
EDISON. The Counterfeiters, D., 1000 15147
ESSANAY. Broncho Billy's Duty, D., 1000 15148
KALEM. The hour of Danger, D., 1000 15154
LUBIN. Fire! Fire! C., 400.. 15149
The Female Cop, C., 600.
MELIES. Who is Who? C., 2000 15157
PATHE. The Lost Heir, D., 2000 15150
SELIG. Rose O' My Heart, D., 1000 15156
VITAGRAPH. Too Many Husbands, C., 2000 15152

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, MAY 25TH, 1914.

IMP. A Mexican Warrior, C..
POWERS. When They Grew Jealous and From Interlaken to Brientze, split reel.....
VICTOR. The Sheep Herder, D., 2 reels.....

TUESDAY, MAY 26TH, 1914.

CRYSTAL. Dead Broke and A Change of Complexion, C., split reel .....
GOLD SEAL. Lucille Love, The Girl of Mystery, Series No. 7, D., 2 reels.....
UNIVERSAL IKE. Universal Ike is Kept from Being an Actor, C. .....

WEDNESDAY, MAY 27TH, 1914.

ECLAIR. The Link in the Chain, D., 3 reels.....
JOKER. The Cure, C.....
NESTOR. The Passing of the Beast, D. .....

THURSDAY, MAY 28TH, 1914.

FRONTIER. The Joys of a Chaperon .....
IMP. The Dawn of a New Day, D. .....
REX. Shadowed Lives, D....
STERLING. Hearts and Swords, C., 2 reels.....

FRIDAY, MAY 29TH, 1914.

NESTOR. Captain Bill's Warm Reception, C. .....
POWER. The Feud, D., 2000..
VICTOR. A Princess for a Day, D. .....

SATURDAY, MAY 30TH, 1914.

101 BISON. Cast Adrift in the South Seas, D., 2 reels.....
FRONTIER. Brother for Brother, D. .....
JOKER. The Fatal Letter, C..

SUNDAY, MAY 31ST, 1914.

CRYSTAL. Some Hero, C....
ECLAIR. The Bar Cross Liar, D. .....
REX. The Stone in the Road, D. .....

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JUNE 1ST, 1914.

IMP. His Last Chance, D., 2000
STERLING. Kids, C.....
VICTOR. The Golden Ladder, D. .....

TUESDAY, JUNE 2ND, 1914.

CRYSTAL. Easy Money and A Midnight Supper, split reel..

EDISON



**THE ADVENTURE OF THE MISSING LEGACY

Sixth "Octavius" Story
Featuring Barry O'Moore

Octavius' marvelous ability as a sleuth leads to the discovery of some wonderful clues when the Irish gardener loses his legacy. But the clues all point to the gardener! When he drowns his sorrows in strong drink, he becomes entangled in a clothesline and Octavius, in straightening him out, discovers the legacy tied to the end of the rope.

Released Monday, June 15th



**THE GAP

Featuring Marc MacDermott
Sixth "Man Who Disappeared" Story

Perriton discovers that Carter, the man who has tried to have him discharged, is going to get a big contract by bribery. If Perriton can get Earle, whom Carter has discharged, they can fight Carter and perhaps get the contract. But Earle starts West on the 12.45 before Perriton can catch him. How can he stop him?

Released Tuesday, June 16th

COMING MULTIPLE REEL FEATURES

***THE HAND OF HORROR
In Two Parts. Drama. Friday, June 19th

***THE MAN IN THE STREET.
By Mary Imlay Taylor. In three parts
Drama. Friday, June 26th

COMING SINGLE REEL RELEASES

*A MODERN SAMSON ON THE STEPS
Comedies. Wednesday, June 17th

*IN THE DAYS OF SLAVERY
Drama. Saturday, June 20th

*THE BASKET HABIT
Comedy. Monday, June 22nd

**A FOOLISH AGREEMENT
Drama. Tuesday, June 23rd

*THE MYSTERIOUS PACKAGE ON THE ICE
Comedy and Scenic. Wednesday, June 24th

**DOLLY PLAYS DETECTIVE
Tenth "Dolly" Drama. Saturday, June 27th

**THE REVENGEFUL SERVANT GIRL
Seventh "Wood B. Wedd" Comedy. Monday, June 29th

**THE MYSTERY OF THE FADELESS TINTS
Eighth "Cleek" Drama. Tuesday, June 30th

*One sheet. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.
275 Lakeside Avenue Orange, N. J.

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

GOLD SEAL. Lucille Love—The Girl of Mystery Series No. 8, D., 2000.....
UNIVERSAL IKE. Universal Ike, Jr. .....

WEDNESDAY, JUNE 3RD, 1914.

ECLAIR. The Stirrup Brother, D., 2000 .....
JOKER. Their First Anniversary, C. .....
NESTOR. Children of Fate, D. .....

THURSDAY, JUNE 4TH, 1914.

FRONTIER. The Girl Next Door, C. .....
IMP. No Release.....
REX. The Big Swede, D., 3000
STERLING. Snitz's Luck, C..

FRIDAY, JUNE 5TH, 1914.

NESTOR. Sophie of the Film Series No. 1, C.....
POWERS. Heart Springs, D.
VICTOR. The Doctor's Testimony, D., 2000.....

SATURDAY, JUNE 6TH, 1914.

101 BISON. On the Verge of War, D., 3000.....
JOKER. Not Yet Decided..

SUNDAY, JUNE 7TH, 1914.

ECLAIR. A Marriage for Money and Society at Simpson Center, split reel.....
FRONTIER. The Girl and the Hobo, D. .....
REX. Closed Gates.....

MUTUAL PROGRAM

RELEASES OF THE WEEK

MONDAY, MAY 25TH, 1914.

AMERICAN. The Lost Sermon, D., 2 reels.....
KEYSTONE. Not yet announced
RELIANCE. Our Mutual Girl, No. 19 .....

TUESDAY, MAY 26TH, 1914.

BEAUTY. Jane, the Justice, Farce .....
MAJESTIC. The Song of the Shore, D. .....

AT MY HOUSE

THANHOUSER. Was She Right in Forgiving Him.....

WEDNESDAY, MAY 27TH, 1914.

AMERICAN. Sheltering an Ingrate, D. .....
BRONCHO. The Wharf Rats, D., 2 reels.....
RELIANCE. The Angel of the Gulch, D. .....
DOMINO. The Ambassador's Envoy, D., 2 reels.....
KEYSTONE. Not yet Decided
Mutual Weekly, No. 74....

THURSDAY, MAY 28TH, 1914.
FRIDAY, MAY 29TH, 1914.

KAY-BEE. The Embezzler, D., 2 reels .....
MAJESTIC. The Stolen Radium, D. .....
PRINCESS. A Telephone Strategy .....

SATURDAY, MAY 30TH, 1914.

KEYSTONE. Not yet Decided
RELIANCE. Silent Sandy, D., 2 reels .....
ROYAL. Bombsky and the Bombs, C. .....

SUNDAY, MAY 31ST, 1914.

KOMIC. An Exciting Courtship, C. .....
MAJESTIC. The Soul of Honor, D., 2 reels.....
THANHOUSER. When the Wheels of Justice Clogged, D.

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

MONDAY, JUNE 1ST, 1914.

AMERICAN. Metamorphosis, D., 2000 .....
KEYSTONE. Not Yet Decided
RELIANCE. Our Mutual Girl, No. 20 .....

TUESDAY, JUNE 2ND, 1914.

BEAUTY. Drifting Hearts, D., 1000 .....
MAJESTIC. The Newer Woman, D. .....

AT MY HOUSE

THANHOUSER. From the Shadows, D., 2000.....

WEDNESDAY, JUNE 3RD, 1914.

AMERICAN. A Prince of Bohemia, D., 1000.....
BRONCHO. Shorty's Trip to Mexico, D., 2000.....
RELIANCE. A Pair of Cuffs, D. .....

THURSDAY, JUNE 4TH, 1914.

DOMINO. The Latent Spark, D., 2000 .....
KEYSTONE. Not Yet Announced .....
Mutual Weekly, No. 75....

FRIDAY, JUNE 5TH, 1914.

AMERICAN. Mein Lieber Katrina, C., 1000.....
KAY-BEE. Tennessee, D., 2000 .....
PRINCESS. His Enemy, D...

SATURDAY, JUNE 6TH, 1914.

KEYSTONE. Not Yet Announced .....
RELIANCE. The Rosebush of Memories, D., 2000.....
ROYAL. Tango Troubles, C..

SUNDAY, JUNE 7TH, 1914.

KOMIC. The Last Drink of Whiskey, C. .....
MAJESTIC. The Intruder, D., 2000 .....
THANHOUSER. The Scrub Lady, C. .....

EXCLUSIVE SUPPLY PROGRAM

RELEASES OF THE WEEK

MONDAY, MAY 25TH, 1914.

SOLAX. A Million Dollar Robbery, 4000 .....

WEDNESDAY, MAY 27TH, 1914.

LEWIS PENNANT. Debt of Honor, 3000 .....

FRIDAY, MAY 29TH, 1914.

F. R. A. The Tiger Countess, 3000 .....

HEARD IN THE LOBBIES

The Princess Theatre, on Grand Avenue, St. Louis, one of eight houses controlled by the Associated Theatres Company, has been sold to the Laclede Amusement Co., which was incorporated a week ago by Jas. J. and R. M. Butler with a capital of fifty thousand dollars. The Princess is one of the handsomest theatres in the city and gives a program of high-class vaudeville and motion pictures.

The Favorite Theatre and Airdrome, St. Louis, will celebrate their fifth anniversary in July. Mr. L. G. Hehl says a special program will be given to celebrate the event.

J. Noelker, of Warner's Features Exchange, St. Louis, has been out on a successful selling trip in the interest of his exchange.

G. K. Dubis, proprietor of The Pathé Theatre, 1026 Franklin Avenue, St. Louis, has stopped using the actor-behind-the-screen variety of talking picture, and has increased his program to a six-reel bill. The Pathé is equipped with a $7,200 Wurlitzer Orchestra, uses first-run Mutual, and second-run General films, and changes daily.

Chas. Renzow, manager of the Vandora Theatre, on Cherokee Street, St. Louis, says he will not close his place for the summer season except for the few days necessary for the painters and decorators to give the theatre the annual refurbishing.

Lightning struck the Royal motion-picture theatre, at La Salle, Ill., during a storm recently, and in the fire which followed the theatre was practically wiped out. The loss was estimated at $2,500. The theatre was insured.

Walter J. Reese has bought the Warfield Theatre, 1030 Hastings Street, Detroit, of the Warfield Theatre Company.

The Davidson Theatre, the K. & E. house in Milwaukee, Wis., formerly opens its summer season Sunday, May 24, with photoplays, featuring "Samson" the first week. The house will run at a twenty five-cent admission scale.

Thanhouser's "Dope," with Herman Lieb in the leading role, was shown in Milwaukee recently at five cents at the Saxe houses. The presentation of this picture at such a low admission price caused much comment.

Saxe's Orpheum, Milwaukee, gave "The Fatal Wedding," "Life of Richard Wagner" and Milwaukee's famous man-girl, Cora Anderson, the woman who lived as a man for thirteen years, for 25 cents, with the result that the house was packed all week.

The Gem Theatre, 411 Market Street, Wilmington, Del., has suspended, owing to lack of patronage. J. Newman, the owner, having discontinued business. Efforts are being made to re-open the house.

Benjamin J. Schwartz has bought the interests of David Topkis in the Victoria Theatre, Wilmington, Del., and will conduct the same. Edward Rambinea will continue as manager.

"A Man, A Motor and A Maid" is the title of a unique film shown at the Garden Theatre, recently. It tells the love story of a Detroit Ford automobile salesman, how he sells a farmer a car and wins the farmer's daughter. In the telling of the story the spectator gets an intimate view of the great Ford plant in action—the first time such pictures have been shown. The story also carries the principals to Belle Isle and to other famous spots about Detroit. Miss Mabel Knowlton enacted the heroine in the film play and appeared in person at each presentation of the film.

Manager Harold Edel, of the Strand Theatre, Buffalo, N. Y., journeyed to Olean, Pa., recently. It is rumored that he went to look over the old Havens Theatre in that town with a view of adding this playhouse to the already large list of Mark-Brock houses.

A surprising announcement was made in the fact that Manager M. Schlesinger, of the Academy Theatre, Buffalo, will assume the management of the new Olympic Theatre on Lafayette Square, which opened to the public May 25, with high-class vaudeville and feature photoplays.

Springfield, Ill., has entered the motion-picture production field. Fred L. Vermillion, a local photographer, has purchased one of the latest motion-picture machines and will furnish films for the Pathé company on important events in the Illinois capital. He also expects to film events of importance in the state which are more of a local nature and these pictures will be shown in houses here and other nearby cities. His equipment is complete and he will be able to turn out films within twenty-four hours.

The new picture house on Greensboro avenue, Tuscaloosa, Fla., has been christened "The Belvedere," the $15.00 in gold being won by Mrs. M. S. Gardner and Miss Melissa Wyman, both of whom suggested the name. A large crowd was present, many having to stand in the rear to await their turn to get seats. The program was varied and thoroughly enjoyed by all present.

D. E. Rice, who owns a string of houses in the copper country, went down from his home at Calumet, Michigan, recently and paid Milwaukee exhibitors a visit. He announced that the copper country would send down a big delegation to join the Milwaukee delegates on their trip to New York.

The Virginia Airdome, St. Louis, which is operated in connection with the Virginia Theatre, under the management of B. M. Warner, will be open for the summer season beginning May 25.

The Odeon, St. Louis, which has heretofore been devoted to opera and other high-class musical entertainments, inaugurated a motion picture program May 9.

12" Electric Fans with Wall Brackets
D. C. $7.50 A. C. $9.00
All Guaranteed
CONTINENTAL ELEC. & MFG. CO.
136 Liberty Street New York

The 1920 Model Amusement - All Star Features

EDGAR SELWYN In His Masterpiece **PIERRE OF THE PLAINS**

DUSTIN FARNUM in **SOLDIERS OF FORTUNE**

CHECKERS With THOS. W. ROSS

The Big Special Feature **IN MIZZOURA** A Great Rural Play

PAID IN FULL — Featuring Tully Marshall and a Great Cast

COMING SOON—A GREAT STORY By UPTON SINCLAIR

The World's Best-Known Book **THE JUNGLE**

By Special Arrangement—Our Office Will Book

The Rise and Fall of Napoleon

Managers of New York City and State, Pennsylvania and New England States we invite your bookings.

Managers in New York City and State Arrange Your Bookings

ALL STAR FILM RENTAL CO. No. 110 W. 40th St., New York PHONE, BRYANT 3889

"Flying A" Feature Films — *See Americans First*

"THE OATH OF PIERRE"

Featuring WM. GARWOOD and VIVIAN RICH

A two part drama enacted in primeval forests—FASCINATING—THRILLING—CONVINCING

One, Three and Six Sheet Posters, Photos, Slides and Heralds

Release MONDAY, June 8th, 1914

"AMERICAN BEAUTY"

"NANCY'S HUSBAND"

A Comedy Gem that will Delight. *Release TUESDAY, June 9th, 1914*

"SPARROW OF THE CIRCUS"

Comedy and Tragedy from under the Big Canvas

One and Three Sheet Lithos. *Release WEDNESDAY, June 10th, 1914*

AMERICAN FILM MANUFACTURING CO.

CHICAGO

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

5—11. Metamorphosis, D. 2000
5—13. The Navy Aviator, D.....1000
5—18. Footprints of Mozart, D.....2000
5—20. Beyond the City, D.....2000
5—25. The Lost Sermon, D.....2000
5—27. Sheltering An Ingrate, D.....1000
6— 1. Metamorphosis, D. 2000
6— 3. A Prince of Bohemia, D.....1000
6— 5. Mein Lieber Katrina, C.....1000

APOLLO

5— 3. The Cheese of Police.....

BEAUTY

5—12. Her Heritage, D.....1000
5—19. Courting of Prudence, D.....1000
5—26. Jane, The Justice, D.....1000
6— 2. Drifting Hearts, D.....

BIOGRAPH

5— 9. Under the Skin, D..... 998
5—11. In Fate's Circle, D.....1000
5—14. Her Mother's Weakness, D.....1008
5—16. While the Band Played, C..... 430
Almost An Outrage, C..... 601
6— 1. Death's Witness, D..... 997
6— 4. The Idiot, D..... 998
6— 6. In the Nick of Time, C..... 610
Captain Kidd, the Bold, C..... 389

BIOGRAPH

5—25. The Price of Drinks, C..... 507
Widow Muggin's Wedding, C..... 489
5—28. The Science of Crime, D., 2 parts.1881
5—30. A Daring Getaway, D..... 997

101 BISON

5— 2. The Tragedy of Whispering Creek, D. 2000
5— 9. The Nation's Peril, D.....2000
5—16. The Hills of Silence, D.....3000
5—23. The Triumph of Mind, D.....3000

BRONCHO

5—13. Shorty's Strategy .....
6— 3. Shorty's Trip to Mexico, D.....2000

CRYSTAL

5—10. A Pair of Birds, C.....
5—12. Charlie's New Suit and Their Picnic, C. .....Split reel
5—17. Charlie's Waterloo, C.....
5—19. The Dancing Craze and the Mashers, C. .....Split reel
5—24. Their New Lodger, C.....
5—26. Dead Broke and A Change of Complexion, C. .....Split-reel
5—31. Some Hero, C.....
6— 2. Easy Money and A Midnight Supper .....Split reel

DOMINO

5— 7. The Card Sharps .....
5—14. Forest Vampires .....
5—21. The Fires of Ambition.....
5—28. The Ambassador's Envoy.....
6— 4. The Latent Spark, D.....2000

ECLAIR

5—13. In the Fangs of Jealousy, D.....2000
5—17. Our Daughter, D.....
5—20. In a Persian Garden, D.....2000
5—24. Mother Michael and From Kandy to Colombo .....Split reel
5—27. The Link in the Chain, D.....3000
5—31. The Bar Cross Liar, D.....
6— 3. The Stirrup, D.....2000
6— 7. A Marriage for Money and Society at Simpson Center.....Split reel

EDISON

5— 6. The Lucky Vest, C.....1000
5— 8. The Song of Solomon, D., 2 parts.2000
5— 9. The End of the Umbrella, D.....1000
5—11. Martha's Rebellion, C.....1000
5—12. An Alaskan Interlude, D.....1000
5—13. Andy Plays Cupid, C.....1000
5—15. His Sob Story, D., 2 parts.....2000
5—16. The Coward and the Man, D.....1000
5—18. The Adventure of the Counterfeit Money, C. 1000
5—19. The Light on the Wall, D.....1000
5—20. Seraphina's Love Affair, D..... 600
Three Knaves and a Heathen Chinese, C. 400
5—22. The Southerners, D., 2 parts.....2000
5—23. A Tight Squeeze, D.....1000
5—25. A Lady of Spirits, C.....1000
5—26. The Mystery of the Amsterdam Diamonds, D. 1000
5—27. Lost—A Pair of Shoes, C.....1000
5—29. The Two Vanrevels, D., 2 parts..2000
5—30. Mother and Wife, D.....1000
6— 1. Conscientious Caroline, C.....1000
6— 2. With His Hands, D.....1000
6— 3. By Parcel Post, C.....1000
6— 5. When the Men Left Town, C.....2000
6— 6. The Counterfeiters, D.....1000

ESSANAY

5— 8. The Mystery of Room 643, D.....2000
5— 9. Broncho Billy's Sermon, D.....1000
5—12. In Real Life, C.....1000
5—13. Three Little Powders, C.....1000
5—14. Slippery Slim's Stratagem, C.....1000
5—15. Ashes of Hope, D.....2000
5—16. Broncho Billy's Leap, D.....1000
5—19. The Uneven Balance, D.....1000
5—20. Actor Flnney's Finish, C.....1000
5—21. A Snakeville Romance, C.....1000
5—22. The Voice in the Wilderness, D..2000
5—23. Red Riding Hood of the Hills, D..1000
5—26. Blind Man's Bluff, D.....1000
5—27. Pat Casey's Case, C.....1000
5—28. Sophie Starts Something, C.....1000
5—29. When the Lightning Struck, D....2000
5—30. Broncho Billy's Cunning, D.....1000
6— 2. An Angel Unaware, D.....1000
6— 3. Beans, C. 1000
6— 4. Sophie Pulls a Good One, C.....1000
6— 5. The Elder Brother, D.....2000
6— 6. Broncho Billy's Duty, D.....1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

5— 7. Whistling Hiram, C.....
5— 9. The Outlaw's Daughter, D.....
5—14. Dad's Allowance, C.....
5—21. Johnnie from Jonesboro, C.....
5—23. The Sheriff's Story, D.....
5—29. The Joys of a Chaperon.....
6— 4. The Girl Next Door, C.....
6— 7. The Girl and the Hobo, D.....

GOLD SEAL

5—12. Lucille Love—The Girl of Mystery No. 5, D.....2000
5—19. Lucille Love—The Girl of Mystery No. 6, D.....2000
5—26. Lucille Love—The Girl of Mystery No. 7, D.....2000
6— 2. Lucille Love—The Girl of Mystery No. 8, D.....2000

GR. NO. SPEC.

5— 5. The Monomaniac.....3000
5—19. The Golden Heart.....3000

IMP

5— 4. The Dawn of Romance, D.....
5— 7. Vasco, the Vampire, C.....
5—11. Through the Snow, D.....
With the Burglar's Help, C..... 600
5—12. The Wallflower, C.....1000
5—13. In the Northland, D.....2000
5—14. Madam Coquette, D. 2000
5—14. On the Chessboard of Fate, D....2000
5—18. Beneath the Mask, D.....2000
5—21. Love and a Lottery Ticket, C.....
5—25. A Mexican Warrior.....
5—28. The Dawn of the New Day, C....
6— 1. His Last Chance, D.....2000

JOKER

5— 6. Roll Your Peanut, C.....
5— 9. Schultz, the Barber, C.....
5—13. How Green Saved His Wife, C...
5—16. The Fascinating Eye, C.....
5—20. Their Vacation, C.....
5—24. The Strenuous Life, C.....
5—27. Willy Walrus and The Baby, C...
5—30. The Magnets, C.....
6— 3. Their First Anniversary, C.....

KALEM

5— 1. Stung, C. 500
Dippy's Dream, C..... 500
5— 2. A Secret Crime, D.....1000
5— 4. The Master Rogue, D.....2000
5— 6. The Detective's Sister, D.....2000
5— 8. McBride's Bride, C.....1000
5— 9. The New Medicine Man, D.....1000
5—11. Regeneration, D. 2000
5—13. A Man's Soul, D.....2000
5—15. A Darktown Wooing, C..... 500
The Girl and the Gondolier, C.... 500
5—16. The War Bonnet, D.....1000
5—18. The Fringe on the Glove, D.....2000
5—20. The Redskins and the Renegades, D. 2000
5—22. Tight Shoes, C..... 725
5—23. The Vengeance of the Vaquero, D.1000
5—25. The Treasure Ship, D.....2000
5—27. The Bottled Spider, D.....2000
5—29. And the Dance Went On, C.....1000
5—30. The Coming of Lone Wolf, D....1000
6— 1. The Barrier of Ignorance, D.....2000
6— 3. The Call of the Tribe, D.....2000
6— 5. Reaping for the Whirlwind, C..... 500
A Trip to Mt. Lowe, T..... 500
6— 6. The Hour of Danger, D.....1000

KAY-BEE

5— 1. Love's Sacrifice .....
5— 8. The Substitute .....
5—15. In the Cow Country.....
6— 5. Tennessee, D. 2000

KEYSTONE

5— 4. Caught in the Rain.....
5— 7. The Morning Paper and a Busy Day
5— 9. Suspended Ordeal .....
5—11. Finnegan's Bond .....
5—14. Down on the Farm.....
5—16. Mabel's Nerve .....
5—18. The Water Dog.....
5—21. When Reuben Fooled the Bandits.
5—23. Acres of Alfalfa and Large Birds .....Split-reel
5—25. A Fatal Flirtation .....
5—28. The Alarm .....

KLEINE

5— 5. The Broken Chain, D.....2000
5—12. The Toreador's Romance, D.....2000
5—19. Mystery of the Fast Mail, D.....2000
5—26. The Cigarette Maker of Seville, D.2000
6— 2. Trapped by Wireless, D.....2000

KOMIC

5—10. The Scene of His Crime and a Race for a Bride.....
5—17. The Man in the Couch.....
5—24. Nell's Eugenic Wedding.....
5—31. An Exciting Courtship.....
6— 7. The Last Drink of Whiskey, C..

LUBIN

5— 1. The Getaway, D.....1000
5— 2. He Never Found Out, C.....1000
5— 5. A Blind Business, C..... 400
Casey's Birthday, C..... 500
5— 6. Behind the Footlights, D.....2000
5— 7. When Conscience Calls, D.....2000
5— 8. Vengeance Is Mine, D.....1000
5— 9. Building a Fire, C..... 400
5—15. The Signal, D.....1000
5—16. He Said He Could Act, C.....1000
5—19. He Won a Ranch, C..... 400
Her Horrid Honeymoon, C..... 600
5—20. Love's Long Lane, D.....2000
5—21. A Leaf from the Past, D.....2000

IMPORTANT

Attention is directed to the fact that we have been granted the right and license to import, use and sell to others to be sold or used during the life of the United States Letters Patent No. 610861 (the so-called Goodwin Patent) both AGFA and GEVAERT cinematograph or motion picture film.

This action on our part has been prompted mainly by our desire to relieve our customers of any concern that may have been caused by any claims made in the past or that may be made in the future, to the effect that film purchased from us infringed upon such patent.

We shall continue as heretofore to market AGFA and GEVAERT negative and positive motion picture films which have become famous throughout the world for their superior photographic qualities.

Samples, etc., Furnished Gratis Upon Request.

Raw Film Supply Company

Sole American Agents

15 East 26th Street, New York City

JUST OUT!

The JUNE ISSUE of the

FEATURE FILM DIRECTORY

Complete list of all features and *all* feature film Exchanges

MAILED GRATIS On Request

MEET US AT SPACE 32 NEW YORK EXPOSITION— JUNE 8th to 13th. THE ONLY SLIDE MANUFACTURERS EXHIBITING THERE.

NOVELTY SLIDE CO.

67 West 23rd St. New York

Largest Manufacturers of Slides in the World

LUBIN

Five Releases Each Week

"SUMMER LOVE" Split Comedy.....Tuesday, June 2nd
Very funny farcical story of two courting couples who fall out and fall in again.

"A BREWERYTOWN ROMANCE" Split Comedy.....Tuesday, June 2nd
Awful happenings caused by a girl tangoing with the wrong man.

"KISS ME GOOD NIGHT" 2 Reel Comedy.....Wednesday, June 3rd
A beautiful jilt is beautifully cured of her failing by a modern Petruchio.

"A GIRL OF THE CAFES" 2 Reel Drama.....Thursday, June 4th
A powerful story of how a girl criminal finds a new and happy life with a good husband.

"BLOTTED OUT" Drama.....Friday, June 5th
Very strong drama of the Mexican Insurrection. A loyal wife saves her husband's life. Beautiful Mexican atmosphere.

"FIRE! FIRE!" Split Comedy.....Saturday, June 6th
A screaming farce. A fire laddie's stuttering causes much trouble.

"THE FEMALE COP" Split Comedy.....Saturday, June 6th
Sorrows of an old Suffragette who would be a police officer.

A Comedy every Tuesday, and Saturday	A Two Reel Feature every Wednesday and Thursday	A Drama every Friday

Special Two Reel Features

"THE CHANGELING".....Wednesday, June 10th
"THE LURE OF THE PIT".....Thursday, June 11th
"The STRUGGLE EVERLASTING".....Wednesday, June 17th
"THE HOUSE OF DARKNESS".....Thursday, June 18th

IMPROVED LUBIN POSTERS
By Our Own Staff of Artists
One and Three Sheets with Single and Split Reels. One, Three and Six Sheets with all Multiple Reels.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

RELEASE DATES FOR READY REFERENCE—Continued

5—22. Life's Lottery, D.....1000
5—22. The Country Girl, C.....1000
5—26. The Particular Cowboys, C..... 400
For Two Pins, C..... 600
6— 2. Summer Love, C..... 400
A Brewerytown Romance, C..... 600
6— 3. Kiss Me Good Night, C.....2000
6— 4. A Girl of the Cafes, D.....2000
6— 5. Blotted Out, D.....1000
6— 6. Fire! Fire! C..... 400
The Female Cop, C..... 600

MELIES

5—19. A Good Excuse, C..... 700
Their First Quarrel, C..... 300
5—20. Fifteen Years Later, D.....1000
5—21. Like Father, Like Son, C.....1000
5—23. The Buried Crime, D.....1800
5—26. A Hasty Judgment, C.....1000
5—27. In the Days of Guillotine, D.....1000
5—28. Jack and His Motorcycle, C..... 500
Jack's Inheritance, C..... 500
5—28. Terrible Alternative, D.....2000
5—30. The Stolen Formula, D.....2000
6— 2. Peter Loves Work, C..... 500
An Unfortunate Idea, C..... 500
6— 3. Maude's Glove, D.....1000
6— 4. A Good Excuse, C..... 500
Their First Quarrel, C..... 500
6— 4. Pauline's Necklace, D.....2000
6— 6. Who Is Who? C.....2000

MAJESTIC

5— 1. The Quicksands .....
5— 3. The Body in the Trunk.....
5—10. The Wheels of Destiny.....
5—12. The Miniature Portrait.....
5—17. The Lover's Gift.....
5—19. The Swindlers.....
5—24. The Double Knot.....
5—26. The Song of the Shore.....
5—29. The Stolen Radium.....
5—31. The Soul of Honor.....

NESTOR

5— 6. The Quack, D.....
5— 8. His Strenuous Honeymoon, C.....
5—13. The Siren, D.....
5—15. The Newlyweds' Dilemma, C.....
5—20. The Man Within, D.....
5—22. Could You Bless Her? C.....
5—27. The Passing of the Beast, D.....
5—29. Captain Bill's Warm Reception, C.
6— 3. Children of Fate, D.....
6— 5. Sophie of the Film, Series No. 1, C. .....

PATHE

5— 4. The Man Higher Up, Cart..... 574
Manila, the Capital of the Philippines, T. 387
5— 5. Max, the Lady Killer, C..... 820
A Winter Excursion to the Falls of Taunforsen, Sweden, T..... 200
5— 6. Pathé's Weekly No. 35, 1914, N...1000
5— 7. A Meddler with Fate, D.....2000
5— 9. The Marriage of Cupid, D.....2000
5—11. Hearts Are Trumps, D.....1000
5—12. Wood-Carving and Turning at St. Claude, Ind. 515
The Jerboa, E..... 512
5—13. Pathé's Weekly No. 36, 1914, N..1000
5—14. The Strength of the Week, D.....2000
5—16. The Precious Twins, C.....2000
5—18. Colonel Heeza Liar, Farmer, Cart.1000
5—19. Max's Vacation, C.....1000
5—20. Pathé's Weekly No. 37, 1914, N...1000
5—21. Antony and Cleopatra, D.....2000
5—23. The Conquest of Claire, C.....2000
5—25. Rastus' Riotous Ride, C.....1000
5—26. Making Steel Rails, E..... 500
The City of Agra, T..... 500
5—27. Pathé's Weekly No. 38, 1914, N..1000
5—30. The War of the Lilliputians, C...2000
6— 1. The Bricklayer's Joke, C..... 350
Monaco, Arch. 300
6— 2. Dogs of War, Mil.....1000
6— 3. Pathé's Weekly No. 39, 1914, N..1000
6— 6. The Lost Heir, D.....2000

POWERS

5— 4. Exposing the Handcuff Kings, The Hungry Soldiers, C.....Split reel
5— 8. Stolen Glory, D.....
5—11. The Adventures of Limburger and Scshweitzer, C. .....
5—15. The Transformation of Prudence,D.
5—18. The Count's Infatuation, C.....
5—22. Sisters, D. 1000
5—25. Why They Grew Jealous and From Interlaken to Brientez.Split reel
5—29. The Feud, D.....2000
6— 5. Heart Springs, D.....

PRINCESS

5— 1. Forced to Be Stylish.....
5— 8. Politeness Pays.....
5—15. In Her Sleep.....
5—22. A Circus Romance.....
5—29. A Telephone Strategy.....
6— 5. His Enemy .....

REX

5— 7. Aurora of the North, D.....2000
5—10. The Career of Waterloo Peterson, Fashionable Dances. .....Split-reel
5—14. The Unlawful Trade, D.....
5—17. A Boob There Was, C.....
5—21. The Fox, D.....
5—24. Avenged .....
5—28. Shadowed Lives, D.....1000
5—31. The Stone in the Road, D.....
6— 4. The Big Swede, D.....3000
6— 7. Closed Gates .....

RELIANCE

5— 2. Ashes of the Past.....
5— 4. Our Mutual Girl No. 16.....
5— 6. The Broken Bottle.....
5— 9. The Deputy Sheriff's Star.....
5—11. Our Mutual Girl No. 17.....
5—13. Dad's Outlaws .....
5—15. The Girl in the Shack.....
5—25. Our Mutual Girl No. 19.....
5—27. The Angel of the Gulch.....
5—30. Silent Sandy .....
6— 6. The Rosebush of Memories, D....2000

ROYAL

5— 2. Snookem's Birthday and Fickle Mary Jane.....Split reel
5— 9. Mike Joins the Force.....
5—16. A Boy for a Day and I Should Worry .....Split reel
5—23. Three of a Kind.....
5—30. Bombsky and the Bomb.....
6— 6. Tango Troubles .....

SELIG

5— 1. A Knight of Trouble, C..... 500
The Plot that Failed, C..... 500
5— 2. Little Miss Bountiful, D.....1000
5— 4. The Adventures of Kathlyn No. 10, D., 2 parts.....2000
5— 4. Hearst-Selig News Pictorial No. 19, N. 1000
5— 5. Marrying Gretchen, C..... 500
Doc Yak Bowling, C..... 500
5— 6. The Evil She Did, D.....1000
5— 7. Hearst-Selig News Pictorial No. 20, N. 1000
5— 8. The Mother of Seven, C.....1000
5— 9. Two Girls, D.....1000
5—11. On the Minute, D., 2 parts.....2000
5—11. Hearst-Selig News Pictorial No. 21, N. 1000
5—12. Marian, the Holy Terror, C..... 500
Doc Yak, the Marksman, C..... 500
5—13. A Pair of Stockings, D.....1000
5—14. Hearst-Selig News Pictorial No. 22, N. 1000
5—15. At Last We Are Alone, C.....1000
5—16. Taint of Madness, D.....1000
5—18. The Adventures of Kathlyn, No. 11, D., 2 parts.....2000
5—18. Hearst-Selig News Pictorial No. 23, N. 1000
5—19. A Ticket to Happiness, C.....1000
5—20. Teaching Father a Lesson, C..... 500
A Korean Dance, Dance..... 500
5—21. Hearst-Selig News Pictorial No. 24, N. 1000
5—22. Music Hath Charms, Not, C..... 500
5—23. The Estrangement, D.....1000
5—25. The Baby Spy, D., 2 parts.....2000
Hearst-Selig News Pictorial No. 25, N. 1000
5—26. The Clock Went Wrong, C..... 500
Simp Simpson and the Spirits, C.. 500
5—27. Dawn, D. 1000
5—28. Hearst-Selig News Pictorial No. 26, N. 1000
5—29. Second Childhood, C.....1000
5—30. The Girl Behind the Barrier, D...1000
6— 1. Adventures of Kathlyn No. 12, D.2000
6— 1. Hearst-Selig News Pictorial No. 27, N. 1000
6— 2. The Sheep Runners, D.....1000
6— 3. The Rummage Sale, C.....1000
6— 4. Hearst-Selig News Pictorial No. 28, N. 1000
6— 5. Willie's Haircut, C..... 500
His First Ride, C..... 500
6— 6. Rose O' My Heart, D.....1000

STERLING

6— 1. Kids, C. .....
6— 4. Snitz's Luck, C.....

THANHOUSER

5— 4. Twins and the Stepmother, C....1002
5— 4. A Circumstantial Nurse, D.....1002
5— 7. The Runaway Princess, C.....2204
5—11. The Elevator Man, C..... 860
5—11. The Success of Selfishness, D....1009
5—14. The Vacant Chair, D.....1005
5—14. Why Reginald Reformed, C..... 783
5—18. When the Cat Came Back, C..... 946
5—18. Mrs. Pinkhurst's Proxy, C..... 914
5—21. The Dancer, D.....1987
5—25. The Henpecked Hod Carrier, C.. 882
5—25. The Purse and the Girl, D.....1003
5—28. The Golden Cross, D.....1909
6— 2. From the Shadows, D.....2000
6— 7. The Scrub Lady, C.....

UNIVERSAL IKE

6— 2. Universal Ike Jr., C.....

VICTOR

5— 1. Who's Who, C.....
5— 4. As Fate Willed, D.....2000
5— 8. The Pawns of Destiny, D.....
5—11. The Toilers of the Sea, D.....
5—15. A Million in Pearls, D.....2000
5—18. The Call Back, D.....
5—22. A Disenchantment, D.....2000
5—25. The Sheep Herder, D.....2000
5—29. A Princess for a Day.....
6— 1. The Golden Ladder, D.....
6— 5. The Doctor's Testimony, D.....2000

VITAGRAPH

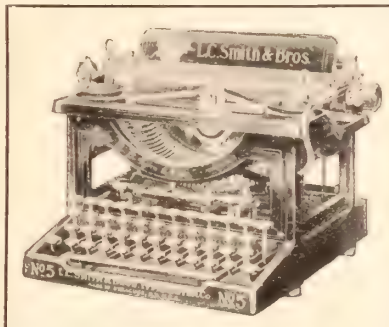
5— 1. Brunco Bill's Visit, C.....1000
5— 2. Mareea, the Half Breed, D.....2000
5— 4. Cupid Versus Money, C.....1000
5— 5. The Old Fire Horse and the New Fire Chief, C.....2000
5— 6. Sandy and Shorty Start Something, C. 1000
5— 7. His Last Call, D.....1000
5— 8. Mr. Bunny in Disguise, C.....1000
5— 9. The Antique Engagement Ring, D.2000
5—11. Miser Murray's Wedding Present, D. 1000
5—12. The Acid Test, D.....2000
5—13. Buddy's First Call, C.....1000
5—14. The Sea-Gull, D.....1000
5—15. Bunny Buys a Harem, C.....1000
5—16. The Countess Veschi's Jewels, D..2000
5—18. Dorothy Danebridge, C.....1000
5—19. Johanna, the Barbarian, D.....2000
5—20. The Adventures of the Rival Undertakers, C. 1000
5—21. Out in Happy Hollow, D.....1000
5—22. Bunny's Swell Affair, C.....1000
5—23. Etta of the Footlights, D.....2000
5—25. A Sentimental Burglar, D.....1000
5—26. Cutey's Wife, C.....2000
5—27. The Boys of the I. O. U., C.....1000
5—28. Hunger Knows No Law, D.....1000
5—29. Mr. Bunnyhug Buys a Hat for His Bride, C. 1000
5—30. The Mystery of The Hidden House, D. 2000
D., 2 parts.....2000
6— 1. Miss Raffles, C.....1000
6— 2. The Last Will, D.....2000
6— 3. Wanted, a House, C.....1000
6— 4. A False Move, C.....1000
6— 5. The Maid from Sweden, C.....1000
6— 6. Too Many Husbands, C.....2000

THE LARGEST FACTORY IN THE WORLD
DEVOTED EXCLUSIVELY TO
Manufacturing Commercial Moving Pictures
Is now open for your inspection and prepared to do your
PERFORATING DEVELOPING PRINTING
ALL WORK GUARANTEED AND ABSOLUTELY PROTECTED
Expert Workmanship
Perfect Cleanliness
Unexcelled Factory Facilities
Prices and Factory Description sent at Your Request
Honest Supervision
Prompt Deliveries
INDUSTRIAL MOVING PICTURE CO.
223-233 West Erie Street WATTERSON R. ROTHACKER, General Manager CHICAGO

Ventilation Cooling Heating



"TYPHOON BLOW-IN SYSTEM" has revolutionized the ventilating problem. You get in front of a desk fan to keep cool, not in back. Apply this common sense and blow the air in.
Don't waste money experimenting with exhaust fans.
The TYPHOON MULTIBLADE BLOWER will force air right through ordinary exhaust fans. Reversed, the air can be exhausted as well.
Our Catalogue N tells how to keep cool in summer and warm in winter.
TYPHOON FAN CO. NEW YORK CITY 1544 BROADWAY



***Write Your Slides** on an L.C. Smith & Bros. Typewriter*

DO YOU KNOW that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card and it looks far better than the scrawling and illegible handwriting that is so often seen.
The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.
Home Office and Factory, Syracuse, N. Y.
New York City Office, 311 Broadway. Branches in all principal cities.

CALEHUFF SUPPLY CO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

Mercury Arc Rectifier
Flame Arc Lamps
Automatic Ticket Registers
Exit Signs
Slide Ink
Carrying Cases
Tickets
Condensers
Pianos
Chairs
Wagner Converters
Spot Lights
Brass and Wood Frames
Ticket Choppers
Asbestos State Booths
Ft. Wayne Compensarcs
Fire Extinguishers
Fire Boxes
Carbons
Cement
Trap Drum Effects

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

WE EQUIP YOUR Theatre Complete

Edison, Powers, Simplex, Motiograph and Edengraph Machines and Genuine Parts.

PHOTO AND POSTER FRAMES
INDIRECT LIGHTING FIXTURES
CURTAINS, SCREENS, ETC.
REBUILT MACHINES

Sold for Cash or Time

Send for Catalog today.

AMUSEMENT SUPPLY CO.
160 E No. Fifth Ave., Chicago.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.



Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.
717 Sycamore St.
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.

Lantern Slide Mat Co.

Manufacturers of

Lantern Slide Mats and Reel Bands

Prompt Service — Prices Right — Best Goods

627 Greenwich Street, New York
General Electric Company Building

Telephone: Spring 8558

LANG'S FILM REELS

THE BEST MADE
14 in. $1.50 10 in. $1.00
CATALOGUE
LANG MFG. WORKS, Olean, N. Y.

LE COURRIER Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50



PAN-AMERICAN FILM MFG. CO.

High Grade Feature Films booked in all parts of the country.

Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.

Kinematograph Weekly

$5.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 *cents*

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS
250A KingstonAve., Brooklyn, N. Y.

BE UP TO DATE

INSTALL CORCORAN TANKS

Get No. 6 Price List

A. J. CORCORAN, Inc.
9½ John Street New York

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.
Incorporated
416-22 WEST 216th STREET
Tel. 7652 Audubon at Broadway, New York

ACME COMMERCIAL FILM CO.

Prices to The Trade
POSITIVE PRINTS .04½ Per Ft.
(In Quantities over 5000 feet)
Above price includes printing, developing, tinting toning and Raw Positive Stock.
Negative Film Developed .01 Per Ft.
Film Titles .08 " "
(Our Special *Title Apparatus* will match any perforation.) All work guaranteed

General Offices
56 East Randolph St. Chicago
Phone Randolph 652

FILM TITLES

6c PER FOOT

POSITIVE PRINTING

5c PER FOOT

1000 feet, 4½c per ft. 5000 feet, 4c per ft.

Satisfaction guaranteed
by our fifteen years' experience

GUNBY BROS., Inc.
145 West 45th Street
NEW YORK CITY

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

WE EQUIP MOTION PICTURE THEATRES COMPLETELY

How Miller Won Success

Miller is a New England exhibitor. His theatre, when he bought it, was run down and unpopular.

Miller is now making money.

He started by getting acquainted.

Then he capitalized that acquaintance by ——

But that is the story.

It will be published in three instalments.

The first will appear in the issue of June 20th.

It is a story for every exhibitor.

It is full of ideas, both unique and profitable.

Every exhibitor in the country should read

"The Story of Miller"

RIGHT OFF THE REEL

The Metropolis Theatre, which has been opened by David V. Picker at 142d street and Third avenue, New York, is equipped with a Radium Gold Fibre screen. Other New York theatres which are to use Radium Gold Fibre Screens are Burland's, at 163d street and Prospect avenue, and the Pictorium, at 941 East 180th street.

William Garwood has been kept quite busy during his short stay at the American, for in five weeks his director has put on five single-reel stories and three two-reelers.

The Pulaski Iron Company, of Eckman, W. Va., have purchased a Power's 6A motion picture projecting machine.

"The Stone in the Road" is the title of a one-reel drama just produced by Mr. and Mrs. Phillips Smalley and their Rex brand company.

Two Power's 6A projecting machines have been purchased by the Virginia Railway and Power Company.

Marguerite Snow and Flo La Badie represented the Thanhouser Company at the Chicago Exhibitors' ball on May 14th. They report a very pleasant trip. A motorboat, automobiles, an airship and horses aided them to make the trip.

A Power's 6A projecting machine has been installed in Hurtig & Seamon's Theatre an 125th street, New York.

Atsco, Inc., 218 West 42d street, New York, announces the sale of a Radium Gold Fibre screen to the Warwick Theatre, Fulton and Jerome avenues, East New York.

Agnes Atherton Childs, formerly with the Lonegan Players, enacts the part of model in the Beauty subject, "Drifting Hearts."

Burton King, of the Usona, while with the Kay-Bee and Broncho companies at Santa Monica, for thirty weeks produced at the rate of nearly sixteen hundred feet of film a week.

Dots and dashes of the Morse telegraphic code, sewn inside of a coat, is the new and novel means of communication between a spy and a girl who supplies him with information, in "On the Verge of War," a two-reel drama just completed by Otis Turner and his Universal special feature company.

The Kismet Film Company, 110 West 40th street, New York, announces that they have equipped their projection room with a Radium Gold Fibre screen, manufactured by Atsco, Inc.

Edna Maison is being featured under the direction of Charles Giblin at the Universal.

Agnes Egan Cobb, manager of Features Ideal and Union Features, 126 West 46th street, New York City, is proud of the following letter, in spite of the "Gentlemen" salutation. We quote an extract that tells the story:

"Features Ideal,
126 West 46th Street,
New York City.

"Gentlemen:

"Have just received the lithographs for 'By Power of Attorney.' In all my experience in the film business I have never seen anything so great. Every sheet, from the one to the nine-sheet, is simply immense. I have shown them to several of the most critical exhibitors and to say that they were greatly pleased with them would put it too mildly.

"Yours with best wishes,
"(Signed) J. WEINBERG,
"for Weinberg's Features."

"The Script," a new monthly magazine of interest to the photoplay authors of the country, makes its first appearance May 15 as the official organ of the Photoplay Author's League. Russell E. Smith, W. M. Ritchey and Marc E. Jones compose the committee delegated to get out the new magazine. It is published in Los Angeles, Cal., by the League.

"The Feud," a two-reel mountain story, is now being put on by Wilfred Lucas and his Gold Seal brand players.

D. W. Griffith is at work at present on an adaptation of one of Edgar Allan Poe's stories. Henry Walthall, Blanche Sweet and Spottiswoode Aitken are in its cast.

Phil Lonergan's two reeler, "The Broken Barrier," is under way under the direction of Edward Morrissey.

"Love and Electricity" is the title of a comedy just being completed by Allan Curtis and his Joker comedy brand company.

Eddie Dillon, comedian for the Majestic brand, has finished a farce comedy called "The Last Drink of Whiskey."

Otis Turner has commenced "By Dots and Dashes," a three-reel war drama. Herbert Rawlinson and Anna Little play the leading roles.

Kathie Fischer, niece of Margarita Fischer, of "American Beauty," will join the Santa Barbara Decoration Day Parade. She will march with the Boys' Band carrying a sabre.

MOVIE "L." MFG. CO.

Producing, Developing and Camera Work

Film Developed and Printed 5c per ft.

Renovating, $1.00 per 1,000 ft.

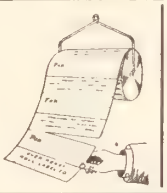
FACTORY:
111 N. CICERO AV.

OFFICE:
406 SCHILLER BLDG.
CHICAGO, ILL.

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEELEY'S PHOTO SUPPLY HOUSE
514-516 Erie Ave. M. P. Dept. RENOVO, PA.



LABELS IN ROLL FORM

Yellow and Red CAUTION and Address Labels.
Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.

Ever-Ready Roll Label Co.
203-7 W. 40th St., New York City

FILM TITLES PRINTING AND DEVELOPING

Give Us a Trial — All Work Guaranteed
Prices Right — Prompt Service

If you have any event that you want photographed we can furnish an expert camera man

STANDARD MOTION PICTURE CO.
Telephone, Randolph 839 5 S. Wabash Ave., Chicago

NIAGARA SLIDES

are just what you need. Sample for 10c. and this advertisement. NIAGARA SLIDE COMPANY, Lockport, N. Y.

JOHN W. MEATH
145 West 45th St., New York
FILMS BOUGHT AND SOLD
Features and Commercials
Any Amount
What Have You? Send List.

FURNITURE & FURNISHINGS
On RENTAL
We equip your settings complete in accordance with your scenario.
WILLIAM BIRNS
103-105 West 37th St.
Phone: Greeley 6255.

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

100°
IN THE SHADE

Sweltering Days! Humid Nights!

Are you prepared to attract the crowds seeking amusement and at the same time respite from the heat?

Fans Must Be Used

To keep your theatre cool and well ventilated. We carry a complete line of cooling and ventilating fans and defy competition on prices.

ATSCO, Inc.
Everything for the Theatre
218 West 42d Street New York City

LIGHTING FIXTURES AT LOW PRICES FOR MOVING PICTURE THEATRES

APPLIED ART AND METALIZING CO.
1328 BROADWAY, NEW YORK CITY


Lucille Love
THE GIRL OF MYSTERY
AN AWE INSPIRING UNIVERSAL IN 15 INSTALLMENTS

WATCH OUR AMERICAN PRODUCTIONS



Five a Week

Tuesday—Single Reel Comedy

Wednesday—Single Reel Drama

Thursday—Single Reel Comedy

Thursday—2 Reel Drama

Saturday—2 Reel Comedy or Drama

AT OUR NEW YORK STUDIOS

We are Producing Some Excellent Comedies

FEATURING

MISS MARIAN SWAYNE
MR. J. LEVERING

in the Leading Roles

TO BE RELEASED THROUGH
THE GENERAL FILM COMPANY



MELIES G BRAND

JUNE 13, 1914 PRICE, 10 CENTS

The Motion Picture News

The fastest growing picture journal

CONVENTION and Censorship NUMBER



VOL. IX NUMBER 23


Lucille Love
THE GIRL OF MYSTERY
FEATURING GRACE CUNARD AND FRANCIS FORD
AN AWE INSPIRING
UNIVERSAL
IN 15 INSTALLMENTS

DAVID GREENEBAUM, Pres. WM. KESSEL, Gen'l Mgr.

MECCA



SIR HUBERT VON HERKOMER, R.A., C.V.O.

NOW READY
FOR
United States and Canada

A HIGHWAYMAN'S HONOR

In 5 Parts

The only feature production with the late

SIR HUBERT VON HERKOMER
Artist and Actor to Kings

An Eighteenth Century Costume Drama Shown before the Royalty of Europe

Picturesque — Artistic — Daring — Sensational

One Three and Six Sheet Lithos Heralds and Photos



THE LAST FILM IN WHICH SIR HUBERT VON HERKOMER APPEARED
(A scene from "A Highwayman's Honor," in which the artist played the part of the old father most effectively).

State Right Buyers Send for Terms and Booklet

MECCA

MECCA FEATURE FILM CO., Inc.
126 W. 46th Street : : : : : New York, N. Y.

THE SHOT HEARD

Never in The Motion Picture Business
Same Interest As That

EPOCHAL

THE PATHÉ

No longer for you, Mr. Exhibitor, news on your screen
read of Great Events in the Newspapers today and see
in your theatre! Behind this great enterprise is the treme

PATHÉ'S

The Best Known, Best Liked, and Most

Day by Day These Daily News Films Will be Rus

NO RED TAPE

From Manufacturer

And the Cost? Less than
Don't Delay, WRITE NO

THE PATHÉ

1 Congress Street,

AROUND THE WORLD!

Has An Announcement Aroused The
Which Has Greeted The

INNOVATION

DAILY NEWS

that is from a week to a month old. The Public can
the Moving Pictures of the same events **The Same Day**
ndous prestige and popularity of

WEEKLY

Widely Seen Films in The World

hed to You as Fast as the Mails Can Carry Them

NO DELAY

to Exhibitor Direct!

the Weekly News Film!
W for Full Information.

DAILY NEWS

Jersey City, N. J.

KAY-BEE

KAY-BEE FEATURES

One two part photoplay a week

Friday Release Day

THOS. H. INCE, Director General

DOMINO WINNERS

One two part photoplay a week

Thursday Release Day

THOS. H. INCE, Director General

BRONCHO HEADLINERS

One two part photoplay a week

Wednesday Release Day

THOS. H. INCE, Director General

KEYSTONE COMEDIES

Three comedies a week

Monday, Wednesday and Saturday Release Days

MACK SENNETT, Director General

KEYSTONE

BRONCHO

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50c. for sets of four; $1.00 for sets of eight.

Thos. H. Ince	Roscoe Arbuckle	Tsuru Aoki	Shorty Hamilton
Mack Sennett	Harry G. Keenan	Roy Laidlaw	Charles Ray
Mabel Normand	Barney Sherry	Clara Williams	Walter Belasco
Charles Chaplin	Richard Stanton	Jay Hunt	Frank Borzage
	Gretchen Lederer	Mildred Harris	Thos. Chatterton
	Margaret Thompson	Leona Hutton	

A set of 8 by 10 Photos of "Keystone Mabel" in four different poses, 50 cents.

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO

SPECIAL ARRANGEMENT WITH
NEW YORK MOTION PICTURE CORPORATION
THOMAS H. INCE
PRESENTS
The Wrath of the Gods
or The Destruction of Sakura-Jima

SIX PARTS

Released June 22

At the Strand Theatre, New York
THE WEEK BEGINNING JUNE 7TH

Bookings Can Be Secured at the Following Exchanges

PACIFIC MUTUAL FILM CORP.,
1929 Second Avenue, Seattle, Wash.

PACIFIC MUTUAL FILM CORP.,
164 Turk Street, San Francisco, Calif.

COLORADO FEATURE FILM CO.,
21 Iron Bldg., Denver, Colo.

MUTUAL FILM CORP.,
1413 Harney Street, Omaha, Neb.

MUTUAL FILM CORP.,
1807 Main Street, Dallas, Texas.

MUTUAL FILM CORP. OF MISSOURI,
9th & Pine Streets, St. Louis, Mo.

CONTINENTAL FEATURE FILM CO.,
340 Carondelet Street, New Orleans, La.

MUTUAL FILM CORP.,
40½ Luckie Street, Atlanta, Ga.

CONTINENTAL FEATURE FILM CO.,
5 South Wabash Ave., Chicago, Ill.

CONTINENTAL FEATURE FILM CO.,
307 Enterprise Bldg., Milwaukee, Wis.

CONTINENTAL FEATURE FILM CO.,
106 Prospect Avenue, Cleveland, Ohio.

CONTINENTAL FEATURE FILM CO.,
420 Penn Avenue, Pittsburgh, Pa.

CONTINENTAL FEATURE FILM CO.,
902 Filbert Street, Philadelphia, Pa.

CONTINENTAL FEATURE FILM CO.,
1106 Boylston Street, Boston, Mass.

MUTUAL FILM CORP.,
423 Ninth Street, Washington, D. C.

MUTUAL FILM CORP.,
71 West 23rd Street, New York City.

WESTERN FILM EXCHANGE,
145 West 45th Street, New York City.

MUTUAL FILM CORP.,
154 St. Catherine St. W., Montreal, Canada.

MUTUAL FILM EXCHANGE,
28 W. Lexington St., Baltimore, Md.

MUTUAL FILM CORP.,
272 Washington St., Buffalo, N. Y.

MUTUAL FILM CO.,
17 Opera Place, Cincinnati, Ohio.

MUTUAL FILM CO.,
Willoughly Bldg., Indianapolis, Ind.

MUTUAL FILM CO.,
Empress Theatre Bldg., Kansas City, Mo.

PACIFIC MUTUAL FILM CORP.,
738 South Olive Street, Los Angeles, Cal.

MUTUAL FILM CORP.,
440 Temple Court, Minneapolis, Minn.

MUTUAL FILM CORP.,
25 Hudson Street, Oklahoma, Okla.

MUTUAL FILM CORP.,
14 McTyre Bldg., Salt Lake City, Utah.

NEW YORK MOTION PICTURE CORP.
Longacre Building
42nd STREET, BROADWAY **NEW YORK**

"30 FAMOUS FEATURES A YEAR"

Daniel Frohman Presents

The Fascinating Stage Favorite

HAZEL DAWN

In The Famous Trans-Continental Comedy-Drama

"ONE OF OUR GIRLS"



HAZEL DAWN, AS "ONE OF OUR GIRLS."



KATE SHIELDS JULIE BY CLAIMING HENRI'S MINIATURE



JULIE CONFESSES HER LOVE TO HENRI.

By The Distinguished Dramatist, Bronson Howard,

A Romance That Closely Interweaves The Interests of Three Mighty Nations.

In four reels. Released, June 10th

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.

Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"

Nicholas Power Co.

OF NEW YORK

OFFICE OF
THE PRESIDENT

June 1, 1914.

Mr. M. P. Exhibitor,
America and Elsewhere.

Dear Friend:

I sincerely hope to have the pleasure of greeting you at our exhibit during the week of The Second International Exposition of the Motion Picture Art, to be held at Grand Central Palace, New York City, June eighth to thirteenth inclusive.

Very truly yours,

Nicholas Power

NP-R.



Meet Me At "407"

Gene Gauntier

of the

GENE GAUNTIER FEATURE PLAYERS

hopes to have the pleasure of meeting her friends, old and new, at Grand Central Palace, during the week of June 8th to 13th.

Thursday, June 11th, is GAUNTIER Day

The original "Colleen Bawn," as Miss Gauntier is affectionately known throughout picturedom, has arranged with her colleague—Jack J. Clark—to entertain you royally on that date.

Recent GAUNTIER Successes

Come Back to Erin
A Daughter of Old Ireland
For Ireland's Sake
The Eye of the Government

STUDIO OF THE **GENE GAUNTIER FEATURE PLAYERS**

515 West 54th Street, New York


IN FIVE REELS
PRODUCED BY LUBIN
"MICHAEL STROGOFF"
A MAMMOTH PRODUCTION WITH
JACOB P. ADLER
A GREAT LINE OF SPECIAL PAPER
THE RIVER AMBLAZE AS THE FUGITIVES ESCAPE BY RAFT
TRADE AND VISITING DELEGATES
THE INITIAL SHOWING OF THIS OUR FIRST RELEASE WILL BE AT THE STRAND THEATRE, 47TH & B'WAY AT 10 A.M. MONDAY JUNE 8, WITH THE STRAND CONCERT ORCHESTRA SEE THE MILLION DOLLAR THEATRE AND THE GREAT PICTURE AT THE SAME TIME-CONVENTION IDENTIFICATION CARD ADMITS YOU
POPULAR PLAYS & PLAYERS INC
HARRY J. COHEN GENERAL MANAGER
MECCA BLDG. 1600 B'WAY. NEW YORK PHONE BRYANT 4016

CRYSTAL BRAND

UNIVERSAL FILMS TRADE MARK

VIVIAN PRESCOTT

THE CRYSTAL GIRL

THE INIMITABLE



QUEEN OF COMEDY



MISS VIVIAN PRESCOTT

THE REFINED



AND CYCLONIC COMEDIENNE

FEATURED EXCLUSIVELY IN

CRYSTAL FILMS

Exhibitors: Get on our mailing list for FREE autographed photographs of our stars and weekly advertising matter that brings business. Address Publicity Department.

CRYSTAL FILM CO.
430 CLAREMONT PARKWAY, N.Y. CITY

State Rights for Sale on MEXICAN WAR Pictures

made under

Special Contract with Gen. VILLA

We have purchased from the Mutual Film Corporation the rights for the entire United States on the amazing series of war pictures photographed under fire in Mexico, and now have these for sale on a states' right basis.

This wonderful feature consists of seven thrilling reels, including not only hundreds of scenes taken during the battles of Torreon, Chihuahua and other famous Mexican fights, but extra scenes showing the tragic early life of General Villa.

This material has never been shown except at the LYRIC THEATRE in NEW YORK, where it drew enthusiastically crowded houses

Prints are ready for immediate delivery.

There will be enormous profits made in State Rights.

We are now ready to consider propositions.

Mexican War Film Corporation

Room No. 1205 71 West 23rd Street, New York

WORLD'S LARGEST
SAWYER INC.
FILM MART
1600 BROADWAY-NEW YORK

WILLIAM ELLIOTT
Presents

Filmdom's Greatest Laugh Success

DUSTIN FARNUM



IN — **Lightning** — *THE* — **Conductor**

SIX GREAT REELS WITH 600 LAUGHS

Picturized by Walter Hal

Endorsed by Press, Public and Filmdom's Severest Critics as a Smashing Hit, at its premier presentation at the Comedy Theatre, New York.

The first BIG FEATURE to carry a laugh through six reels.

Morning Telegraph:	***Moving Picture World:***	***Motion Picture News:***
Seldom, if ever, has a play been more artistically shown or more thoroughly appreciated. The scenes aroused the audience to "Ohs!" and "Ahs!" The acting was of the highest order. The theatre was packed, and it looked more like the presentation of an important opera than the opening of a feature film.	There are many charming bits of scenery in this film, and the list of the performers is a formidable one. * * * It has many really comic situations.	A very marked success. And movie maniacs are still raving over its many novelties. It is far in advance of anything heretofore shown in this field.

The Sort of Posters that Get Business

Two Ones—Two Threes—Two Sixes—One Twenty-four
Heralds, Colored Photos, Slides, Etc.

State Right Buyers There is still choice territory left for responsible people only.

Exhibitors Write or wire us at once, and if your state has not been sold, we will book you direct.

WORLD'S LARGEST

SAWYER INC.

FILM MART

1600 BROADWAY-NEW YORK

THE MILLION DOLLAR FEATURE

JOHN PHILIP SOUSA AND BAND OF 60

DeWolf Hopper	David Belasco	Wilton Lackaye	Bruce McRae
Digby Bell	Augustus Thomas	William Farnum	Julian Eltinge
Raymond Hitchcock	Geo. H. Broadhurst	William Elliott	Henry Woodruff
Frank McIntyre	Burton Holmes	Frederick Perry	Walter Hale
Andrew Mack	J. Hartley Manners	Malcolm Williams	Thos. W. Ross
Maclyn Arbuckle	Geo. V. Hobart	Edward Abeles	William J. Kelley
Irving S. Cobb	Geo. Ade	Brandon Tynan	Frank Reicher
Nat M. Wills	Clay M. Greene	Geo. Nash	Effingham Pinto
Clayton White	Glen McDonough	Edwin Stevens	Morgan Coman
Charles E. Evans	E. W. Presbrey	Joseph Kilgour	Will J. Deming
Frank Lalor	Winchell Smith	George Barnum	William Roselle
John E. Hazzard	John L. Golden	Charles Dow Clark	George Probert
Thos. A. Wise	R. H. Burnside	Frank Croxton	Will Archie
Charles J. Ross	Henry Blossom, Jr.	Neal McCay	Wm. Courtleigh, Jr.
Jos. W. Herbert	Bayard Veiller	Richie Ling	Willard Curtiss
William Sampson	Rupert Hughes	Scott Welsh	E. Ray Goetz
Winsor McKay	Paul Dickey	Glenn Hall	George S. Christie
R. F. Outcault	Max Bendix	Frank Belcher	Stanley Murphy
Hy. Mayer	Silvio Hein	Arthur Aldridge	Robert O'Connor
Ed. Kemble	Irving Berlin	Billee Taylor	Arthur Hurleu
Frank Doane	Harry Williams	John Park	Richard Taber
Hap Ward	John Slavin	John McCloskey	William Conklin
Charles Hopper	Stephen Maley	Denman Maley	Hassard Short

Representing in Brains and Talent the Cream of the Earth.

Representing in Salaries a Figure so Colossal as to be Prohibitive

A FEATURE COMPOSED OF MORE HIGH SALARIED STARS AND CELEBRITIES THAN WERE EVER BEFORE ASSEMBLED IN ANY ONE PICTURE

ALL LAMBS' STAR GAMBOL

IN 3 PARTS

Showing The Lambs at rehearsal, on parade, headed by Sousa's Band, all the humorous and important events while en route, and the *Actual Scenes from their Gambol*

Printed and developed by	Made under the personal direction of
LUBIN	EDWARD ABELES AND BURTON HOLMES

STATE-RIGHT BUYERS You'll have to wire quick. Territory is going fast and is being allotted as applications are received.

EXHIBITORS Wire us immediately, and if your state is not sold we will book you direct.



NOW READY!!!

The feature bang-up to the very minute.
A smashing three reel story with Uncle Sam's Boys right in the limelight.

"SAVED BY THE BOYS IN BLUE"

Full of action from the flag fall to the finish! Excitement for everybody! Thrills by the score! Punch after punch! The pièce de resistance for any programme.

One of the Greatest Emotional Dramas Ever Written

"NELL GWYNNE"

FOUR PARTS

Presenting Nellie Stuart, Australia's leading Emotional Actress, who was paid the highest cash bonus ever before given to any one person to pose for one picture.

"THE CONVICT HERO"

THREE PARTS

A thrilling photoplay of the life and adventures of Rufus Dawes, full of gripping, heart-pulsing scenes. Presenting the Whipping Post and the Fighting Parson. The capture of the ship by the mutinous convicts. The drawing of lots by the starving castaways to see who shall be sacrificed for food.

SIR HENRY IRVING'S
Greatest Drama
THE BELLS
FOUR PARTS
AS PLAYED BY THIS EMINENT ACTOR FOR YEARS

THE
QUEEN OF THE SMUGGLERS
FOUR PARTS
A GRIPPING AND COMPELLING STORY FOUNDED ON FACTS

THE
Bushranger's Bride
THREE PARTS
AN EXCITING AND SENSATIONAL DRAMA OF AUSTRALIA

A Full Line of the Kind of Posters That Get Results

State Right Buyers write or wire for your territory. Responsible people can get right prices and protection.

Exhibitors write or wire, and if your state is not sold we will book you direct.

SAWYER RIGHT--FEATURES RIGHT--PRICES RIGHT



YOU ARE INVITED

to step over to Broadway, corner 48th Street and see the most beautiful projection room in New York—Sawyer's Pompeian Projection Room, with its purple and gold decorations, wistaria ceiling, beautiful fountain and elaborate accommodations. This is but one of the features of the most sumptuous set of offices in New York City. You shouldn't miss this; you can't afford to.

Exhibitors, exchangemen, staterights buyers, producers—Sawyer, Inc., has a word of vital business interest to say to each of you. Sawyer's is the world's largest film mart. Sawyer produces, buys, sells and *markets* pictures. Sawyer holds the exclusive selling rights to the million dollar feature, "The Lambs' Gambol," and to many other features with such a range as to interest every exhibitor and every distributor. Manufacturers, whose pictures are not selling as they should, will do well to consult Sawyer.

Don't forget the address—1600 Broadway. Just a few blocks over from the Exposition. Come and take a comfortable chair in the projection room and let us show you something new.

Cosmofotofilm Co

"Where the real features come from"

We have recently disposed of the following subjects. For open territory communicate with purchasers





"THE HOUSE OF TEMPERLEY" . . . . . London Film Co., Ltd., 5 reels
By SIR A. CONAN DOYLE
To W. W. Hodkinson, 110 West 40th Street, New York

"THE WRECKERS" . . . . . Minerva, 3 reels
"THE CHLOROFORM CLUE" . . . . . Minerva, 3 reels
"WHEN LONDON BURNED" . . . . . Clarendon, 3 reels
"THE PRINCE OF DARKNESS" . . . . . Aquila, 5 reels
To Trans Oceanic Films, Inc., 145 West 45th Street, New York

"A MODERN MEPHISTO" . . . . . Aquila, 6 reels
"VAMPIRES OF THE NIGHT" . . . . . Aquila, 5 reels
To Greene's Feature Photoplays, Inc., 110 West 40th Street, New York

"LT. ROSE AND THE SEALED ORDERS" . . . . . Clarendon, 3 reels
To Italian American Film Co., 1482 Broadway, New York

"THE LEGION OF HONOR" . . . . . Film D'Art, 3 reels
"AT THE CONVENT GATE" . . . . . Clarendon, 3 reels
To Masko Film Co., 145 West 45th Street, New York

"THE PIRATE'S REVENGE" . . . . . Skandinavian, 3 reels
"TRACKED ACROSS THE ATLANTIC" . . . . . Aquila, 4 reels
To Arrow Feature Film Co., 145 West 45th Street, New York

"THE HUMAN WOLVES" . . . . . Aquila, 5 reels
"KING OF THE BEGGARS" . . . . . Aquila, 4 reels
To Feature Photoplay Co., 220 West 42nd Street, New York

"DETECTIVE FINN OF SCOTLAND YARD" . . . . . Regent, 3 reels
"THE GREAT PYTHON ROBBERY" . . . . . Regent, 4 reels
"KING CHARLES" . . . . . Clarendon, 4 reels
To I. S. P. Co., 220 West 42nd Street, New York

"THE BLACK SHIP" . . . . . Skandinavian, 3 reels
To Dragon Features, 110 West 40th Street

COMING

THE W. W. JACOBS' STORIES
"SHE STOOPS TO CONQUER"
"TRILBY"

And Other Great Features of the London Film Co., Ltd.

FOR SALE NOW

"A VULTURE OF GOLD" . . . . . Aquila, 4 reels
"THE PRICE OF BLOOD" . . . . . Aquila, 4 reels
"FACE TO FACE" . . . . . Clarendon, 2 reels
"HEIR TO A MILLION" . . . . . Latium, 3 reels
"THE KING REPENTS" . . . . . Film D'Art, 3 reels
"MARRIED FOR MONEY" . . . . . Film D'Art, 2 reels

New subjects received weekly. If you are in the market for real features communicate with

Cosmofotofilm Co

World's Tower Bldg., 110 West 40th St., New York

SOLE AMERICAN DISTRIBUTORS FOR: PHONE, BRYANT 8126

The London Film Co., Ltd. M. P. Sales Agency, Ltd., London

BOSWORTH INC.

PRODUCTIONS

of

JACK LONDON'S BOOKS

are undoubtedly the most sensational, thrilling, gripping, red blood stories ever filmed.

They are in a class by themselves and in keeping with America's most popular author, Jack London.

Released through PARAMOUNT PICTURES CORPORATION after Sept. 1st.

The variety and originality of these interesting features will make one of the strong supporting pillars of

PARAMOUNT PICTURES

to be the most pre-eminent picture program ever presented.

It is not good policy to let your opposition secure these much talked of popular motion pictures ahead of you.

BOSWORTH, Inc.

640 North Olive Street **Los Angeles, Cala.**

110 West 40th Street, New York City

"36 FAMOUS FEATURES A YEAR"

1914

SEPTEMBER
1914

S	M	T	W	T	F	S
..	..	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	..	..	..
..	..	..	..	..	..	..

代司本月

"Climb Yet a

That line was written by Lao Tzu,
"No matter how high you climb," he
reach, climb yet

That is the principle that will actuate the motives and purposes

Seasons, 1914

FAMOUS PLAYER

DANIEL FROHMAN, CHARLES FROHMAN

"36 FAMOUS FEA

including even a greater array of celebrated stars and famous plays and novels

The distinguished dramatic successes owned and controlled by Charles
tures, interpreted by the greatest stars of the contemporary stage, and presented

Since the early part of 1912 we have been striving constantly to perfect an
of feature films. Today we are fairly satisfied that we have such an organiza-

We thank the trade for its confidence in our past endeavors; we intend to

Beginning September 1st, we will distribute

"36 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

1915

"36 FAMOUS FEATURES A YEAR"

楊吉每匯

Story Higher!"

AUGUST 1915

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	..	..	..	..
..	..	..	..	..	..	..

he ancient Chinese philosopher. said, "no matter what heights you n story higher!"

of the FAMOUS PLAYERS FILM CO. during the next year.

--1915, the

S FILM CO., in association with

and HENRY W. SAVAGE, Inc., will present

TURES A YEAR!"

han we have heretofore released!

Frohman and Henry W. Savage, Inc., will be produced in feature motion pic- with every advantage that can be created or secured.

organization thoroughly equipped for the production of a distinctive program ion. We expect the results of the next year to justify this view.

work very hard indeed to deserve its continued support.

through Paramount Pictures Corporation.

FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

"36 FAMOUS FEATURES A YEAR"



JESSE L. LASKY

announces

The Forthcoming Visualization of the Master Works of the World's Greatest Producers, Authors and Dramatists

INCLUDING

Past and Future Productions of

DAVID BELASCO

The Foremost Successes of

LIEBLER & CO.

Premier Productions of

COHAN & HARRIS

ETC., ETC.

JESSE L. LASKY FEA

LONG ACRE THEATRE



PROCLAMATION

Pledging Our Policy Of Producing Prodigious Plays with Prominent Players. Pointing to our Past Performances as our Permanent and Perennial Program. Persevering in our Purpose to Please the Public and Pursue the Path to Perfectness. ∴ ∴

AT A LATER DATE

Paramount Pictures Corp.

WILL DISTRIBUTE OUR PERFECT PHOTO-PLAYS.

URE PLAY COMPANY

N.Y.C. W. 48TH STREET

SAMUEL GOLDFISH
TREAS. & GEN'L MANAGER

DE MILLE
ENERAL

PARAMOUNT


ADOLF ZUKOR


WM L. SHERRY


FRANK A. GARBUTT


W. W. HODKINSON


CHARLES FROHMAN

GIGANTIC

PARAMOUNT PICTURES

The men with brains, money and experience in the Motion Picture and Theatrical World who have formed a satisfactory alliance (from the manufacturer's, exchange's and exhibitor's standpoint) for the purpose of releasing a real quality program of feature pictures throughout the entire United States.

First release of this program September 1st
Full particulars announced later


DANIEL FROHMAN


EDWIN S. PORTER


RAYMOND PAWLEY


F. A. PAWLEY

PICTURES


JAMES STEELE


HOBART BOSWORTH


SAMUEL GOLDFISH


JESSE L. LASKY

COMBINATION

PARAMOUNT PICTURES

A Program that first of all considers the exhibitors.
A Program that will be nationally advertised from Maine to California.
A Program with two big real quality features each week.
A Program that will cost twice as much to produce as the average one.
A Program that will revolutionize the motion picture industry.
A Program that you must have it you would conduct a real picture theater.

Paramount Pictures Corporation

Temporary Offices: 110 West 40th Street

Telephones: Bryant, 8463 - 8464


DAVID BELASCO


HIRAM ABRAMS


Wm E. SMITH


J. B. CLARK


CECIL DE MILLE

BOSWORTH
INC.

will contribute to the program of the

Paramount Pictures Corporation

a series of spectacular, impressive feature film subjects.

We will select for these subjects powerful stories with unusual possibilities for screen visualization.

We will consistently try to uphold the highest standard possible to attain.

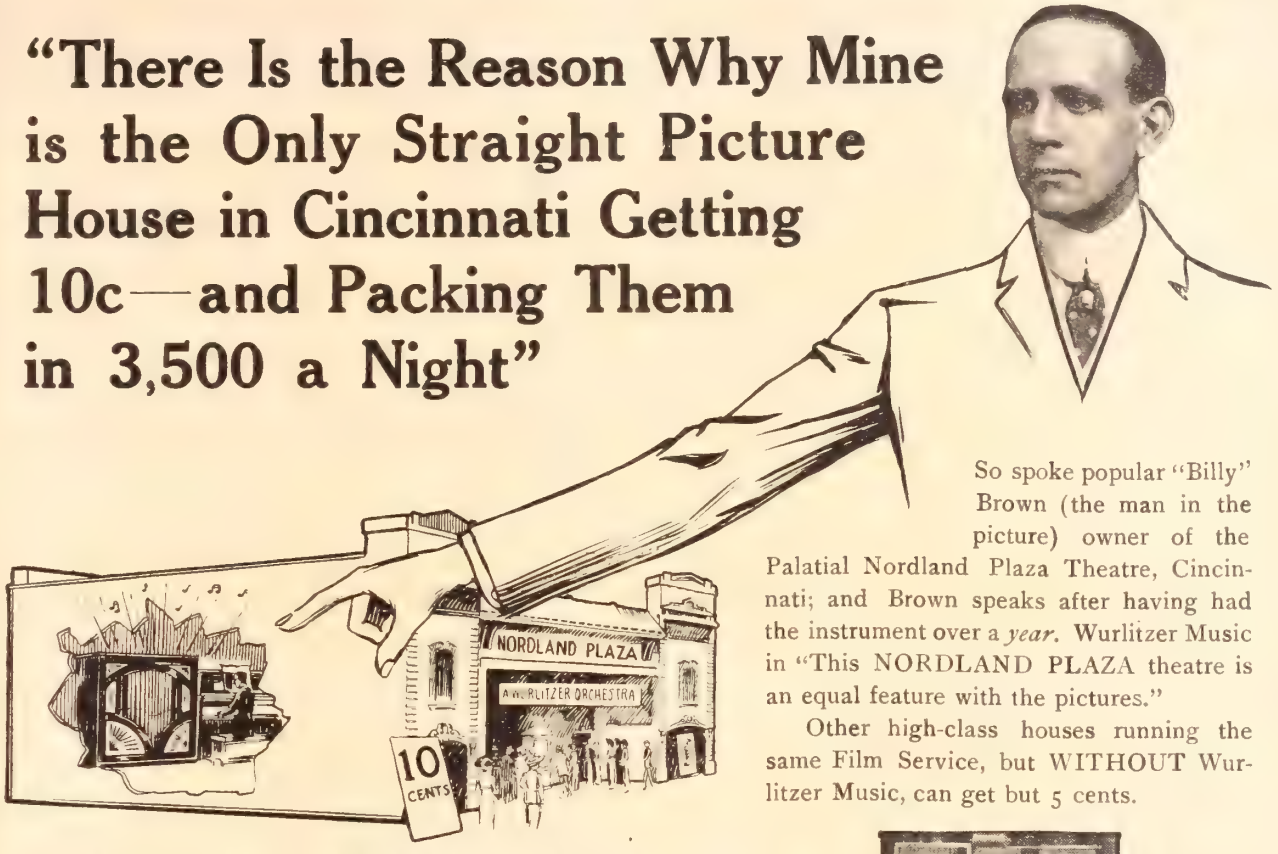
The brightest era of the motion picture art is at hand. We will make every effort to assist its development.

BOSWORTH, Inc.

640 North Olive Street **Los Angeles, Cala.**

110 West 40th Street, New York City

"There Is the Reason Why Mine is the Only Straight Picture House in Cincinnati Getting 10c—and Packing Them in 3,500 a Night"



So spoke popular "Billy" Brown (the man in the picture) owner of the Palatial Nordland Plaza Theatre, Cincinnati; and Brown speaks after having had the instrument over a *year*. Wurlitzer Music in "This NORDLAND PLAZA theatre is an equal feature with the pictures."

Other high-class houses running the same Film Service, but WITHOUT Wurlitzer Music, can get but 5 cents.

IT'S THE WONDERFUL NEW

WURLITZER

Reg. U. S. Pat. Office

ONE MAN ORCHESTRA

HE'S POINTING TO, THAT TURNED THE TRICK

Times have changed. Expenses are greater. Moving Picture Men realize that they've simply got to either "*wake* up" or *close* up; got to get out of the rut; got to offer something EXTRA to get the "crowd." Here's that "something extra"—The Wurlitzer One Man Orchestra.

One Man Plays the Entire Orchestra

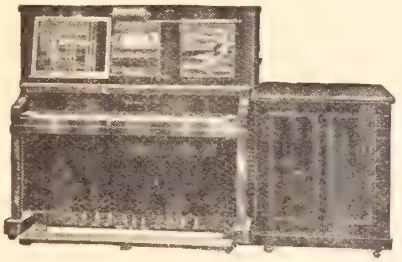
A Wurlitzer One Man Orchestra is entirely controlled by the fingers and feet; subject to lightning change and perfectly timed to all the rapidly shifting scenes of the picture. Plays every kind of Music and every kind of effect. Full Orchestra and Full Brass Band,—Bass Drum, Snare Drum, Church Organ, Cornet, Violin, Bass Viol, Piano, Castanets, Xylophone, Fife, Cymbals, Flute, Chimes, Orchestral Bells, Tambourine, Bag Pipe, Kettle Drum, Cello, Triangle, Ocean's Roar, Choir Quartet Singing, Telephone or Door Bell, Storm, thunder and lightning; moaning of wind; Cat's Yowl, Rooster Crowing, Dog Barking, Rifle Shot, Clatter, Cuckoo, Train Effect, Glass Crashing, Sleigh Bells, Cannon's Roar, Bird Song, Fire Department, Horse Trot, Calf's Cry, Pig's Cry, Lion's Roar, Automobile Horn, Baby's Cry, Door Creak, Indian Tom Tom, Steamboat Whistle, etc., etc.

Write for Interesting, Illustrated Catalogue and Get Posted.

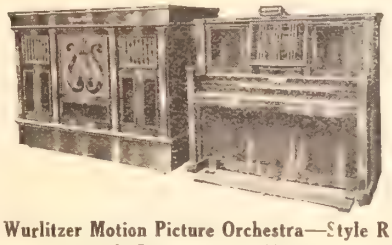
WURLITZER

121 East Fourth Street, Cincinnati, Ohio

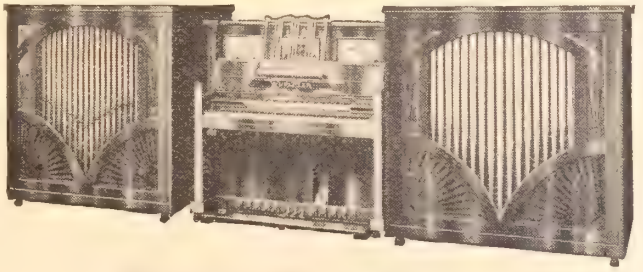
New York City Store:	Chicago Store:	San Francisco Store
113-119 West 40th St.	329-331 So. Wabash Ave.	985 Market St.



Wurlitzer Motion Picture Orchestra—Style F
Small Payments. Write.



Wurlitzer Motion Picture Orchestra—Style R
Small Payments. Write.



Wurlitzer Motion Picture Orchestra—Style H
Small Payments. Write.





COMING JUNE 22

—the most stupendous, most costly motion picture production ever brought out—*nine miles of film involving love, romance and adventure*—

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath—Scenario by Lloyd Lonergan

Thanhouser's Million Dollar Motion Picture Production

Exhibitors: Remember, this startling serial story will appear in the Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe, Buffalo Courier and nearly 200 other leading newspapers starting June 28. The first 2-reel episode will be released to theatres starting June 22. ***Two-reel episodes will be released every week for 23 weeks!*** That means a steady, regular attendance.

Besides, **$10,000 in cash will be paid for the best 100-word solution of the mystery. Don't miss this remarkable attraction. Get in touch with the Syndicate representative at the Mutual Exchange in your locality at once. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.**

SYNDICATE FILM CORPORATION

71 W. 23rd Street, New York City **166 W. Washington Street, Chicago**

or Syndicate Film Corporation representative at any Mutual Exchange in the United States and Canada.

The Thanhouser Three-A-Week

Tuesday, June 9. "Rivalry"—A wonderful two reel production featuring Mignon Anderson, Harry Benham, Morgan Jones and James Cruze.

Sunday, June 14. "The Girl Across The Hall"—A thrilling drama played by Harry Benham, Madeline Fairbanks, Lila Chester, John Lehnberg and Harry Marx.

Thanhouser Film Corporation

Head European Offices: Thanhouser Films, Ltd., London, W. C., England

New Rochelle, N. Y.

Thanhouser releases will continue to be features of the Mutual Program



When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest — Growing — Picture Journal

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume IX June 13, 1914 Number 23

One Organization For All

TO THE EXHIBITORS IN CONVENTION ASSEMBLED AT THE SECOND ANNUAL EXPOSITION OF THE MOTION PICTURE ART AND INDUSTRY—

* * *

Greetings!

YOU are standing on the threshold of what may be made the first *real* convention of exhibitors thus far held and what may also be made the beginning of a *new era* for your own business and for the whole trade of which you are a part.

These are real matters. They are not dreams; they are downright, practical, cash-drawer opportunities. And it is right up to you whether or not they shall be brought into being.

* * *

THIS is an *open* convention. Not a convention already sewed up as to action; not a convention called to elect some one man president for the privilege of voting for whom you are asked to come on and spend a week in New York.

This is an *open* convention—the first ever held in this industry. There are no *instructed* delegates, no prearranged slate, no politics. This is *your* convention. You may be elected president or the man beside you may be.

* * *

BUT these are incidental matters. The great object of the convention is to arrive at the solution of a number of problems which deeply concern *your* daily business, and upon which *your* prosperity is directly dependent.

These problems are greater than personalities. Your organization and your conventions are not designed to give some man a President's job.

Let the officers you *elect* be only those who display their especial fitness for their posts. And when they are elected let them sink their names within the organization. *Only the organization counts, and it only counts insofar as it helps the majority.*

* * *

NEXT month there will be another convention at Dayton. The action taken at that convention will be largely dependent upon what you make this New York convention stand for.

It remains with you to decide whether the silly spectacle of two rival conventions shall be continued—for the sake of the selfish ambitions of a few—and whether the conventions of the future shall be open, real conventions, *your* conventions or simply one-man, snap, political, sham conventions, like the futile state convention held in Ohio in March.

* * *

THE MOTION PICTURE NEWS has a plan for your consideration, and for the consideration of the manufacturer and the distributor.

It is not original with this publication. A number of thoughtful men have had it in mind; in fact, it is but the logical conclusion to any thoughtful consideration of the difficulties which now beset this industry as a whole.

* * *

BRIEFLY, the plan is this: The creation of a National Board of Trade which shall represent equally the three big branches of the industry; namely, the theatre, the exchange and the manufacturer.

The Board shall be in active existence, have salaried executives and shall make recommendations and rulings and conduct campaigns in the interest and for the betterment of the industry.

* * *

THE motion picture industry has arrived at the point which such unity of organization is absolutely imperative. There is not a well-established and successful trade in this country to-day but that has such a body.

And in every instance the creation of this kind of a board has lifted the trade out of more or less business chaos and greatly increased the prosperity of every one of its unit members.

* * *

THAT the motion picture industry should stand so high in magnitude and yet be practically disunited seems almost incomprehensible.

It is simply due to the selling power of the motion picture, to the wonderful elasticity of use, to the almost universal hold it has upon the millions of the world's population.

The growth of the industry has been inevitable; but now a secure foundation is demanded.

The same standardization that other businesses have is imperative.

* * *

IN every trade there are three component parts—the manufacturer, jobber and retailer. In the motion picture industry these branches are represented respectively by the producer, the exchange and the exhibitor. These are necessarily interwoven.

In every trade successful and smooth operation has only been established by *co-operation*—co-operation *within* each branch, and co-operation *between* all three.

* * *

YOU may take any problem now confronting you as an exhibitor—price of admission, change of program, price of program, posters, disastrous competition, etc.—or the broader, graver problem of censorship, and you will find but one solution—*co-operation.*

And then you will find that the co-operation is not confined by any means to exhibitor co-operation. It goes on and just as inevitably it embraces the exchange and the manufacturer. Co-operation *throughout* the trade is demanded.

No objection will be raised to the desirability of co-operation—none can be—nor to its realization through the offices of some such body as a Board of Trade. But the same voice will be raised as in the history of every other business:

"That's all very fine; but it can't be done."

* * *

IT CAN BE DONE. IT HAS BEEN DONE.

There have been businesses, notably those in which patent processes played a leading part, so disorganized that manufacturers put men with shotguns at their factory doors to keep out spies employed by their competitors.

Men spent most of their time watching and wondering about the other fellow. Big fees were spent in legal fights. Everybody tried to pull down everybody else's business.

Then, in each instance, a few leaders would patiently begin the task of organization. Others said it could not be done, but it *was* done. Civil warfare was made to cease, and through a board of trade they joined interests and warred instead upon their common enemy—the foreign markets, the invader, the unscrupulous and unsafe house, the cut-rate dealer, the grafting legislature, the detractor in the public press, etc.

* * *

THAT valuable maxim of minding one's own business was put into effect, and they let an efficient Board of Trade mind their common business interests for them; so that success in full measure was wrought out of chaos that promised disaster.

In every live business there is manufacturer-jobber dealer co-operation, *business* co-operation to the benefit of all concerned. There is none in the motion picture business to-day; but there *must* be. A Board of Trade cannot effect this, but it can suggest means and show how it can be effected.

A BOARD of Trade can be a censorship board in itself—as a matter of fact could you have a better one from every standard?—as it could support and assist the present National Board of Censorship.

A Board of Trade can fight adverse legislation, Federal, state and local. Where censorship, or Sunday closing or any form of oppression threatens the exhibitor in one town, he can, through a Board of Trade, swing the strength of the entire industry to his cause, instead of combating it unsuccessfully with his own slender resources.

* * *

A BOARD of Trade can maintain a campaign of publicity through the magazines and newspapers in support of motion pictures and motion picture theatres and against their detractors. Again, consider the political power possessed by an organization of twenty thousand exhibitors, with practically every individual a man of standing and business influence in his community—consider this power politically if it were organized compactly and wielded intelligently by a Board of Trade.

To-day this power is utterly wasted.

A Board of Trade could eliminate from the ranks of the manufacturer the irresponsible producer who fattens upon the industry to its detriment and from the exhibiting body the cut-throat competitor. It could standardize prices, posters, programs and credit.

How else, in fact, can admission price be standardized except by this joint action? And does not every exhibitor and every manufacturer realize that if admission prices are not made adequate and standard, then the whole industry rests upon a foundation that cannot, will not, endure?

* * *

TO-DAY there is no action for the betterment of the industry except of a spasmodic and ineffectual character. Evils are decried but nothing is done. Even with censorship, though its menace is freely admitted, there is no concerted action by the manufacturers, and no action of any kind by the exhibitor.

The objects which are desired by the great majority in this industry can be accomplished by an efficient Board of Trade. It is perfectly possible.

* * *

THIS industry is too big to-day for personalities, or for separate and warring factions.

The idea of an exhibitors' association, dominated by one man and carried about by him in his pocket to be delivered as he chooses, is too utterly absurd.

Let us have an organization which will be so busy with practical business problems—and there are many—of the whole industry that politics will be forgotten.

Let it be just such an organization as every individual business demands for its money-making, permanent success.

And above all let the first step—and let it be a long step—be taken *now* at this *open* convention.

Let it be a get-together convention.

The result then—and only then—will be *concerted prosperity.*

W. A. J.

OFFICIAL PROGRAM
ANNUAL TRADE CONVENTION
Under the Auspices of
The International Motion Picture Association
Grand Central Palace, New York City
JUNE 8 *to* JUNE 13

MONDAY
2 P.M.—5 P.M.

Opening of the Exposition by President Wilson. "Star-Spangled Banner," sung by Alma Gluck, Metropolitan Opera House.

Opening of the Convention—Address of Welcome by Marcus M. Marks, President of the Borough of Manhattan.

Appointment of Grievance and Resolution Committees.

"The School and the Motion Picture Theatre."
Address by Dr. Albert Shiels, of the New York Department of Education.

"The Church and the Motion Picture Theatre."
Address by the Rev. Dr. William Carter.
Address by David Belasco.
Address by Adolph Zukor, President, Famous Players Film Company.

TUESDAY
10 A.M.—12 Noon

"Censorship."
Address by Frederick P. Howe, Director of the People's Institute; Head of the National Board of Censorship.

2 P.M.—5 P.M.

"The Manufacturer and the Exhibitor."
Address by J. Stuart Blackton, of the Vitagraph Company of America.

"The Exchange and the Exhibitor."
Address by Edward M. Saunders, Exchange Manager, Universal Film Manufacturing Company.

"Uniform Charge for Regular Film Service and Features."

"The Entrance of Manufacturers and Exchange Men into the Exhibiting Business."

Report of Grievance Committee. Discussion.

5 P.M.

Sight-seeing Trip to Coney Island. Clambake at Brighton Beach Hotel. Tour of the Amusement Resorts.

WEDNESDAY
10 A.M.—12 Noon

Report of Resolutions Committee. Discussion.

"The Press and Motion Pictures."
Address by W. Stephen Bush.

"The Poster Question in All Its Phases."
Address by Joseph Brandt, of the Universal Film Manufacturing Company.

"Motion Picture Supplies."

2 P.M.—5 P.M.

"The Effect of the Multiple on the Five and Ten-Cent Show.

"The Desirability and Possibility of Controlling the Length of Programs at Various Prices of Admission."

"Adverse Legislation and the Best Means of Combating It."

7.30 P.M.

Exhibitors' Night at the Broadway Roof Garden.

THURSDAY
10 A.M.—12 Noon

Technical Questions Pertaining to the Operation of a Picture Theatre.

"Projection Machines."
Address by Nicholas Power, President of the Nicholas Power Company.

"Screens."
Address by F. J. Rembush.

"Projection."
Address by Frank H. Richardson.

2 P.M.—5 P.M.

"Best Method of Combining All Exhibitors into One National Organization, and of Financing the Same."
Address by Jacob William Binder.

"The Establishment of a Central National Bureau of Information for Exhibitors in All Parts of the Country."

8 P.M.

Moonlight Excursion Up the Hudson on S. S. "Adirondack," Pier 80, N. R. Cabaret and Tango Fête.

FRIDAY
10 A.M.—12 Noon

"Advertising the Motion Picture Theatre."
Address by William A. Johnston.

"Souvenirs, Country Stores, Etc."

"The Exploitation of Fake Features by Irresponsible Exchanges and Individuals."

2 P.M.—5 P.M.

Unfinished Business.

Good and Welfare.

7 P.M.

Banquet at the Biltmore, Madison Avenue and Forty-third Street.

SATURDAY
10 A.M.—12 Noon

Unfinished Business.

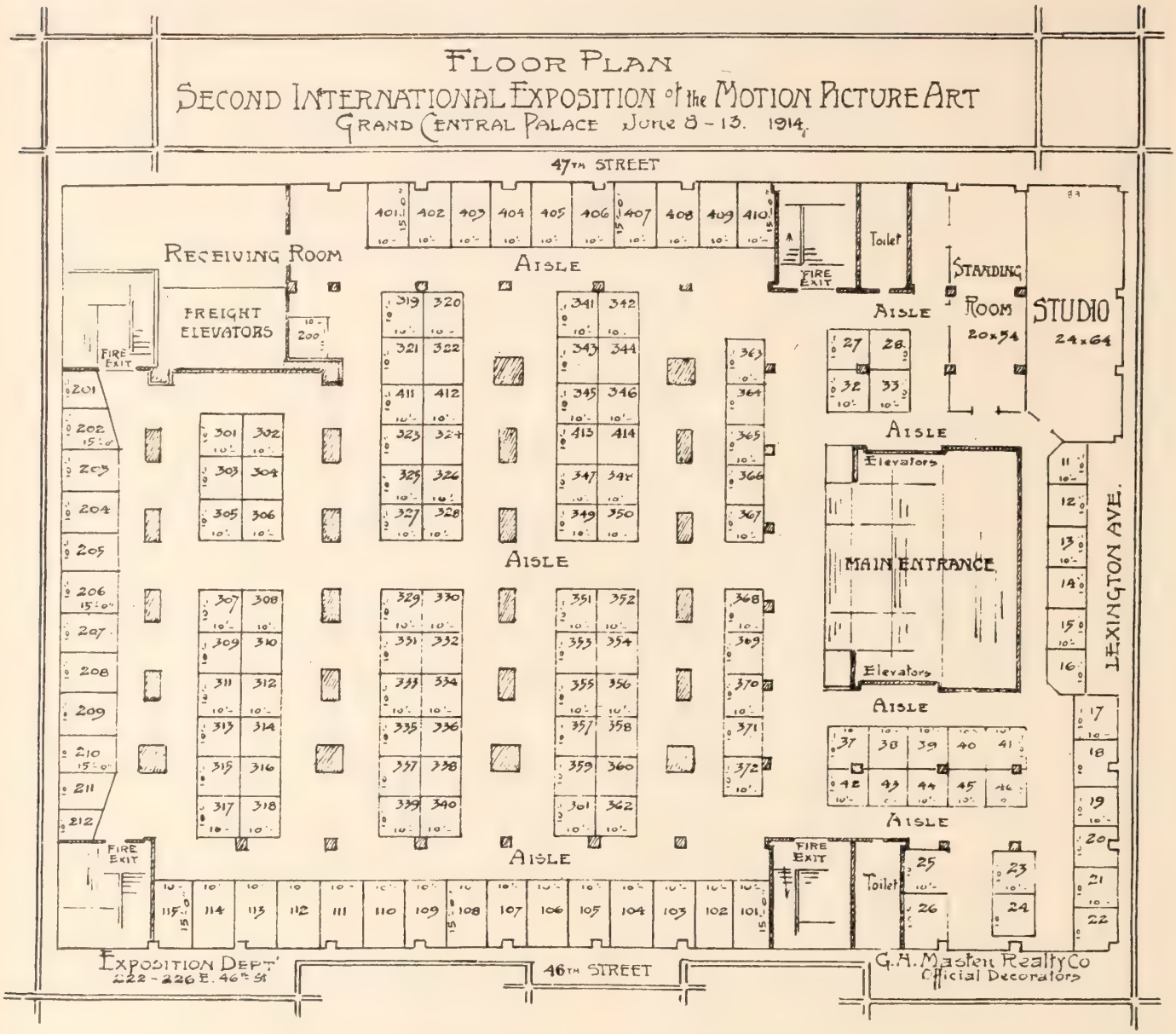
2 P.M.—5 P.M.

Unfinished Business.

7 P.M.

Prize Contest Entertainment, Distribution of Souvenirs, and Farewell Ball, Grand Central Palace. Screen Club Night.

Note.—Each day of the week all manufacturers having studios in New York City and vicinity will maintain open house to all visiting exhibitors.



Guide to Exposition Booths

Booth Number Name of Firm

1 Solax Company
11 Business Efficiency
13-14 American Photo Player Company
19 Anti-Federal Censorship Petition
20 National Board of Censorship
21-22-23-24-25-26 Universal Film Manufacturing Company.
27 Ambrosio and Raw Film Company
28 Rudolph Wurlitzer
32 Novelty Slide Company
33 Motion Picture News
37-42 G. H. Masten Realty Company
38 Bland Adjustable Frame Company
43 Samuel Lapin
44 Chariot Film Corp. and Dragon Features
101 American Seating Company
102-103 Vitagraph Company of America
104-5-6-7-8 Famous Players Film Company
109-110 Thomas A. Edison
111-112 Lubin Film Manufacturing Company
113-114 Universal Film Manufacturing Co.
115 H. C. Miner Litho Company
200 Schaeffer and Elmore
201-202 Seeburg Piano Company
203 Cooper Hewitt Electric Company
204-5-6-7 N. Y. Edison Company
208 Pathescope Company
209 Day and Night Screen Company
210 Grifford Machine Company
301 Optigraph Manufacturing Company
302 Koerting and Mathieson
303-4-5-6 Jesse L. Lasky Feature Play Co.
307-308 Ernemann Photo-Kino Company Wks.
309 L. C. Smith
310 J. H. Genter Screen Company
311-12-13-14 All Star Feature Corporation
315 Pyrene Company
316 McClure Publication Corporation
317-318 Shubert Feature Film Booking Co.
319-320 Motion Picture Magazine
321-411 Selig Polyscope Company
323 White Studios
324 Menger and Ring
325-26-27-28 World Film Corporation
329-30-31-32-33-34 United Electric and Power Company
335-337 Bartola Musical Instrument Company
336 Dramatic Mirror
338 Cosmos Film Company
339-340 U. S. Printing and Litho
341-42-43-44-45-46 Nicholas Power Company
347-48-49-50 Pathe Freres Company
347A Box Office Attractions
348A Greater New York F. R. Company
351 Picture Theatre Equipment Company
352 Atsco, Inc.
353 Enterprise Optical Company
354 Motion Picture Apparatus Company
356 Automatic Ticket Selling and C. R. Co.
358 H. W. Johns Manville Company
360-362 Wyanoak Publishing Company
361 Photo Cines Company
363-364 Colonial Film Company
365 Centaur Film Company
366-367 The Gaumont Company
368-369 National Cash Register Company
370-71-72 Essanay Film Manufacturing Co.
401-402 Mutual Film Corporation.
403 George Kleine Attractions.
404-405 Kalem Company.
407-8-9-10 Warner's Features Company
413 International M. P. Clearing House
413 International Moving Picture Clearing House

PATHE DEFEATS EDISON

The Pathé baseball team defeated the Edison nine at the Decoration Day game at Columbia Oval, the Bronx, by a score of 9—5. Gus Phillips acted as umpire. Edison batteries were Wuentz and France; Pathé, Ravada and Hepple. Among those present were Mabel Trunelle, Pearl ("Pauline") White, Barry O'Moore, Elsie McLeod, Eddie O'Connor, George Lessey, May Abbey, Jessie Stevens and Harry Beaumont. The return game will be played in about two weeks.

PRESIDENT WILSON WILL OPEN EXPOSITION

Will Press Button at White House—Belasco and Zuker to Address Exhibitors—What to See and Where to Find it at the Exposition—Special Features of the "Big Week."

EVERYTHING is now in readiness for the reception of the thousands of exhibitors throughout the country who have promised to attend the Second International Exposition of the Motion Picture Art and the First Open Trade Convention to be held in the Grand Central Palace, New York City, beginning Monday, June 8.

So great has been the demand on space that the committee have been obliged to extend their rental privileges and obtain other parts of the gigantic building. Up to the date of going to press, about 40,000 feet had been taken by manufacturers in all branches of the business, from the smallest accessory maker to the largest film manufacturer.

President Woodrow Wilson will open the convention by pressing a button in Washington at 2 o'clock on Monday afternoon. At the same time, a number of flags in the exposition hall will drop, disclosing his picture.

The Monday afternoon session of the convention will be open to the general public.

David Belasco will address the convention on that afternoon. This is practically the first time a theatrical manager has spoken at a gathering of film men. His address is therefore awaited with eagerness, especially as he has just made a deal with the Lasky Feature Film Company, whereby the latter will produce all his great successes.

Adolph Zukor, president of the Famous Players Film Company, will also speak at this meeting. This is the only day at which the general public will be present. A large number of prominent clergy and civic officials have been invited to be present.

THE PRESIDENT ACCEPTS

The following is a copy of the letter received by Adolph Weiss, secretary of the Exposition Committee at the Grand Central Palace, New York, announcing President Wilson's consent to open the exposition, Monday, June 8, by pressing a button at the White House.

THE WHITE HOUSE
WASHINGTON

June 2, 1914.

My dear Mr. Weiss:

Confirming my message to you of today, the President will be glad to press a button at the White House at 2:00 o'clock, Monday afternoon, June 8th, to open the Second International Exposition of the Motion Picture Art and Annual Trade Convention, to be held at the Grand Central Palace, New York City. Please see that the necessary arrangements are made with the telegraph company.

Sincerely yours,
J. P. Tumulty,
Secretary to the President.

TOO much credit cannot be awarded to the various committees for their indefatigable work in making the coming exposition and convention the success it promises to be. Samuel H. Trigger, chairman of the exposition committee, was ably assisted by Adolph Weiss, secretary; Grant W. Anson, treasurer; J. A Koerpel, Aaron A. Corn and William Hilkemeier of the entertainment committee. The national secretary, Harold W. Rosenthal, who has prepared the program for the convention, and supervised everything else, is entitled to the amount of praise he has received for he has, like the others, put everything else aside. The officers promise that the convention will start at all sessions promptly on schedule time, regardless of the number in the hall. As there is so much business to be attended to, this plan is the only one feasible.

A glance at the program, published elsewhere in this issue, will show the tremendous amount of business that is to be transacted. Because of this, the Entertainment Committee found some difficulty in providing a sufficient amount of recreation material that would not interfere with the more serious affairs.

After considerable work an entertainment program was evolved that will make this trip to New York for all interested one never to be forgotten. There will be something going on all the time, theatres for those who desire that form of amusement, pleasing itinerary for others.

TIME will also be provided for the exhibitors to review all the exhibits in the main hall. Here will be represented every class of article connected with the motion picture trade. Every booth-holder is trying to outdo his neighbor and competitor in the beauty and elaborateness of their exhibit.

Many thousands of souvenirs will be given away. Many of the booth representatives will be dressed in costume. A number will receive in full dress at the evening sessions. Others will dress in Colonial cos-



CHARLES M. PHILLIPS, MILWAUKEE, NATIONAL PRESIDENT — A. P. TUGWELL, LOS ANGELES, NATIONAL VICE-PRESIDENT — WILLIAM J. SWEENEY, CHICAGO, NATIONAL TREASURER — HAROLD W. ROSENTHAL, NEW YORK NATIONAL SECRETARY

OFFICERS OF THE INTERNATIONAL MOTION PICTURE ASSOCIATION



OFFICERS OF THE NEW YORK LOCAL I. M. P. A.

Top (left to right): Aaron A. Corn, William Hilkemeier, J. A. Koerpel and M. Rosenson. Bottom (left to right): Grant W. Anson, Samuel H. Trigger (president) and Adolph Weiss.

tume, while various uniforms will lend color and pomp to the crowds in the massive hall.

Uniformed attendants will wait on the visitors to the model theatres built for the exhibiting of films. The main hall will resemble a great Italian garden with trellises of vines, with here and there an arbor. There will be innumerable ferns, palms and evergreens surrounding several fountains. There will be orchestras stationed in different parts of the main hall.

Of the model theatres erected at various points about the exposition hall, one will be occupied by the General Film Company throughout the week. The others will be in use all the time by numerous feature firms, displaying their releases.

A SPECIAL feature of the convention this year will be the presence of a corps of stenographers to whom all exhibitors in attendance are requested to give all resolutions and grievances to be submitted to the committees having those subjects in charge.

The rule has been promulgated that all grievances and resolutions must be reduced in writing to command the attention of the committees. A box will be provided in which these papers are to be deposited and thereafter they will reach the committees in due course.

The list that follows are the manufacturers who will exhibit at the exposition and their wares. The names are arranged alphabetically for the convenience of the user. They will be found in numerical order in another part of this issue with the corresponding company appended thereto. The numbers placed in parenthesis represent the booth numbers.

All Star Features Corporation (311-312-313-314):

There will be a gathering of the stars under contract with this company. Harry Raver will have his reception booth. Among those who it is said will be present are Dustin Farnum, Ethel Barrymore, George Nash, Edgar Selwyn, Lew Dockstader, Gail Kane, Digby Bell and Burr McIntosh.

Ambrosio and Raw Film Co. (27):

The latter will be particularly advertised. Especial efforts will be made to boost the new non-flam stock which is handled by the Raw Film Company. Sample instruction books will be given out.

American Photo Player Company (13-14):

A number of "Fotoplayers" and "American Orchestras" will be on display. The latest models of their popular musical instruments will be demonstrated to show how an exhibitor can improve his patronage by good music. The mechanism gives every musical effect. The "double tracker" which they use, allowing for immediate change of music, will be demonstrated also.

American Seating Company (101):

A large delegation of salesmen will be on hand to prove that there are no better theatre chairs than these. L. M. Olmstead will manage the booth. Twenty-five styles will be on hand. The theatres in the building will be equipped with the wares of this company.

Anti-Federal Censorship Petition (19):

This booth will be handled by exhibitors. It is hoped to get 100,000 names to this petition, against the passage of the Smith Hughes Bill, in Washington, at this exposition, and 900,000 more outside.

Atsco, Inc. (352):

Nat I. Brown will be in charge of the exhibit. The Radium Gold Fibre Screen will be shown as well as the other equipment the Atsco carries. Three of the model theatres will have a Gold Fibre Screen. They will also act as the agents for the General Electric Company. Ten thousand medals made of a metal resembling gold will be given away. This will entitle the holder to a $5 discount on every purchase of $100. Experts will show the proper methods used in setting screens.

Automatic Ticket Selling and Cash Register Co. (356):

The devices, many in number, manufactured by this company to prevent "graft" on the part of employees, and



LADY EXHIBITORS RECEPTION COMMITTEE

Top row (left to right): Mrs. D. Vorzimer, Mrs. Tinnie Forma, Miss H. Bauernfreund, Mrs. E. Strauss, Miss Andrews, Mrs. Arthur Freiberg, Miss Mildred Forster, Miss Alma Lustig, Mrs. D. Dryling, Mrs. Dryling. Middle row (left to right): Miss Landau, Miss Lyons, Mrs. A. Bauernfreund, Mrs. M. Silverman, Mrs. F. Marion Brandon, Mrs. Wm. Brandt, Miss S. Fish, Mrs. H. W. Rosenthal, Miss Eva Rosenson. Bottom row (left to right): Miss Minnie Geiger, Miss Hyman, Miss S. Forster, Miss T. E. Schwank, Mr. Wm. Brandt, chairman, Mrs. John Bunny, Miss Anna Weiss, Mrs. Abraham Wachs, Miss Irene Weil. Seated on floor: Miss Gertrude Vorzimer, Miss Theresa Lustig.



MEMBERS OF THE NATIONAL EXECUTIVE BOARD, I. M. P. A., AND SOME STATE LEADERS

to save labor and trouble in the accounting, will be working all the time, convincing visitors of their worth.

Bartola Musical Instrument (35-337):
Several of this company's mechanical force will be on hand to show the inside working parts of the Bartola instruments.

Bland Adjustable Display Frame Co. (38):
Lobby display frames, adaptable to the use of motion picture posters will be on view.

Box-Office Attractions Film Rental Company (347A):
This exhibit will be in the care of Abraham Carlos. A general, attractive display will be made. Copies of the house organ and other souvenirs will be given away.

Business Efficiency Company (11):
Various slides will be shown, telling how business may be improved by this method of advertising.

Centaur Film Company (365):
This company is the American agent for Lumière film. They will also demonstrate the efficiency of their new studio and factory in Bayonne, N. J., conceded to be one of the best in the country.

Colonial Film Company (363-364):
This promises to be one of the most interesting exhibits at the show. The booth will be in colonial decoration and there will be two figures representing John and Mary Alden, the trade-marks of the Colonial Film Company. These will be life-size and sufficiently real to fool the visitors. Souvenirs will also be given away.

Cooper Hewitt Electrical Company (203):
A demonstration of the various kinds of studio lights made by this company. There will also be several tests made.

Cosmos Film Company (338):
Leo Rosenbarten and H. G. Seegal will manage this exhibit. Literature of all kinds will be distributed. The American production of "The Three Musketeers" will be boosted in particular.

Day and Night Screen, Inc. (209):
An exhibition of this screen, which is claimed will show pictures as clearly in day as in night. One of the theatres will be equipped with a Day and Night Screen and pictures will be thrown on the one in the booth all day long.

Dramatic Mirror (336):
Reception Booth.

Edison, Thomas A., Inc. (109-110):
Friday night will be the big night for the Edison clan. Walter Edwin, the well-known director, will bring a company in which will be Mary Fuller and all the other stars of the various Edison series, and in a specially constructed studio, enact a five hundred-foot motion picture. The scenario has been especially written for this event. Their many stars will also receive on that evening.

Enterprise Optical Company (353):
The Motiograph projecting machine and many of the other articles sold by this company will be on show.

Ernemann Photo-Kino Works (307-308):
This promises to be a large showing. Their projecting machines, Monarch, Imperator, Kino, and Kinox, and the Models A, B, and C, of the Ernemann will be demonstrated. H. J. Hoffman and A. G. Bader will represent the firm.

Essanay Film Mfg. Company (370-371-372):
George K. Spoor will be in attendance most of the time. Francis X. Bushman, winner of the "Ladies' World" Contest, will also be present. The business department will be well represented.

Famous Players Film Company (104-105-106-107-108):
Ben Schulberg, of the Famous Players Company, assures us that he has nothing melodramatic or sensational up his sleeve. His exhibit will be most refined, as best suits the company he represents. Four girls representing the North, East, South and West territories, will be on hand to talk with callers. A large number of their stars including Mary Pickford, Hazel Dawn, Arnold Daly, John Barrymore, Olga Nethersole and Margaret Anglin will be on hand. Daniel Frohman will also be present.

Gaumont Company, The (366-367):
Reception booth. Representatives of the company will be on hand to entertain guests.

Genter Screen Company, The J. H. (310):
The makers of the "Mirroroid" screen will exhibit their new models. Demon-

strations of how the surface is made will also be given. A film rewinder and cleaner will be shown.

Greater New York Film Rental Company (348A):
Representatives of this company will make this their headquarters during convention week. Nothing large is planned. Lobby display frames will be on exhibition.

Gifford Machine Company (210):
An exhibit of a home projection machine.

Johns-Manville Company, The H. W. 358):
A. J. McLean will be in charge of this booth in which specimens of their handicraft will be shown. Asbestos booths, fire extinguishers and lighting systems will be demonstrated. It will be one of the most interesting on view.

International Motion Picture Clearing House (413):

Koerting and Mathieson (302):
Various models of their "Excello" flaming arc lamps. A new lamp known as "Kandem Excello," which is said to be adapted for both D. C. and A. C. use, will be shown.

Kalem Company (404-405):
A picture will be made on one night in which Alice Joyce, Tom Moore, Guy Coombes and Anna Nilsson will be the principals. A studio with all necessary lighting equipment has been fitted up. It will be directed by Keanan Buel. A cordial reception is assured to all.

George Kleine Attractions (403):
Mr. Kleine and his associates from both the Chicago and New York offices will be in attendance during the whole week. Much attractive advertising matter has been prepared.

Lapin, Samuel (43):
The latest model of the "Drumona," for which Mr. Lapin is best known, will be on exhibit. Other instruments will be there also, as well as attractive descriptive literature.

Jesse L. Lasky Feature Play Company (303-304-305-306):
The Lasky forces are planning to take a very prominent part in the events of the week. There is to be a Belasco reception. "My Virginian," which is, properly speaking, their song, has been adopted as the official song of the week, and will be sung by professionals from the Lasky booths. On Tuesday, at the reception on the New York Roof, and on Friday, at the Hotel Biltmore dinner, Lasky acts will entertain the assemblage.

Five hundred tickets are to be given out to the Coney Island excursion, each admitting the bearer to Luna Park. Their feature, "The Only Son," will have its first official showing at the convention on Tuesday.

Lubin Manufacturing Company (111-112):
Siegmund Lubin and a large representative crowd will be present the whole week. It will be more in the way of missionary work, however, than the idea of making a big splurge. The actors will receive and try to make each day "Lubin Day."

McClure Publication Corporation (316):
Reception booth.

Masten Realty Co., The G. H. (37-42):
A display of decorative effects.



WILLIAM DOUQUE
Secretary Motion Picture Exhibitors Association of New York



JOHN C. DAVIS
Treasurer Motion Picture Exhibitors Association of New York

Menger and Ring Company (324):
Display frames and novelties.

Miner Lithographing Company, The H. C. (115):
Reception booth and exhibit of various classes of lithographing.

Morgan Lithographing (332):
Samples of posters and general lithographing work. Reception committee.

Motion Picture Apparatus Co. (354):
R. Hastings, P. Housley and H. Wyckoff will be in charge of this interesting exhibit. Many different makes of cameras, tripods and accessories will be on view.

Motion Picture Magazine (319-320):
Reception booths.

Motion Picture News (33):
Reception booth.

Mott-Le Gaige Animated Advertising Company (25-26):
Advertising devices of various sorts. Should prove of interest.

Mutual Film Corporation (401-402):

National Board of Censorship (20):
Here will be a chance for all to get partly acquainted with that oft-heard-of "National Board." Reception committee on hand all the time.



B. E. CORNELL
Vice-President Motion Picture Exhibitors Association of New York

National Cash Register Company (368-369):
Representatives from the Dayton home office, as well as New York salesmen, will be on hand to explain the new models. The booth will be attractively furnished.

New York Edison Company (204-205-206-207):
An elaborate display of lighting effects for which the New York Edison Company are celebrated. Exhibitors should find some interesting matter in this show.

Novelty Slide Company (32):
This promises to be one of the most interesting exhibits in the show. Many hundred slides of various assortments will be in view all the time and prices will be easily obtainable. The new Feature Film Directory, which they are advertising extensively, will be given away. This will be found of great service to all exhibitors.

Optigraph Manufacturing Co. (301):
A number of home projectors will interest the lay visitors. The home office of the company is in Chicago.

Pathé Frères (347-348-349-350):
John Pelzer will have charge of this large exhibit. All the prominent Pathé stock actors and actresses will be on hand during the course of the week to give the hand of welcome. The business department will do some extensive "missionary" work among the visiting showmen. Instructive and interesting literature will be given out. It is understood, though veiled with secrecy, that some handsome souvenirs will also be given away.

Pathéscope Company (208):
A small projecting room will be fitted up in which the three home projecting machines will be demonstrated. The camera which this company has placed on the market will also be explained. Should prove interesting.

Photo Cines Company (361):
A display of the various makes of cameras made by this company.



ROBERT WHITTEN
Sergeant-at-arms New York Local M. P. E. A.



SAMUEL H. TRIGGER
President M. P. E. A. of New York and Chairman of Exposition Committee



ADOLPH BAUERNFREUND
Financial Secretary N. Y. Local M. P. E. A.

Picture Theatre Equipment Company (351):
With the exception of films and posters, everything that has to do with fitting up a motion-picture theatre will be on exhibition.

Power Company, Nicholas (341-342-343-344-345-346):
A tremendous display is planned by this company as can be seen by the amount of space contracted for. Details of their plans were unobtainable. That it will be well worth while is, however, assured.

Pyrene Manufacturing Company (315):
It is the plan of this company to interest visitors sufficiently to make them visit their factory. Types of their various fire extinguishers will be demonstrated showing their peculiar merits.

Raw Film Supply Company (27):
For information regarding the exhibit of this company, see "Ambrosio" in this article.

Safety First Society of Greater New York (21):
Reception committee and demonstrations of safety devices.

Schaeffer and Elmore (200):
Refreshment booth.

Seeburg Piano Company (201-202):
Demonstrating the "Motion Picture Player." Other musical effects which they manufacture will be on view and will be tested.

Selig Polyscope Company (321-411):
Representatives from the Coast studios and also from the main Chicago plant will be on hand to receive guests.

Shubert Feature Film Booking Company (317-318):
It was impossible to learn definitely what the plans of this exhibitor will be.

Smith Company, The L. C. (309):
Various styles of their own typewriters. Literature will be given away.

Solax Company (1):
This booth is not on the map of the floor plan. It is directly across from booth No. 369, on the left of the main entrance. Players from this company will be on hand.



WILLIAM BRANDT
Chairman Ladies Reception Committee

Spencer, Len (32):

United Electric and Power Company (329-330-331-332-334):
A tremendous exhibit, consisting of the many articles manufactured by this company.

United States Printing and Litho Company (339-340):
A large display of posters and general litho work for which they have acquired a large name. A number of representatives will be on hand.

Universal Film Manufacturing Company (21-22-23-24-25-26):
Many of the prominent stars of this aggregation will be on hand throughout the week. The films made by the companies will be shown in one of the theatres.

There are several unusual features about the exhibit which cannot be disclosed in advance. Joe Brandt is, however, working hard on it.

Vitagraph Company of America (102-103):
Reception booth in which will be members of the Vitagraph stock company to greet visitors.

Warner's Features (407-408-409-410):
Something unusual is planned by this company. Their detailed plans are, however, secret. The companies under contract to them are all sending delegations.

The Miller Brothers have sent the famous $10,000 saddle belonging to Joe Miller. This is worrying Vic Johnson, their affable "P. A.," sick. It will be kept in the safe at night. The Gene Gauntier, Marion Leonard, Sid Olcott and other companies will all be present. P. A. Powers and staff will also make their daily appearance.

White Studio (323):
A high-class exhibit of their photographic work.

World Film Corporation (325-326-327-328):
A reception room in which two stenographers will be ready for dictation. Telephones and all conveniences for personal writing will be on hand.

Wurlitzer, Rudolph, Company (28):
A fan will be given away as a souvenir. Their instruments will be on exhibition in the booth and will also be installed in the theatres.

Wyanoak Publishing Company (360-362):
Hand colored pictures will be displayed in frames suited to help their natural beauty. Specimens of their other work will also be shown.

LEASE ELIZABETH HOUSE

Elizabeth, N. J., June 4.

The Royal Theatre in Elizabeth avenue near Smith street has been leased by its owner, William R. Brown, to Aaron Cantor, of Newark.

HEAVY FILM DEMAND IN GULF STATES

Special to The Motion Picture News.

New Orleans, June 3.

Local film exchanges are experiencing a heavier demand for films from the Gulf Coast in the past few weeks. Thousands of people from this city, the interior of the state and Texas, make their summer homes at Pass Christian, Bay St. Louis, Mississippi City, Gulfport, Biloxi and other Mississippi coast resorts, and the patronage of the motion picture theatres in the summer is three times as great as during the winter. As practically all of these houses are "airdomes," the performances are almost entirely limited to evenings.

TO NEW YORK EXHIBITORS

"To the New York State members and delegates of the Motion Picture Exhibitors' League of America and all exhibitors of the state:

"I wish to call your attention to the importance of securing your hotel accommodations for the convention at Dayton, O., which opens July 6.

"There will be a very large attendance, and in order to secure your reservations, would advise you to write C. Gross, chairman, Convention Hotel Committee, 301 Commercial Building, Dayton, O., for reservation blanks, fill in the accommodations required and return immediately, as the committee must know at once how many to provide for.

"I expect to have the pleasure of greeting the largest number of New York State members ever attending a national convention.

"Fraternally yours,

"Frank C. Pierce,

"Nat'l Vice-Pres., New York."

ALASKA THEATRE OPENS IN SEATTLE

Seattle, Wash., June 1.

A splendid new photoplayhouse, the Alaska, on the east side of Second avenue, between Spring and Seneca streets, adjoining the Baillargeon building, opened recently.

The ground was leased by Henry Broderick, Inc., for Capt. W. R. Ballard, for a period of fifteen years, to the Alaska Theatre Company, composed of prominent northern capitalists, who have built a monumental structure on their 60x108-foot lot costing approximately $100,000. The theatre seats 1,000.

The outside of the building has been finished in white glazed tile. Every detail in the construction and equipment of this theatre has been most carefully looked after.

As an example of the scale on which the house has been finished, attention is called to the $10,000 Skinner organ which has been installed.

Ask Injunction Against Keystone Censors

Universal, Mutual Exhibitors and Feature Men Behind Move — General Film Holds Out—Defer Law's Action Until June 15

Special to The Motion Picture News.

Philadelphia, June 5.

THE Interstate Films Company, of Philadelphia, Pa., the distributing agency of the Universal in the Eastern district, on June 1 filed a bill in equity against the Pennsylvania State Board of Censorship to restrain them from censoring films and to test the constitutionality of the censorship law.

By special arrangement with the attorney-general of the state, the rigid enforcement of the law will be withheld until June 15, in order that the courts may pass on the suit of the Universal Company.

All elements in Philadelphia—Universal, Mutual, Exhibitors' League, and Feature Film Renters' Association, with exception of General Film Company, are back of the movement.

The action of the General is apparently directed from the New York office, as their apparent apathy cannot be otherwise explained. Until the settlement of the suit the Mutual and Universal are submitting all reels to be censored and are paying the $2.50 fee into the hands of their attorney. This money will be paid to the state in the event that the suit is decided against the plaintiffs.

Julian M. Solomon, Jr.

Topical Weeklies Strong in Cincinnati

Two Firms Engaged in Making Them and Motion Picture Patrons Take to Them Eagerly—A Specimen Program.

Special to The Motion Picture News.

Cincinnati, June 4.

MOTION pictures of local events were inaugurated as a drawing card some months ago by Manager John Royal, of B. F. Keith's Theatre, in Cincinnati, and so popular did the idea become that many of the motion picture houses are using the "movies" of the various activities of Cincinnati on their regular programs.

The idea has proved so profitable that more pictures of civic events are probably taken in Cincinnati than in any other city in the country. Two firms are engaged in making these pictures exclusively for local consumption, irrespective of the cameramen who snap the films for the Pathé Weekly and other concerns. To show what the Keith house is doing its motion picture program this week consists of the following views:

"Cuvier-Press Club Outing," "Business Men's Parade," "Trip from Cincinnati to Louisville along the Ohio River," "Motorcycle Races," "Washington Public School Field Day," "Scenes in Playground and Swimming Pools," "Memorial Day Parade," "Westwood Gun Club Sweepstake Shoot" and "Outing of Orphans by Knights of Columbus."

During the same week a picture of the events at the Business Men's Club, at Laughery Island, will be shown in the Lyric Theatre, Heuck's Opera House, the Orpheum and at Chester Park. This picture was taken by the Cincinnati Motion Picture Company, whose slogan is: "Cincinnati in Motion." R. S. Eastman.

Protest Free Municipal Moving Picture Show

Poor Films Shown at Canton's City Dance Hall but They Hurt Business and Exhibitors Will Appeal to Mayor.

Special to The Motion Picture News.

Canton, O., June 4.

EXHIBITORS here have become aroused over the action of Mayor A. Stolberg in adopting motion pictures as a feature for the municipal dances to which no admission is charged.

The dances are given in the Auditorium, one of the largest buildings of the kind in the state. Around the pit-floor are arranged a majority of the seats. Thousands have formed the habit of taking these seats to watch the dancers, and between dances the motion pictures are shown for these people's entertainment.

Naturally, the free entertainment has affected the patronage of photoplay theatres in the city. The pictures shown at the municipal dances are of a poor variety, in the main wornout films that could no longer be leased to a private exhibitor. The frequent blurs and scratches on the films have a bad effect on the eye.

Attendance at these free motion picture shows has been encouraged by newspaper publicity such as no private exhibitor could get for love or money even to first-page news stories on the municipal dance and picture show. The free city show is under the direct management of Z. W. Kent, city service director. The exhibitors are planning a petition to have the motion picture end of the city entertainment abandoned.

Gilbert Canterbury.

A Year of Censorship

A Comprehensive Fact Review of Local, State and National Censorship Movements as They Have Arisen During the Last Twelve Months Throughout the Country—The Attitude of Exhibitors Towards Censorship in its Various Forms

WITH a National Exhibitors' Convention assembling, prepared to treat the question of censorship of motion pictures as the paramount issue of the year, a review of the censorship situation as it has developed since the last exhibitors' convention may be of use to the men who will inaugurate an active campaign against it at the Grand Central Palace during the coming week.

A year ago, local censorship, by the police of various towns and cities, was the only form of regulation the exhibitor had to meet.

State censorship was beginning to loom large in the foreground of the future, but it had not actually become an active factor. The Ohio state legislature had passed the film censorship law only a few weeks before.

Federal censorship was still an idea incubating in the minds of its advocates.

THE situation to-day is vastly different. Still, its salient features can be summed up in a few paragraphs.

FIRST: Laws for state censorship of motion pictures are on the statute books of three states—Ohio, Pennsylvania and Kansas.

A bill of the same sort was before the Massachusetts state legislature, but was sidetracked in committee, that body going on record as preferring a Federal censorship.

The exhibitors of Connecticut are reliably informed that the General Assembly of Connecticut will deal with a state censorship bill, when that body convenes in January, 1915. Full particulars of the situation in the Nutmeg State will be found on another page of this number of THE MOTION PICTURE NEWS.

SECOND: The ability of the present non-legal National Board of Censorship to supervise all the motion pictures manufactured in or imported into this country has been challenged.

The opponents of the National Board have succeeded in introducing into congress a bill providing a Federal Board of Censors, or Film Censoring Commission, salaried at $4,000 and $3,500 a year—the former the chief commissioner's stipend, the latter figure representing the remuneration of his associates. This bill is now before the House Committee on Education.

THIRD: Two cities—Kansas City and Milwaukee—have formed citizens' committees, or bodies of social welfare workers, to supplement the work of the National Board. In Milwaukee, exhibitors are represented on this committee. These bodies' chief work is to carry out the recommendations of the National Board, and to censor only such pictures as are not shown before the national censors.

The National Board, in defending itself against the attacks which have begun to be made upon its continued existence, have taken up this plan, and are urging it upon local authorities and exhibitors in many quarters of the country, as the sane solution of the censorship problem.

The chief complaint against the work of the National Board has been that, while it kept a strict watch upon pictures of American make, importers of foreign pictures ignored the national censors—for reasons best known to themselves—and since the censors had no legal authority to compel them to submit their pictures for examination, many objectionable features got into the market. These have been notoriously responsible for the hue-and-cry that has been raised for censorship, and have furnished ground for many detractors of the motion picture theatre to stand on, in demanding statutory regulation in the interests of public morality.

Under the "Milwaukee Plan," as it is called, the local committees, if properly supported by the exhibitors, could cope with the foreign pictures that escaped the National Board, it is claimed, and the result would be a one-hundred per cent supervision of all films exhibited in the United States.

MATTERS in Pennsylvania, Kansas and Ohio have reached a crisis which has focused the attention of the entire trade upon those two states.

Ohio has already witnessed a Federal Court battle between the censors on the one hand, and the Mutual Film Corporation on the other. Pennsylvania is about to become the scene of a similar legal conflict between the censors and the manufacturers. Kansas is awaiting a court decision on the law.

The Pennsylvania censors formally began their duties on June 1. Early in May they had issued a manifesto to the exhibitors and producers notifying them that two weeks before the first of June all applications for pictures to be exhibited on or after that date must be on file with the censors at Harrisburg, the state capital.

Exhibitors and producers alike resolved to test the validity of the censor law in the courts. Accordingly, not an application was entered. One of the most prominent attorneys of the state was engaged as counsel, and an application for an injunction against the censors is expected to be lodged with the United States District Court at any moment.

If a temporary injunction is granted, as may well happen, the actual operations of the censors will be postponed for from three to six months, pending the decision of the court.

OHIO is commanding attention because the question of the constitutionality of its film censorship law, enacted May 3, 1913, is now before the United States Supreme Court.

And especially because a determined attempt is being made to arouse the voters of Ohio to a pitch of indignation that will impel them to compel the legislature to repeal the act. This petition for the law's repeal is being carried on under the direction of the Cleveland Photoplay Exhibitors' Board of Trade, organized for this especial purpose.

What has happened in Ohio is recent and familiar history.

There was no public demand for state censorship in Ohio. The film censor law now in force in that state is in no sense a people's law.

President Neff, of the Motion Picture Exhibitors' League of America, has admitted as much. He personally has assumed all responsibility for the conception of the law.

ACCORDING to Mr. Neff, the exhibitors of Ohio were harassed by local censorship like the children of Israel in the land of Egypt. Mr. Neff saw their tribulations with a heart full of pity and compassion, and constituted himself their Moses. He drew glowing pictures of the beautiful realm of state censorship which, according to him, was a "land flowing with milk and honey" (see

the expense accounts of the present censor board) and finally induced them, at the Toledo State Convention in June, 1912, to follow withersoever he led them.

It was self-defence, says Mr. Neff, that made state censorship necessary. He was but the obedient instrument, working for the good of the down-trodden exhibitors.

The canvass of The Motion Picture News and the canvass of the Cleveland Photoplay Exhibitors' Board of Trade has failed to bring to light the downtrodden exhibitors in whose interests Mr. Neff professed to be working. But for the purpose of argument, it may be assumed that they exist.

Having heard the call to duty, Mr. Neff journeyed down to Columbus. There he earnestly labored with his good friend, Governor Cox, to persuade him that it was for the good of the hundreds of exhibitors he represented there should be a state censorship of films in Ohio. And he convinced him. The word went out. Governor Cox said, "Let there be a state censorship law." And there was a state censorship law.

The law was passed in May, 1913. The censors were appointed during the summer. In September they began to censor.

THIS censorship law was supposed to be for the benefit of the exhibitors. Governor Cox had no interest in in. Mr. Neff says so. He did it as a personal favor to Mr. Neff, because Mr. Neff assured him it was the best thing to do. Mr. Neff admits all this.

One might reasonably suppose the exhibitors would have had some voice in framing the law. For some sidelights on the way in which they were "frozen out" at Columbus when they sought Mr. Neff there, see the letters of two Cleveland attorneys on another page of this issue of The Motion Picture News.

The censors censored for two months. On November 29, they were halted by an injunction from the United States District Court. The Mutual Film Corporation had commenced a suit to test the constitutionality of the law, and the injunction was the result.

After four months, the judges, Warrington, Killitss and Day, handed down their decision, early in April. It was an adverse decision to the Mutual's case. The court ignored the constitutional questions as they related to the question of freedom of speech, and upheld the law on the ground that it was a legitimate exercise of the state's police and licensing powers.

An appeal to the Supreme Court of the United States was at once taken.

THE facts in the history of the law, and the facts behind the appointment of the censors shortly afterward came into the possession of The Motion Picture News. The censors, vindicated by the court, were preparing to resume their pleasant sinecures and go on examining films on the screen of from synopses, whichever suited their convenience.

The Motion Picture News decided that it was time to lay the facts of the Ohio censorship situation before the exhibitors of the whole country, as a warning to them against permitting themselves to be dragged into a similar predicament.

William Lord Wright, a well-known photoplaywright, and himself among the candidates for a position on the board, wrote the leading articles in this expose. He was in a position to speak with authority. He did so, and without malice or prejudice arising out of his defeat as a candidate for a censor's position.

The allegations Mr. Wright made have yet to be contradicted with success. They have elicited scurrilous personal attacks. They have caused a mercenary scribe here and there to froth at the mouth at the bidding of a master. But no substantial counter-proof has been advanced from any quarter to disprove the statements made by Mr. Wright.

On the contrary, they were borne out by subsequent events and by articles from Motion Picture News correspondent in other parts of the state.

WHILE Ohio's exhibitors are striving for the repeal of the law that has been forced upon them, and Pennsylvania exhibitors are preparing to combat a similar law in their own state, a controversy is being waged with the national capital as its centre, over the merits and demerits of the federal censorship bill now before the House Committee on Education.

For the past few weeks the committee has been listening to the advocates and opponents of the measure who have appeared before their regular sessions.

Its principal supporters have been Canon William S. Chase, of Brooklyn, N. Y., and The Rev. Wilbur Crafts. Most of the manufacturers have contended against the bill, notably the Mutual Film Corporation and the Universal Film Manufacturing Company.

What the ultimate fate of the measure will be cannot be predicted, but, like most measures that go into congressional committees, it will probably be materially altered before it is reported to the House.

AS for local censorship at the present time, it can hardly be said to be on the wane, despite the number of projects for state and federal censorship that are afoot. The Funkhouser regime in Chicago has collapsed, to a certain extent, but the ultra-fastidious standard set up by the Major and his cohorts of reforming Amazons, have survived, much to the sorrow of Chicago's exhibitors and exchange men.

Nashville is among the cities to adopt a censorship board within the last month. On the other hand, Chattanooga has rejected such an idea, and the police censor of Detroit, Lester Potter, will discontinue his duties after July 1.

The City Council of St. Louis are considering a municipal censorship bill, but when it will be passed, if ever, is still a moot point.

THE feeling of the country, as it has been manifested from time to time during the past few months, may be summed up as follows:

A strong majority in favor of the present National Board of Censorship, with such co-operative but non-legal committees as may be deemed necessary.

An overwhelmingly prevalent hostility to statutory, state and local censorship, coupled with a disposition, in certain cities, to "let well enough alone," where a reasonable and intelligent form of local censorship prevails. Examples of this are New Haven, Conn., Detroit, Kansas City, Atlanta, Milwaukee and Nashville.

A marked preference for a federal censorship, if a legal censorship of any kind is inevitable.

A strong presentiment that graft and politics will be inextricably interwoven with any variety of legalized censorship that may be imposed upon the industry.

This is the feeling with which the national convention here in New York and the coming one in Dayton next month must reckon.

PASQUALI WILL OPEN EXCHANGES

The Pasquali American Company have announced that they will, in about a month or two, open a chain of exchanges throughout the country. The company has been reorganized and have unlimited capital.

They will control the entire output of Pasquali & Company, of Turin, Italy, and several other makes of equal merit. Several big productions are now in course of manufacture.

CALM BEFORE STORM IN PENNSYLVANIA

Exhibitors Continue to Show Uncensored Films, But They Are Pictures Released Before June 1—Censors Take No Action as Yet—Mutual and Universal Plan Injunction Move—Suspense General Throughout State

Special to THE MOTION PICTURE NEWS.

Harrisburg, Pa., June 4.

MOTION picture exhibitors in Harisburg, and presumably throughout Pennsylvania, are going right ahead displaying films that do not bear the stamp of approval of the recently created Pennsylvania board of censors, although this was the date set by the board to begin to enforce the law requiring the stamp to be displayed.

It was admitted at the office of the board "that applications for the examination of films have not been received in quantities which would permit the exhibitors to display films on or after this date in accordance with the law, as a sufficient number has not been approved."

It is believed that motion picture theatres generally throughout the state are continuing to do business despite the fact that it is impossible that any great number of them could have displayed the state stamp of approval. Up to the hour that the board's headquarters here closed for the day there had been no interference with the exhibitors in this city, and it was stated in the board's office that no reports of arrests had been received there from other parts of Pennsylvania.

IT is not supposed to be the disposition of the exhibitors generally to ignore the provisions of the law. Most of those that continue to do business without displaying the stamp are understood to be acting on the belief that the board does not intend to make arrests for the display of proper films that were released before June 1, and are still running.

It is pointed out that it takes about two weeks after the date of the release of films before they are delivered to the exhibitors here, and it is the impression among exhibitors that the display of films now running that were released during May will not be interferred unless they are regarded by the board as highly improper.

In this connection it was stated in the office of the board to-day that "the board desires also to call the attention of the manufacturers and producers to the fact that a great many of the old plays are being reproduced on the screen and cautions the manufacturer that the mere fact that these were permitted on the stage is no indication that they are necessarily fit for the screen as there is a vast difference between the portrayal of characters, parts and the play itself on the stage and on the screen."

This rather obscure statement is construed to mean that no arrests are likely to be made except for pictures released after this date.

IT undoubtedly is the intention of some of the leading film manufacturers to force a legal issue with regard to the enforcement of the law.

The board itself is authority for the statement that the "Universal and Mutual companies, according to present indications, will have no films censored as they intend to test the constitutionality of the act and will endeavor to have the court direct a restraining order."

The board adds, however, in its official statement, that "this will not prevent the board from passing on other films that may be submitted." It is further announced that "the board here received information from the majority of the manufacturers and exchanges and independent features and practically all with the exception of the Universal and Mutual companies, that they will submit to censorship and co-operate with the board in its work, and the board will endeavor to pass upon all which may be submitted for the purpose of having those who desire to have films passed upon in accordance with the law in a position to furnish exhibitors with such films."

It is understood to be the hope of exhibitors generally that the Universal and Mutual companies will succeed in obtaining the desired restraining order from the courts within a few days or before films released subsequent to June 1 become the only ones available for use; that is, before the board begins making arrests of exhibitors who display films without the board's stamp of approval.

In further explaining its position the board says:

"THE board will examine all films submitted either in Harrisburg (its central headquarters) or Pittsburgh, Philadelphia or Wilkes-Barre. The board has, however, received information that a majority of the manufacturers, as a matter of convenience, desire their films examined in Philadelphia and a projecting-room will therefore be fitted up for that purpose by the manufacturers, without expense to the board, where all films will be passed upon by the board. This projecting-room will be under the sole direction and control of the board.

"A sufficient number of inspectors' tickets has been issued by the board permitting the holders thereof to examine pictures on exhibition in any place of amusement, for the purpose of making a report to the board as to any violation.

"The police officials have also issued a general order, particularly the Director of Public Safety, of Philadelphia, that they permit no films to be exhibited without the stamp of approval of the board on and after June 1."

Joseph B. Hutchinson, chief of police of Harrisburg, is ready to cooperate with the board in enforcing the law if the censors call on him to do so.

V. H. BERGHAUS, JR.

LIFE PHOTO IN LARGER QUARTERS

The Life Photo Film Corporation is removing its managerial and executive offices from 102 West 101st street to the Candler Building at West Forty-second street, New York.

The business of the company has increased to such an extent within the past six months that they have outgrown their present quarters. The studio and laboratory will remain at the present address, the laboratory in charge of Leonard Abrahams, the studio in charge of Howard Tobias.

Messrs. Bernard Loewenthal and Jesse J. Goldburg will devote their time at the offices in the Candler Building. Mr. Roskam, upon his return from Europe, will give his personal attention to the technical end of the producing business.

LASKY-BELASCO FILM TO SMITHSONIAN

Perhaps the first motion picture feature to be installed at Smithsonian Institute will be the negative of the Lasky-Belasco production, "The Rose of the Rancho," which will be taken midst the old Californian missions. The purpose of giving the film to the institute is to perpetuate the fast crumbling missions of the Pacific state. "The Rose of the Rancho" will be taken with some half dozen missions as scenic settings.

LIGHTNING STRIKES EDISON STUDIO

During the recent storm which played havoc in New York, a bolt of lightning struck a part of the glass dome at the Edison studio, Bedford Park, the Bronx, and caused considerable damage.

Ashley Miller was directing a scene in a multiple release, "My Friend from India," when the sudden crash sent the performers scattering in all directions to places of safety.

Viola Dana, the "Poor Little Rich Girl," and Augustus Phillips escaped serious injury from the falling glass by the narrowest margin. The heavy rain then came pouring in and demolished every piece of setting and scenery on the floor of the studio.

CHOOSE DELEGATES TO WILKES-BARRE

Among the most important items of business transacted at the regular Friday meeting of the Philadelphia Local of the M. P. E. L. were the determination to stick to the national organization and the election of delegates to the Wilkes-Barre convention, June 23-24.

The following delegates were chosen: Samuel F. Wheeler, M. J. Walsh, Jay Emanuel, L. J. Hopkins and H. M. Reis. Alternates: George H. Roth and Dave Sablosky.

The league has also contributed to the Motion Picture Protective Association in its fight against censorship with the promise of more funds when needed.

PIERROT ANNOUNCES PLANS

For nearly a month the Pierrot Film Company have been making plans for the production on a large scale of motion pictures without saying a word of it to anyone. Charles Marks, the main organizer, has, however, opened up and disclosed plans that should interest the whole business. The new company will begin work on June 8, at the studio of the Helen Gardner Players, at Tappan-on-the-Hudson, and will produce two single-reel comedies a week and one two-reel drama twice a month.

Plans have also been started for the building of a new studio of their own, the exact location of which has yet to be determined. The capitalization of the company is $250,000. It will have four branches. Wilson Decker and Company are one of the holding concerns. They were organized by Mr. Marks.

Four companies of actors have been engaged, each of which is headed by a well-known comedian. Edgar Allan Woolf has been engaged as scenario editor. Prominent exchanges have already requested information on the productions.

Iowa Gathering Small But Lively

Neff Declaims Against State Censorship at Des Moines Convention—Meetings Will Be Yearly Hereafter—Elect Delegates and Officers

Special to THE MOTION PICTURE NEWS.

Des Moines, Ia., June 3.

A TWO days' convention of the Iowa Motion Picture Exhibitors' League adjourned at the Kirkwood Hotel last night and was followed by the organization of a local with about fifteen members. The officers are: Charles Nemur, president; A. H. Blank, first vice-president; R. J. Hild, second vice-president; R. F. Cranford, secretary; Abe Frankel, treasurer, and R. M. Moehn, sergeant.

The actual business of the convention was pushed to an issue on the last afternoon when Abe Frankel, proprietor of the Casino, Des Moines, was elected second vice-president to fill a vacancy caused by A. J. Diebold, of Cedar Rapids, who was elected also to fill a vacancy in the state organization. The following were elected delegates to the national convention of motion picture men to be held at Dayton, O., for five days beginning July 6: Albert J. Diebold, Cedar Rapids; James Martin, Fort Dodge; Abe Frankel and A. Blank, Des Moines; W. C. Eddy, Marengo; W. Ingledue, Marshalltown. A. J. Diebold, of Cedar Rapids, and Secretary W. C. Eddy, of Marengo, Ia., were elected a legislative committee. A third member is to be selected from Des Moines.

The first afternoon of the convention was taken up largely with a discussion of the question of state and municipal boards of censorship. M. A. Neff, of Cincinnati, president of the National League, delivered an address in favor of the national board. He criticised the idea of state and city censorship as undesirable from several standpoints. A resolution was passed unfavorable to the idea of local censorship, which the convention held to be un-American.

President Neff called attention to the danger of overcrowding the motion picture field. He would place the limit at one theatre for every 5,000 of population, excepting in exceptional cases. He pointed to Boston as an illustration of a well-balanced town in the matter of motion pictures? The city, he said, with a population of over 670,000, has but forty motion picture houses.

The attendance of motion picture exhibtors was less than fifty. The conventions have been held semi-annually. It was decided hereafter to hold the conventions once a year and to make active efforts to get larger representations. The next convention is to be held in Des Moines in November upon some date to be fixed by the president of the state organization. The convention will be held in the Auditorium or the Coliseum, and an effort will be made to get a large representation of manufacturers and others interested in the trade.

C. C. WENTZLER.

Feature a Week for New Denver Theatre

Opening of Plaza on June 21 Will Mark New Epoch—Week-stands For Features Only—"Million-Dollar Mystery" Opens House —Was Formerly the Garden Theatre.

Special to THE MOTION PICTURE NEWS.

Denver, June 3.

THE first theatre-de-luxe in the West which will typify the new era of the photoplay will be opened in Denver, June 21, by Homer E. Ellison, as "The Plaza." This latest addition to Denver's theatres will mark an epoch in the swiftly moving cycle of the silent art. It will permanently advance the admission price over its contemporaries and establish the unheard of precedent of playing only feature films on week stands.

The Plaza is the rechristened Garden Theatre, a former vaudeville house situated in the heart of Denver's "Million-dollar picture district," and seats about 1,200. The building is being remodeled and refurnished and a $10,000 photoplayer and pipe organ will be installed. The theatre will inaugurate the feature of staging its productions with elaborate sets.

Ellison, at present owner and manager of the Colonial, one of the most popular of the downtown theatres, is an ardent advocate of the higher realm of the photoplay. "I am going to convince the West that there is something besides hanging up a rag and turning a crank and calling it entertainment; the screen play has passed beyond the change a day, and the nickel schedule, the new day has dawned and we are going to meet it by going just a little out of our way," he said.

The Plaza will present a two-hour entertainment, cater to the very best class of patronage, present its show on scheduled hours, and maintain a minimum admission scale of ten cents, with its scale varying with relation to the merit of the attraction. The Thanhouser serial, "The Million-Dollar Mystery," and the Griffith production of "Home, Sweet Home," will be the opening attractions.

S. B. MCCORMICK.

COMBAT CENSOR LAW FOR CONNECTICUT

Exhibitors and Exchange Men of Nutmeg State Start State-wide Campaign Against Bill for State Censorship They Fear Legislature Plans Next Winter—Only Four of Twenty-three New Haven Exhibitors Want It

Special to THE MOTION PICTURE NEWS.

New Haven, Conn., June 4.

IN the belief that at the next general assembly, which opens in January, 1915, a bill providing for the state censorship of motion pictures and the establishment of a board of censors will be submitted, exhibitors and exchange men in this and other cities and towns of Connecticut are taking occasion now, at a time when the question is becoming a national one, and a legislature is yet to be elected, to condemn the attempt to force upon them and the motion picture loving public a measure that is bound to cause them to dig further down into their pockets.

A state-wide campaign, to be aided as far as possible by newspaper advertising, is being planned, and according to reports, exhibitors in New Haven are already active in their efforts to band fellow-business men all over Connecticut together, and to persuade them to contribute toward a fund that is to be raised for the purpose of fighting the proposed legislation.

The exhibitors are trying to rebuild the state organization, which existed for a short time under the name of the Connecticut Motion Picture Exhibitors' Association, and which gradually sank into oblivion when it was found that all the association had to do was hold annual banquets and listen to occasional lectures.

Now, with the question of state censorship on its hands, and the almost equally important question of Sunday opening to be considered, the belief is well-founded that once reorganized, the order will live as long as there are motion pictures.

NOTHING definite of the proposed legislation is yet talked of, and even the exhibitors say that all they know of any impending trouble is from rumor. Some of those higher up in the city's business, however, say that there is a well-defined movement against them and that the climax will be reached at the next legislature.

They lay the desire for legislation for censorship of motion pictures to the clergy, to the people of the small towns where pictures are still unknown, and to the politicians, while they deny that a public demand has sprung up for such "rot," as they characterize.

That the "movie" men are hard against state censorship cannot be doubted. Only four favored it at all, and these equivocated by saying that state censorship would be all right, if motion picture men were on the board of censors. For the greater part, the exhibitors said that they, and the people, were satisfied with either national or local censorship, and that the public would protest against pictures being any more severely censored than at present.

THE opinions of New Haven exhibitors are, to say the least, interesting, and they follow:

B. G. Salvini, manager of the branch of the Universal Film Exchange, of New York, proprietor of the Lyric Theatre, and organizer of the New Haven Motion Picture Exhibitors' Association: "If we could have state censorship without graft, it would be all right; so, also, with the local. But to have state or local censorship by men whose only interests lie in what they can get out of their jobs is criminal. State or local censorship boards should be made up of motion picture men, who know the business and have the interests of the public, as well as themselves, at heart.

"National censorship is the best, although we don't need any censorship. The best censors are the exhibitors, who know what their patrons want, and give it to them."

Philip Wittstein, manager of the "Life," and president of the New Haven M. P. E. A.: "Local censorship by all means. If we have state censorship, the question is purely one of politics and graft. The police censor pictures in this city, and do it well enough. They are fair, and know reasonably well what they are doing. State censors would only be looking out for their money, and would be robbing the people who pay their nickels and dimes to see the shows. National censorship is good enough, but is too general. The people in each city know best what their townsmen want, and such censors are best."

George Fahy, treasurer N. H. M. P. E. A., manager Arcade Theatre and Airdome: "Certainly we don't want state censorship. Local is good enough. Let the politicians play their graft games in other business, but not in the motion picture business, whose promoters are already fighting hard enough to get by. When they tamper with "movies" they are fooling with something the people are very directly concerned with, and are making a big mistake. There's no good in having a few clergymen, or someone else unacquainted with the business, cut the life out of a picture. National censorship is all right, but its scope isn't broad enough, and it does not cover foreign pictures. About thirty per cent of pictures shown here are foreign."

Walter J. Stur, manager Cannon's Theatre: "State censorship would be best, if there were a board of censors composed of men who know the motion picture business. Local censorship is bigoted and inadequate, while national censorship is not broad enough. With local censors, "movie" men who don't stand in would be having trouble continually."

Karl Kazingian, secretary N. H. M. P. E. A., manager Junction Garden Theatre: "Local censorship is good enough. The public would have to pay if Connecticut should have state censorship. National censorship is good, but unnecessary. The people don't like too much censorship."

H. Lavietes, Pequot Theatre: "State censorship is good enough with a board of censors composed of men who know the business, but national censorship is the best. Local censorship is too narrow, because it wouldn't take much to get an exhibitor in the bad graces of the censor, and he would be having trouble. A board of censors in the city might do. People are opposed to a great deal of censorship, however, and could do without it."

William Cleary, manager Cedar Hill Arcade and Airdome: "Just as we have now—a local police censor—is what we ought to have, and nothing else. National censorship is insufficient because one body of men can't suit pictures to the likes and dislikes of people in all parts of the country. State censorship is graft."

Robert E. Burns, manager Stella Airdome: "State censorship is best with a good, capable board. A board made up of men appointed for political purposes would do harm, but a board of censors who know the business would be the best thing the state ever had. Local censorship is good enough, though it has its faults."

Carmine Ferraro, manager Orpheum: "Sure we want state censorship. Give us men who know the business and we'll be satisfied. Censors who don't know their business will force some exhibitors out."

M. J. Slepac, manager Comique and Globe theatres: "National censorship is all that the motion picture business needs. There can't be state or local censorship without graft, and that means the people lose. The people are the best censors, and if it were possible, they alone ought to have the privilege of passing on the fitness of a picture."

J. J. Daley, Daley's Theatre: "Local censorship is good enough. We won't have any trouble if the state grafters keep out and let New Haven take care of what New Haven wants. There's no use in the people paying more for their pictures so that some parasite can make easy money."

Frank De Lucia, Grand Avenue Theatre: "National censorship covers every need. It is sufficient for the elimination of objectionable fea-

tures, while it is not too harsh. Local censorship is inclined to be a bit unfair, while state censorship is only graft.

Gustave Pinard, Bronx Theatre: "Let the national censorship continue State censorship with a good, fair board of motion picture men would do, but there's no use in changing. Local censorship is too harsh, and hurts business.

Fred Pavone, Pavone Photo House: "State censorship is only a matter of giving someone a chance to rob the public. Local censors know what New Haven people want, and ought to keep on doing their work. National censorship is too strong."

Harry F. Flynn, Happy Hour Theatre:. "So long as we must have censorship, the local or national is just as good to me. I don't care for state censorship, though if we have to have it, the board ought to be made up of motion picture men."

Joseph Mongillo, Crystal Theatre: "New Haven's police censorship is good enough, though a board of local censors might be better. I have no use for state censorship, because it would only mean money out of our pockets and the people's pockets. There's no reason why we should have to pay about $1.00 to have somebody say that our films are or are not all right."

Manager Moore, Majestic Theatre: "We have no need of state censorship. National and local are good enough for us. The local police censors are fair and are capable of removing all objectionable features from films. They know what we want, but state censors might say a picture that is no good in Waterbury is no good here, although local people may like that particular picture."

Manager George T. Gilmore, DeWitt Theatre: "The present system of local police censorship is all that is necessary. The national and local censorship ought to continue, but we don't want any state censorship."

Manager Norton, Studio Theatre: "The people would be the ones to pay if we have a state board of censors, though they might not be such heavy losers if motion picture men were represented on the board. We ought to continue with our local and national censorship, though, and not make any changes.'

Manager Burwell, Marvel Theatre: "The national censorship is as good as we can find. It is well enough able to see that objectionable pictures are barred, and so long as there must be censorship, it should be allowed to continue."

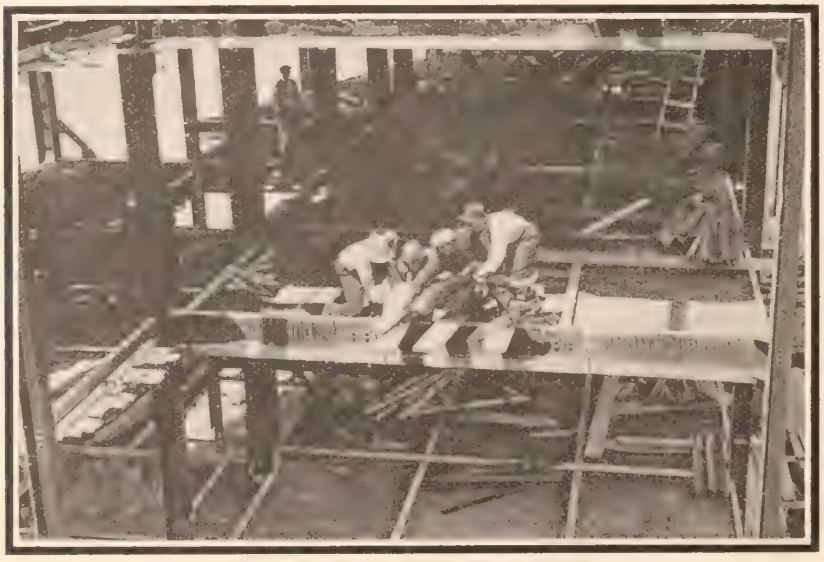
Manager Nigris, San Carlino Theatre: "It would be bad for us if state censorship were made a law. Not only we, but the people would have to pay, and our money might go toward the support of some one or more persons who know no more about motion pictures than they do of a great many other things. Local censorship is good enough."

Manager Mitchell, Mitchell's Savin Rock: "We don't need any more censorship than the national. The state ought to keep out of motion picture affairs. We are having enough trouble as it is."

Manager DeWaltoff, Orpheum and Airdome, Savin Rock: "State censorship is only another form of graft, and ought not be tolerated. The national censorship is not of the kind that "slips up" easily on bad pictures, and has always done good work. There's no reason why we should try anything new."

MUTUAL CAMERA MEN BUSY

The Mutual camera men, now in Mexico with the Constitutionalist army, are very busy during these exciting times. Several are at Monterey with General Villa, while another is at Tampico, filming the siege of that city. Others are at Saltillo, which is expected to be Huerta's last stand in northwestern Mexico.



THE FIGHT ON THE SKYSCRAPER

Scene from "With His Hands," Edison, "Man Who Disappeared" series. Released June 2.

FILMS TO RAISE FUNDS FOR EXPOSITION

Oklahoma City, June 2.

Raising funds with which to erect an Oklahoma building at the 1915 Panama-Pacific exposition in San Francisco through the exhibition of motion pictures is the plan recently adopted by the Oklahoma Panama Commission. The commission produces the pictures and the films are booked through the Southern States Film Company of Oklahoma City.

The latest film manufactured was the Oklahoma Eighty-niners' celebration, held in Oklahoma City, April 22, commemorating the twenty-fifth anniversary of the opening of Oklahoma to settlement. Others have included school and city festivals in different parts of the state and prominent and historical scenes in Oklahoma.

PHILADELPHIA FIRM BUYS TWO HOUSES

Special to THE MOTION PICTURE NEWS

Philadelphia, June 3.

Messrs. Green and Altman, two progressive young Philadelphians, have just added two more large theatres to their chain. The new theatres which have passed to them are: The Cambria, at Twenty-fifth and Cambria streets and the Susquehanna, at Seventeenth street and Susquehanna avenue.

The latter is situated on a lot 45x130 and is up-to-date in every respect. It has been in operation but six months. The reported sale price is not definitely given, but the property passed hands for a nominal consideration, subject to a mortgage of $40,000.

The other theatres operated by this firm are the Norris, at Nineteenth and Norris streets, and The Aurora, at 2132 Germantown avenue. Big features will be shown in all four houses.

LEAGUE CONVENTION NOTES

West Virginia will hold its annual state convention in Wheeling, W. Va., on June 16, 1914. It will be a one-day convention. Big preparations are being made for a large attendance. M. A. Sybert, state secretary, has charge of the convention arrangements.

A convention of the Motion Picture Exhibitors' League of Virginia will be held on June 18, 1914, at a place decided upon by D. P. Wine, state organizer.

Forty-six exhibitors have joined the reorganization in Minnesota of the M. P. E. L. of A. The convention will be held at the West Hotel, Minneapolis, Minn., on June 4 and 5, 1914. M. A. Neff will be present.

The Motion Picture Exhibitors' League of Indiana will hold a convention the latter part of June to elect delegates and alternates to attend the National Convention to be held in Dayton, O., July 6.

THEATRE BUILDING BOOM IN BUFFALO

Eight Theatres Are Scheduled for Early Construction—Olympic Enabled to Open—Palace $150,000 House Will Be Finest in Western New York

Special to THE MOTION PICTURE NEWS.

Buffalo, N. Y., June 3.

SO vast has been the motion picture industry in Buffalo and so many and extensive are the improvements contemplated that the motion picture men of New York and the larger Western cities are looking toward Buffalo. Within the last month more theatres have been projected and their construction advised than in any like period since the inception of the amusement locally.

Money seems to be the least consideration, and there is not the slightest hesitation in putting great sums into beautiful theatres ranging in cost from $50,000 to $150,000. The wisest are sure that Buffalo has become a permanent motion picture center and that the popularity of film drama here is constantly increasing.

Word has been received that Joseph Welte has advertised bids for his big house, which he will erect at the corner of High and Maple streets. It is to cost about $30,000 and have a seating capacity of 800. All the latest equipment and furnishings will be installed, and the decorations will be elaborate.

Bernhard Wohwinkle will begin soon the erection of a theatre to have a capacity of 1,500. This photoplay house will be erected on Genesee street near Koons avenue, at an estimated cost of $35,000.

JOHN G. SATTLER, an East Side business man announced that he will build a $30,000 theatre on Broadway near Jefferson, while Frederick Ullman contemplates the erection of a beautiful theatre on Genesee street near Pratt, at a cost of $50,000.

The Hall-Hanny Amusement company has just been incorporated with a capital stock of $30,000. The directors are George F. Hanny, George P. Hall and Francis F. Cornish. This company will erect a theatre in the near future, the location to be announced later.

Plans for a new theatre have been filed with the Bureau of Building by John A. Stapf and Frank S. Stegelske who will build in Dunkirk.

The Morton Amusement Company has received a permit to build a one-story motion picture theatre at 444 Connecticut street, to cost $30,000.

The Grant Theatre Company will build a fireproof motion picture theatre at 363 Grant street, to cost $25,000.

Leroy Upham has received a permit to build a one-story frame photoplay house at 523 Grider street, to cost $7,000.

A number of Buffalo motion picture men are now interested in the building of a handsome theatre in Syracuse, to be called The Regent. Harold Edel, manager of the Strand Theatre, Buffalo, is president of this company. M. H. Schwartz and M. Straus, both Buffalo men, are to act as co-managers of the Regent. This theatre will be located at East Genesee street and Irving avenue, with a seating capacity of 1,500 on one floor. It will have a handsome organ and a 15-piece orchestra.



NEW OLYMPIC THEATRE, BUFFALO, N. Y.



THE PALACE THEATRE, MITCHELL H. MARK'S NEW BUFFALO HOUSE, WHICH WILL COST $150,000 WHEN COMPLETED

THE new Palace Theatre, a photograph of the artist's drawing, which accompanies this article, will be the most beautiful and largest of all the motion picture houses in western New York, and will be controlled by the Mitchell H. Mark Realty Company.

This theatre will be erected in the downtown section on Main street, opposite Shelton Square. It will cost $150,000, and architecturally, will be a revelation. It will closely follow the interior decorations of the new Strand, in New York City, but on a smaller scale.

A large organ and orchestra and exclusive runs of Broadway and

other big features will be the policy of this house.

The Regent Theatre at the corner of Main and Utica streets, another Mitchell H. Mark house, is nearing completion, and will probably be opened the first of August. This theatre will have a seating capacity of 1,500.

THE new Olympic Theatre, which replaces the old Lafayette, a legitimate house, opened on Monday, May 18. This is the theatre that figured in the Building Law Tangle, mentioned in a recent number of THE MOTION PICTURE NEWS.

The authorities and the management came to an agreement with the result that this newest and most beautiful of Buffalo motion picture houses opened its doors at 2 o'clock on the afternoon of the above date.

New motion picture theatres are going up in every part of Buffalo. It looks as though the summer months will bring large business, instead of a decrease, as is usually anticipated by the managers.

In the larger houses capacity audiences are the rule every evening. At the new Elmwood, Allendale and Strand hundreds are seen every evening waiting in the lobbies. It looks as though the five-cent house was doomed, as the big houses are getting all the business. At least so thinks Manager Daniel Savage, of the local branch of the General Film Company, who has the following to say on the five-cent admission:

"THERE is not any possible way for the exhibitor to keep the admission at five cents, as the trend of the trade is for better and larger productions. The present-day exhibitors are spending from $150,000 upwards to accommodate the public and give them a well equipped and ventilated place of amusement, and are playing large feature productions which the public demands. This means a higher rental; consequently the houses will have to charge more for admission.

"Up until three years ago the manufacturer produced one-reel subjects and would spend from $300 to $700; at the present time the lowest they consider is $2,500 to an unlimited amount, to get a satisfactory picture. The only outcome that I can see is the larger houses charging accordingly."

SAWYER, INC.'S PLANS BIG

Sawyer, Inc., has made arrangements with one of the largest manufacturers in the country to release one three-reel picture a week and one five-reel feature every four weeks. The first three-reel release will be "The Boys in Blue." These productions will all be handled under the name Sawyer, Inc.

"Ad-o-Phobia" Seizes Albany Exhibitors

Newspapers Offer Special Rates, Run Serials, and Managers in Surrounding Towns Advertise, but Albany Men Cant "See It"

Albany, N. Y., June 3.

BUSINESS has not been very good of late with several of the picture houses of Albany, and the reason for it is lack of advertising. Only one or two of the houses ever advertise in the newspapers, or in any other way outside of showing bills outside the theatres.

The various owners seem to think that the business will come without letting the people know what they have.

One prominent paper is running a special page devoted to motion pictures, and has reduced the advertising rates to just a third of the regular amusement rate. Still the managers will not take a chance.

Another paper is running the "Lucille Love" series, and on the day of the installments advertise at what houses the pictures can be seen. Last week all the houses of nearby towns advertised, but not one of the Albany managers thought enough of it to give it a trial.

The situation is very discouraging to the papers that are doing all in their power to make motion pictures a big success in Albany.

A. SAYLES.

New Brunswick Managers Their Own Censors

St. John Exhibitors Do as Much on Their Own Account as the Board—Leading Ones Complain of "Bad" Pictures

Special to THE MOTION PICTURE NEWS.

St. John, N. B., June 3.

ST. JOHN exhibitors do not believe they are censor-ridden. No doubt this is because, in the final analysis, the acceptance or rejection of a film is in the hands of three men of standing and common sense.

I say in the final analysis, for many pictures exhibited here have passed through the pruning room at least twice before the express trains bring them into the city. They are censored by the National Board in New York and, crossing the border into Canada, pass before the critical eyes of officials constituting the Province of Ontario board or the Quebec board in Montreal, sometimes both.

Reaching St. John, they are reviewed by a board of three and then may be shown.

To the credit of local exhibitors, it may be said, however, that they themselves keep close watch on all offerings and, before the local board was appointed by the New Brunswick government, saw that the actual scenes of killings and other such features of some pictures were never presented on the screen. Instructions to the operator fixed that.

I give here the views of two of the principal exhibitors. F. G. Spencer, owner of the Unique and Lyric theatres in this city, lessee of the St. John Opera House and owner of a chain of picture houses in various parts of New Brunswick and Nova Scotia, says:

"I am in favor of censorship and would prefer national only, if that could be. We have every kind of censorship here, but so far as I am concerned our personal relations with the censors are perfectly satisfactory. We have three good men."

Walter H. Golding, manager of the Imperial, Keith & Albert's new $100,000 house on King Square, says:

"I certainly approve of the censorship idea provided the censoring is not done by cranks, faddists or men of the "moral-uplift" ilk who strain at gnats and swallow hippopotami. I feel that there should be censorship—such as I have seen it done here—because under the proper auspices this reviewing of the films is a safeguard to your house. It is a good advertisement. Furthermore it frequently frees the manager who endeavors to make his house and his show absolutely clean, an opportunity to escape the grasp of the renter—the man who insists upon your taking his stuff upon a correspondence booking, although you would be glad to withdraw your order upon learning the true quality of the story, or its moral worth.

"There is stuff on the market to-day that can only possibly play towns where the censorship is extremely broad or extremely lax, whichever way you may care to consider it.

"There are splendidly produced pictures with animal passion as the keynote to the story. There are others with torture, carnage, seduction, harrowing detail, etc., the chief excuse for their existence. One actress and one company deal in nothing else but photoplays in which this voluptuous lady plays roles approaching the demi-monde. Another charming little artiste is frequently used to pander to the baser emotions in mankind. So, despite the safeguards being thrown about managers and public by censoring bodies, the producers continue to try and get this sort of picture across.

"It is not a prudish view I am taking. Personally I am a believer in what some are pleased to designate the 'normal mind' standard of censoring—pictures that must necessarily contain some of these undesirable elements to tell the story humanly. Nevertheless the increasing number of 'bad' films, the exaggerated drama, the stuff with the sex 'punch' leads me to hold up both hands for the examination of all fictions in films by a body of safe, sane, normally minded people devoid of prejudices and working in the best interests of not only the children, but the decency of society as a whole."

FRANK I. MCCAFFERTY.

TO PICTURES FOR SUMMER.

Buffalo, N. Y., June 3.

The Teck Theatre, one of Buffalo's legitimate houses which plays all the Shubert attractions will shortly go into motion pictures for the summer. The opening attraction will be Lyman Howe and his travel pictures.

Do Exhibitors Want Censorship?

Leaders of Birmingham, Ala., Exhibitors Against State Censorship—Vice-President Wall of League Opposed to it—Milwaukee Men Against it—National or None, Say Others—Nashville Man Favors State Regulation of Films

H. M. NEWSOME, president Southern Amusement & Supply Company, Birmingham, Ala., vice-president Birmingham local of M. P. E. L. A. "It will merely mean an added expense and the men who will pay the expense in the end will be the exhibitors. We already have one censoring board, the national board of censors, which will answer for every purpose a state board could be intended for. Why do the same work twice? I would not charge that there is anything crooked about those who advocate state boards of censors, because I do not know, but I do know that as far as I am concerned I do not want any in Alabama and my reason is very simple. We do not need them. The motion picture business has got to such a stage now that there is really no censorship needed at all, probably outside of one or two of the very largest cities. The national board can do all that is needed.

"The motion picture business has become so established, and has taken such a hold on the public, that any exhibitor in any town I have ever had any experience in who tried to run a film which was not proper in any way and kept up the practise for a week or ten days would find himself getting lonesome. The public would simply not patronize his show or they'd run him out of town. Why, a motion picture exhibitor has a reputation to make and keep just as much as has a clothing store merchant or a grocer. I censor every film that comes to my theatres and often drop out a few feet here and there which I think might prove suggestive and offensive to my patrons. I've got a reputation for clean and good films and that's the kind I'm going to run whether there is one censoring board or a dozen. I don't see why every other exhibitor isn't the same way, and I believe that they are. Therefore, why have a state censoring board?

A. Alexander Wall, national vice-president, M. P. E. L. A., manager the Alcazar and Majestic theatres, Birmingham, Ala. "The exhibitors of motion picture films nowadays have come to be high class business men and citizens. They are not crooks and fake artists trying to filch nickels out of the public at the expense of public morals and education. We can not afford to run improper pictures. We have one censoring board which is very well and answers the purpose. Now why should we have a state censoring board? The people of Birmingham need not worry that they are going to be degenerated by the motion picture films shown here. We want to educate and instruct and elevate the moral and intellectual standards of the public. We believe that it is the soundest basis upon which we can build our business. We don't want any state censors and I myself sympathize with the exhibitors of other states who are making a fight against state censors. It will be the exhibitor who will pay for the expense of a state board of censors in the end and the exhibitor does not particularly appreciate added expenses which do him no good."

Tony Sudekum, owner and operator of the Alhambra, Elite, Fifth Avenue and Princess theatres, Nashville, Tenn. "We haven't any desire to put on any picture that might in any way be construed as vicious, immoral or criminal, and as far as a board of censorship for my theatres is concerned, there is no need of any. However, I am glad that a board has been appointed, since it can assure the people of Nashville that when they enter any picture house, whether it be mine or others in the city, they will see nothing that would offend in any way. Personally, I prefer both state and local censorship, since I realize that the motion picture field and influence is a wide one and every picture show should have some uplifting feature instead of anything that would tend in any way to cause any mind to be led astray. My personal opinion as to the solution of the censorship problem is to have censors in each city, who work in conjunction with the national and state boards of censorship."

H. D. Graham, manager of the Butterfly Theatre, Milwaukee. "I am against state censorship, in fact against censorship of any kind, as it is un-American and not necessary. The Federal laws are sufficient to guard against unclean film. In my estimation the National Board of Censorship is fully adequate to cope with the situation and is the best form of censorship, if we must have any at all. Politics are mixed up in the censorship problem in this state and city, and while in my opinion there is no real demand for a city or state censorship, there is an artificial one created by self-appointed reformers.

"The forming of associations of exhibitors to hire attorneys to fight the matter in courts and the local exhibitors working as a body to show local aldermen the error of their ways, is my personal opinion as to the solution of the problem."

W. C. Brimmer, branch manager for the Universal Film Company, Milwaukee. "For purely business reasons, I am unable to express myself fully on the censorship problem, but I will say that I think censorship of any kind is unconstitutional and un-American, and if the matter was ever carried to the Supreme Court it would mean a victory for the exhibitor and producer."

O. L. Meister, manager of the Vaudette Theatre, 183 Third street, Milwaukee. "I am of the opinion that the only solution of the censorship problem would be to put every show house in the country on an equal footing, have one National Board of Censorship, if we must have one at all. There is no more need of censorship for the films than there is for censorship of the dramatic or vaudeville stage. The local police departments take care of these matters for the theatres and can take care of the 'movies' equally as well.

"I prefer state censorship, if we must have it, but I think that the National Board of Censorship is fully adequate to cope with the situation, and their work conforms with my ideas of what censorship should be. Such demand for censorship in Milwaukee, as there is I think, was created by two aldermen."

George Fischer, manager of the Alhambra Theatre, Fourth street and Grand avenue, Milwaukee. "I am not in favor of state censorship, for I think it unnecessary. I think that the National Board is fully adequate to cope with the situation. There is no public demand for state or city censorship, and there is no doubt but that politics will in time be mixed in the censorship problem in this city. To leave everything to the National Board is my solution of the censorship problem."

Frank Cook, manager of the Orpheum Theatre, Third and Wells streets, Milwaukee. One of the oldest and best informed photoplay men in the middle west. "I am dead against state censorship. I think it is unnecessary and I want neither state or city censorship.

"The National Board is in my opinion fully adequate to cope with the situation. There is no public demand for censorship and politics is for the present not mixed up in

our local problem, but there is no doubt that it may be very shortly."

John Moat, manager Monroe Theatre, Monroe avenue, Detroit. "I am not opposed to local censorship as we now have it in Detroit, for the present local censor is satisfactory, but as a general proposition I do not believe in local or state censorship. It offers too many opportunities for politics to creep in and people who are inefficient and unfamiliar with the motion picture business to get appointments. The National Board doesn't amount to anything.

"The best system would be a government board such as they have in Ontario, Canada. This board passes on every film that goes into the province. It is made up of men who are experienced and intelligent, and when they have placed their stamp of approval on a picture it may be shown anywhere in the province without further molestation. Such a board in the United States made up of practical business men should pass on films as they come from the manufacturers and cuts should be made before they leave the manufacturers."

J. S. Woody, manager General Film Exchange, Butte, Mont. "Censorship is a joke nationally or any other way. The stage, the press, playwriting and publishing are not censored except by the good common sense of the people coupled with the discrimination of the publishers and others interested. Why not picture plays be subject to the same rule? Why saddle them with a board of censors which is an expense, a nuisance, valueless and ineffective? Censorship boards never do their work completely. They are constituted, as a general rule, of people whose prejudice has advanced them to such a position and whose prejudices are easily aroused. The minister cannot act as a censor for he's prejudiced along certain lines. Neither can the sporting man be a censor for his vision is too large.

"The exhibitor is the man to censor. The exhibitor is the solution of the vexing question which agitates the country. And yet perhaps I'm wrong in saying the country is agitated by it. There's a ripple on the sea, but small craft are making it. No small body of men can arrogate to themselves the right of dictating what the others should see or do. Plain, common, American horse sense is the best guide. The audience will let the manager know very quickly when anything racy is shown. We can leave our pictures to the judgment of the exhibitor and the public."

Phil Levy, manager the Ansonia Amusement Company, Butte, Mont. "If the national body of censors is properly conducted," said Mr. Levy, "there is no need for a state body. It could only duplicate the work. This state has made no provision for the remuneration of a state board of censorship for pictures shown in Montana theatres, and hence such board of censorship as exists is named by various women's leagues and clubs and the censors receive no pay for their trouble, and their work is desultory. I do not favor state censorship and still less would I favor city censorship.

"The practical picture theatre man is aware that the onus of the work lies in the hands of the operator. He has his eye set on every foot of picture shown. If he discovers anything that in his opinion is out of place he should consult with the manager. For their own sake and for the sake of the public they will not permit the exhibition of any subject or single scene which a woman or child may not see with perfect propriety. Such is the system I follow and I find it is a good one. Were there such a thing as a local board of censorship in this city, whose endorsement was necessary before a picture might be shown, practical results would be impossible under the present system. In my three theatres we used from 36 to 38 reels a week. With an average of 20 minutes each this would mean from twelve hours to twelve hours and 40 minutes. With various delays incidental to a private performance, the time would easily extend itself to 15 hours. Where will a censorship board be found in a city ready to donate this time to the public, especially after a national board of censorship has done its work? Were there no national board of censorship, I would favor a local board. Under the circumstances, however, the national board is the solution. In fact, I feel that the picture business has anticipated things and the National Board has evolved itself very rapidly and very successfully, with complete satisfaction to public and managers, as I see it.

"Without a doubt, politics would enter into the composition of a local censorship board. The theatre manager must be educated to know what is right and what is wrong. If he is not he will not be a success, and too much money has been invested in picture houses to take a chance with an incompetent manager. I have frequently eliminated scenes showing murders, immoral attacks, brutality and sensuality.

S. H. Goldberg, president of the Omaha branch of the Exhibitors' League of America. "An authorized national board would see all the films and that would preclude any chance of wild-cat pictures getting by. The examples we have had of state and local censorship fail to recommend them to me. I have made a close study of the question and have posted myself as far as I am able. There may be another side to the question. It has been said fanatics and grafters would control the national board, but it seems to me the danger from them would be greater in state or local censorship. Mr. Neff's position may be the right one, but if it is I would like to see the arguments that give it that aspect. I believe fighting against an authorized board is fighting against the legitimate motion picture houses. The Motion Picture News is making an excellent fight for legitimate business, according to everything I have been able to learn." Mr. Goldberg is proprietor of the Princess Theatre, at Fourteenth and Douglas streets, Omaha.

C. J. Sutphen, manager of the Brandeis Theatre, Omaha. "We use feature films exclusively, and so far have depended upon the standing of the standard companies which have furnished them. I am opposed to local censorship since noting its failure in Chicago. I am not familiar enough with the state censorship question. The National Board, if it had more power, would be the best body to deal with all films, irrespective of whether they were feature films or not."

J. A. Bernower, manager of Alhambra Theatre, Market avenue and Fourth street, Northeast, Canton, O. "I am not fully informed about state censorship in other states, but I am certainly against the kind of state censorship we are getting in Ohio. I know something of Governor Cox, and I know something about the board of censors he appointed. On this knowledge I have formed the opinion that state censorship here is merely part of a political game. I don't see any particular use for censorship by any but the exhibitors, but if we must have censorship, let the National Board do it. No one in this city ever said anything about immoral or degrading pictures before state censorship. I think the best way to settle the whole question is to let the National Board do all the censoring. In Ohio I think we will do away with state censorship when the next legislature meets in January."

A. H. Abrams, manager Lyceum Theatre, Tuscarawas street, East, Canton, O. "The whole idea of censorship is bosh. Let the manufacturers produce what they like. The exhibitors will not buy any but clean pictures. Anything giving a bad impression, degrading or appearing immoral, would hurt the business of a house wherein it was shown. The exhibitors know enough to protect their business. The State Board of Censors in Ohio afford positions for friends of politicians—that is all. If the people demand censorship, though I have never heard of such a demand, the National Board will fill the bill."

(*Continued on page* 66)

BIRMINGHAM EXHIBITORS ISSUE ULTIMATUM

Will Invoke "Blue Laws" and Close Everything on Sunday if Theatres Are Forced to Shut Down on That Day—Time for Consideration to Petition Expires Next Week—Last Appeal Made

Special to THE MOTION PICTURE NEWS.

Birmingham, Ala., June 4.

THE thirty days time which the motion picture men of Birmingham gave to the city commissioners to consider their petition for Sunday shows will expire next week.

The motion picture men state that they will do nothing until the stipulated time has expired and they are not talkative about what they intend to do then.

They indicate, however, that if they are not allowed to operate their shows on Sunday afternoons from 2 to 10 o'clock as they have asked, they will enforce the blue laws of the city and endeavor to make the city officials close up everything on Sunday, drug stores, news stands, cigar stores, soda-water parlors, sofe drink stands, amusement parks and so forth.

THE petition which National Vice-president A. Alex Wall has presented to the city commissioners praying for Sunday shows follows:

TO THE HONORABLE BOARD OF COMMISSIONERS: CITY OF BIRMINGHAM:

"You, as well as we, are residents of the city of Birmingham, and we all have a common interest. We, the undersigned, have large investments in business here and we pay a very large license. We help to a great extent to make this a cosmopolitan city.

"Our national vice-president, Mr. A. Alex Wall, has had our interests up with your Honorable Board for over one year. Mr. Wall also presented our claim to the Pastors' Union of this city on May 4, 1914, as a result of which his understanding was that if strictly moral, religious and educational pictures were shown and no admission charged (a contribution in basket or collection plates to be taken) there were none of the pastors that could, or desired to, stop the Sunday shows from operating.

"After explaining that this would be agreeable in every way with the motion picture men, Mr. Wall promised the pastors, some of whom he talked with individually, that the motion picture exhibitors association in Birmingham would see that the shows were run only from 2 o'clock in the afternoon until 10 o'clock in the evening and that all pictures would be of a strictly high standard, moral, religious and educational.

"Later one of the prominent pastors of the city visited Mr. Wall and personally assured him of no opposition from the pastors.

"NOW, gentlemen, we only expect an honest and square deal from you.

"First, please do not act partially toward any one. Let all come alike. One member of your body, Judge A. O. Lane, states that one section of the city code regarding "exhibitions" on Sunday prohibits our operation on that day.

"We maintain to your honorable body that if such construction is to be placed on this section that it is now being violated in many ways. The Best Park & Amusement Company, which operates East Lake amusement park and everyone of the park's concessions, are violating these laws of the city on the Sabbath. Soda fountains are being operated in violation of this code, boot-black stands, club-rooms, taxi-cab companies, baggage men, hackmen and ticket agents at railway stations and many other such common violations of this law are going on every Sunday.

"NOW, when we want to do a moral good to our city and its people, are we going to be turned down flatly by our city commisioner? Gentlemen, we appeal to you to give us a square deal; all we want is our rights. We are glad that we have an argument of common good to the public on our side of this question, for on that basis we believe we will win our contention.

"We believe we are doing a great good daily in elevating morally and intellectually the great mass of our people by offering them an amusement that is wholesome, educational, moral and instructive. There was for years a war on tobacco, but the sale of this article is now expressly provided for on Sunday.

"We are willing our case shall be judged alongside of these many others which are now allowed Sunday privileges. If we are to be barred from the Sunday privilege why are these others not treated upon the same basis?

"IF we open our doors on Sunday we dare say your honorable body would stop us. If so, we respectfully petition that steps be taken at once to stop all Sunday law violations and at once.

"We feel that we have been ignored and if you decide on action enforcing all Sunday laws we will be glad to co-operate with you if you will so inform us. We will appreciate an answer addressed to our national vice-president, Mr. Wall.

Yours most obedient,

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA, ALABAMA BRANCH NO. 14.
By Birmingham Local No. 1."

T. S. ABERNATHY, owner and operator of the Odeon theatres in Birmingham, is planning on the construction of a new theatre in that city in the near future, although he says it will be several days yet before he will be able to make any definite announcement as to his plans. The "Odeon 2" went out of business Saturday, May 30, on account of the expiration of Mr. Abernathy's lease.

The site has been secured by the Kress five and ten-cent store corporation, which intends to erect a new building on it for the expansion of their Birmingham stores.

The "Odeon 1," just across the street from the "Odeon 2," both of which are located on Second avenue between Nineteenth and Twentieth streets, will continue to operate. Mr. Abernathy states that his contemplated new theatre will not be so large, but his present plans are to make it the most beautiful motion picture theatre in the South.

"THE rottenest thing in existence, that's what I've got to say about state board of censors," said Mr. Abernathy. "They are of no good whatever to the public or to the motion picture men. I have sized the matter up this way: I believe that the state board of censors movement was started and is being fostered by the big theatrical men who are trying to put the motion picture men out of business.

"We have put them nearly out of business and they are trying to get back at us through the state censoring, through which they hope to condemn a half or more of the films. If they once get the state board they can easily 'buy it's members' and that's all they want.

"I'll give any man or woman or child $10 who in the last three years has seen a film run in Birmingham which had anything in it immoral or detrimental to those who saw it. We don't need the state boards and I hope they are run out of the country."

RALPH R. SILVER.

BUFFALO FACES COMPETITION CRISIS

Theatres in Residential Districts of Lake City Make Alarming Inroads Upon Receipts of Downtown Houses—Latter Retaliate by Aggressive Advertising Campaigns—Severe Summer Struggle Promised

Special to THE MOTION PICTURE NEWS.

Buffalo, N. Y., June 4.

A VERY serious problem has arisen for the downtown exhibitors of Buffalo.

In fact, so serious has the problem become that one theatre, the Lyric, will close on Sunday night "for good" with a change of policy upon its reopening in the fall.

There is also a rumor that another large photoplay house, the name of which cannot be given at this time because of the "unofficialness" of the rumor, has given its employees notice.

All the downtown managers are complaining of the decrease in their receipts.

Why?.

THE reason is this: Of late, many beautiful motion picture theatres have opened in the outlying and residential sections of Buffalo.

These theatres are modern in every respect—large, well ventilated, have large orchestras, and show the same features as the downtown houses. And now it seems that patrons of the photoplay are satisfied to wait until the feature which is announced for the downtown house comes to their "own theatre next door."

The opening of the Elmwood Theatre at the corner of Elmwood and Utica streets, one of the finest and most beautiful theatres in every way in western New York, has taken many hundreds away from the downtown houses.

The Elmwood is right in the center of one of the most thickly populated and high-class residential sections of the city and is showing its attractions to capacity audiences nightly.

THE Allendale, another house in the Elmwood district, is also a model photoplay house, and showing as it does, all the big features a few days later than the downtown houses, is also attracting large audiences who would rather wait a day of two than journey downtown.

The Premier, in Central Park, takes care of a large class of photoplay lovers in the northern part of the city.

The Globe, at Main and Ferry streets, is showing to capacity every night.

The Regent, at the corner of Utica and Main streets, is about ready to open.

In fact, in almost every section of the residential sections of Buffalo you will find at present a large and modern photoplay house showing the best features and at prices the same as the downtown houses.

A visit to these theatres in the immediate neighborhood, of course, saves ten cents car fare, which is also a most important factor in favor of the outlaying theatres.

GEORGE W. ERDMANN, manager of the Elmwood, commenting upon the situation, said that he had foreseen the situation months ago and that he is not surprised to learn of the closing of some of the theatres downtown.

William G. Kaliska, manager of the Allendale Theatre, says that many of his patrons have remarked that they would rather wait until the attraction played at the Allendale than go downtown.

And now what is to be done?

Some of the downtown managers say "advertise!" and accordingly have enlarged their ads in all the papers. The Strand, while not as seriously affected as other houses, has been one of the theatres to enlarge their advertising campaign. With the opening of the new Olympic on Lafayette Square, and with the Lyric and Family not over one hundred feet away, the downfall of one or both of the latter theatres is foreshadowed.

THE Majestic Theatre, a legitimate house, has contracted for an entire summer engagement of the George Kleine attractions, but the audiences even the first week have been very slim. Monday the Teck starts showing pictures with Lyman Howe's Panama films as the attraction.

The Garden is showing pictures to small audiences, although they are playing the best of features. All these houses are in the downtown section.

From these slim audiences we have only to visit the theatres in the residential section to meet with "every seat taken," and nightly, too.

MATINEES as a rule have been an exception with some of the houses on lower Main street, as at this time there are always a large number of people shopping, visiting, and on business, who drop in to see the pictures and rest, but at night it is a different proposition; the shopping is over, the visitors have gone to the beaches, and business is over.

The opening of all the large lake resorts this week will be another means of taking away a great number of photoplay patrons.

Crystal Beach, Buffalo's largest resort on the nearby Canadian lake shore, opened on Thursday. This resort has a large photoplay house.

Erie Beach, the Bedell House, and several smaller resorts all open on Decoration Day, and then will begin the nightly exodus to the lake and its cool breezes.

IT is going to be an interesting study to watch the situation work out here in Buffalo.

At present, at least for the summer months, it looks like a serious problem to make expenses for the smaller houses and an equally serious problem for the downtown houses to attract audiences in the evening.

C. B. TAYLOR.

$45,000 THEATRE FOR FORT WAYNE

Fort Wayne, Ind., June 3.

Final contracts have been signed at the office of Architect Henry W. Meyer for the erection of a new theatre at the southeast corner of Calhoun and Montgomery streets. The site is owned by A. Weil and the building will be erected by him and leased to Brentlinger & English, of Terre Haute. The theatre will cost $45,000. Its seating capacity will be 1,250.

BUFFALO MANAGER QUITS

Special to THE MOTION PICTURE NEWS.

Buffalo, N. Y., June 4.

There has been a mixup at the Family Theatre recently, the manager, Walter Foster, and the entire orchestra have resigned. No reason has been given out for this move.

Manager Foster recently took motion pictures of the parade of the Buffalo Police Department and showed the pictures at the Family to a large and enthusiastic audience.

SAWYER PROJECTION ROOM READY

The new projection room of Sawyear, Inc., at 1600 Broadway, N. Y., has been completed. It will be known as "The Pompeiian Room," and is beautiful in design. A Roman fountain has been installed which augments the coolness of the room, besides adding beauty. The wisteria ceiling was designed by Mr. Rudolph, vice-president and general manager of Sawyer, Inc. A gala house warming is the next thing on the cards.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

A NATIONAL TRADE ASSOCIATION

Editor, THE MOTION PICTURE NEWS,
New York City:

Dear Sir: As the date of the convention approaches, I can not help thinking of the question so often put to me by exhibitors in various cities I have visited in my capacity as national secretary: "What is the use of a National Organization; of what benefit is it to the exhibitors of the country?"

What shall the answer be? Is it solely for the purpose of holding annual conventions? We have already had such conventions at Cleveland, at Chicago, and at New York. And the question still remains unanswered.

What has been accomplished in the past three years by the national organization and its conventions, for the benefit of the exhibitor or the trade in general?

There is only one answer—NOTHING.

Such a result is inevitable so long as the exhibitors attempt, *by themselves,* to regulate the conditions in the motion picture industry.

It is my purpose in writing this letter to rouse the exhibitor to the necessity of so broadening the scope of our organization as to include in its membership not only exhibitors, but film manufacturers, distributors, feature men, manufacturers and dealers in supplies and accessories, the trade press, and all firms and persons directly and indirectly affected by the welfare of the motion picture exhibitor, for upon the success of the exhibitor rests the foundation of the existence of all the others.

Our various interests are so interwoven that an organization of any one part of the industry can accomplish very little if anything.

But an organization as I suggest would soon become a power that would make itself felt throughout the land. We could then accomplish tangible results, and be able to show the benefits of a national organization, not only to the exhibitor, but to the trade as a whole.

At the afternoon session of the convention on Thursday, June 11, I shall introduce a resolution in accordance with the above, and should it meet with the approval of the majority present, I will have a tentative draft of a constitution ready so that the convention will be able to proceed without undue loss of time, and before the week is over it is my earnest hope that such an organization will be an accomplished fact.

I will also outline a plan of successfully financing the organization, something that has been sadly wanting in the national organizations of the past.

Trusting that my plan of a National Trade Organization as above outlined will meet with your approval and support, I remain

Fraternally yours,
HAROLD W. ROSENTHAL,
Secretary International Motion Picture Association.

The Censorship Line-up

Exhibitors

Against State Censorship 208

For State Censorship - - 7

Exchange Men

Against State Censorship - 17

For State Censorship - - 0

An Open Letter to M. A. Neff

M. A. Neff, President,
M. P. Exhibitors' League of America.

Dear Sir:—In a recent bulletin, sent by you to members of your league, you made certain statements concerning the members of the committee on censorship, of the Cleveland Photoplay Exhibitors' Board of Trade, which were so misleading, absurd and without foundation and in reference to myself were so absolutely false that I could not refrain from answering. Your motive for this is quite apparent to me.

The object of your bulletin is to apply the "gag" to all who differ from you upon the censor question.

Free discussion and the truth are entirely foreign to your nature.

No one may differ from you and retain your friendship. Your bulletin is a mass of untruthful personalities.

I am sorry for you.

Respectfully yours,
SAM LUSTIG,
Sec'y Cleveland Photoplay Exhibitors' Board of Trade.

Philadelphia vs. the League

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—As a member of the Exhibitors' League of Pennsylvania, Philadelphia branch, I have lent in the last four years my financial and moral support to motion picture affairs. During that period I visited the New York convention in 1913, not, however, as an elected candidate, but simply from a business standpoint. While in New York I was invited to a business session when the election was going on. The action of the national executive officers at that time reminded me of the Russian gendarmerie using the knout on the Russians who dared to think differently from other people, in consequence of which every intelligent exhibitor has formed his opinion.

This, however, I expressed in the presence of Mr. M. A. Neff while he attended the Philadelphia Exhibitors' League meeting in Philadelphia on May 8. I did not get a satisfactory explanation. He sidetracked me to explain how much good he did for the motion picture business, which for the present I decline to discuss.

However, our friend succeeded in influencing the league in supposing that he, and he only, can lead the exhibitors to moral and financial success.

When the discussion came up as to whether we ought to join the national body I was one of those who did not hesitate to explain why Philadelphia should not become a part of the organization. Perhaps my remarks were not clear enough for some of the members, therefore I now set forth my reasons.

First—CENSORSHIP. This uncivilized and barbaric idea was originally started through the national body. It even tried to convince manufacturers and some exhibitors that it is working for their good. Censorship will pave the way for political jobs. Such a board will find opportunities to become city and State political leaders. The exhibitor should never consent to such a plan. We exhibitors are engaged in a clean and legitimate business, and no law should ever be enacted to the detriment of a worldwide industry. The only thing we may expect from the Legislature is oppressive taxation. Therefore we do not want censorship, especially when it will be construed for the benefit of those seeking political opportunities.

Second—LOCATION. The National League, to my mind, is located out of the district. All headquarters of manufacturers, distributors, jobbers and importers are located in New York City, where all the business for the United States and Canada is transacted. Should the national question arise, where will you get the national president? Out West? Why not have a league in New York to act for exhibitors?

Third—LEADERSHIP. The present national leaders have not proved to me that they are the people behind the throne, and therefore cannot ask any organization to join them and levy a tax. I saw fit to withdraw from the league and be neutral. I expect to be in New York for the convention on June 8-13 to study the situation, and when I return to Philadelphia I will either come back to the national organization and offer an apology or start an opposition body, which I believe could accomplish much more than the national organization.

Respectfully yours,
(Signed) MARCUS A. BENN.
Owner and lessee of the Benn Theatre, A. B. C. Theatre and the Eastwick Theatre, Philadelphia.

Competition

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—Good competition is beneficial. However, there are two kinds of competition—the legitimate and the illegitimate. Many of us, no doubt, have come in contact with one or the other—possibly experienced both. The desirable sort always buoys us up and creats within us a desire to do even better things along the

line we are pursuing, and assists in building up the business generally.

Look out for the other kind—but the illegitimate competitor is the man for whom we must look out. The man who comes into your neighborhood with the sole intention of putting you out of business is going to resort to almost anything to gain his point.

If after spending hundreds, yes, I dare say, thousands of dollars, and it doesn't come, look out for him resorting to such tactics as giving out premiums, free tickets, country stores, etc.

Such competitors, in my estimation, are illegitimate, and anything but good for the betterment and uplift of the business in general. In conclusion will state that legitimate competition is the life of trade, and is nothing we need fear.

AN EXHIBITOR.

— —

A Voice from Florida

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—Our opinion of the censoring of films before they are put on exhibition is that it is all *bosh.*

All manufacturers are in the business for keeps, and as a good business policy they should never put out a film that would not pass muster under the eyes of their mothers or sisters or children.

The censorship situation has reached the point where the manufacturer is very uncertain as to what he can produce and get over in the different States. We, as exhibitors, are the ones to suffer in the end in two ways—first, from higher prices to pay the extra cost of manufacture; second, from the tendency among the censors to cut out a good many of the comic effects now used in the popular pictures.

If our opinion is any good it's yours.

Yours truly,
THE DIXIE PLAYHOUSE,
Murray E. Hall, Manager.

Fellsmere, Fla.

— —

Brandt Declines League Honor

Editor, THE MOVING PICTURE NEWS,
New York City.

Dear Sir: In view of the fact that you have published a report that I have been elected a delegate at the Rochester meeting to the National Convention at Dayton, Ohio, will you kindly publish the following letter so that an erroneous impression may not prevail:

Mr. A. N. Wolff,
Colonial Theatre,
Rochester, N. Y.

Dear Sir: Your telegram of this inst. on hand and thanks for the honor of electing me a National Delegate to the Convention at Dayton. It would be a pleasure for me to serve if all exhibitors were enlisted under the banner of one solid organization, but unfortunately in view of the difference of opinion that exists, I feel it my duty to remain loyal to the mother State organization, "The Motion Picture Exhibitors Association of the State of New York," and therefore respectfully decline to serve as delegate.

With best wishes, I beg to remain,
Yours very truly,
WILLIAM BRANDT.

TEXAS FIRM MAKING COMEDIES

Dallas, Tex., June 3.

The Fitzhugh-Bishop Film Manufacturing Company, which was organized here some time ago, has begun the release of one-reel comedies, which are being produced at their studio near Dallas.

W. A. Bishop, president of the Dallas Seating Company, is also head of the new concern. He will produce and play the leading masculine parts in all releases. E. H. Fitzhugh, well known in Texas as a camera-man, is the other partner.

Mrs. Vera Bishop, wife of the president, is playing the principal feminine roles. Only one-reel comedies will be made, and these will be shown first at the Queen Theatre.

How Milwaukee Handles Censorship

Citizens' Committee Staved off Aldermen's High-license Censor Proposition—Board a Non-legal One, but Supported by Exhibitors

Special to THE MOTION PICTURE NEWS.

Milwaukee, Wis., June 3.

MILWAUKEE exhibitors are rather fortunate in regard to the censorship problem. Though they have a board of censors, it is a broad-minded body comprising either exhibitors or men who have been chosen by the exhibitors.

This censor board, or rather the Citizens' Commission on Motion Pictures, as it is officially known, is the result of a compromise between the local exhibitors and Mayor Bading, at the time a number of would-be reformers and publicity-seeking aldermen were endeavoring to saddle a high-license fee and a high-salaried censor board upon the exhibitors.

Though it is doubtful if this Citizens' Commission has any legal standing, having never been vested with authority by the Common Council, the exhibitors have abided by all of its decisions. The commission does not pass upon all of the releases shown in Milwaukee—merely those that the exhibitors or exchange men are doubtful about.

Mayor Bading himself is very fond of the photodrama, though he could hardly be called a "picture fan." He has always been very fair to the exhibitor. The Mayor recently said:

"OBSERVATION of conditions in Milwaukee would indicate that there is no need of more ordinances than are now in force to control the motion picture situation here.

"The Citizens' Commission on Motion Pictures comprises seven members. This board and the licensing authority, which lies in the Mayor, are in full and complete accord. The co-operation which exists, therefore, between the censors and the Mayor, gives adequate control of the situation.

"A citizens' board of censorship should be fully adequate to eliminate objectionable features in pictures, providing the licensing power is in the Mayor; providing that the board of censors is supported by the Mayor in their efforts, and also providing that motion picture men have confidence in the efforts and fairness of the board.

"There does not now appear to be in Milwaukee any public demand for a state censorship, such as is now in effect in Ohio.

"'Tis question has been asked me: 'What is your personal opinion as to the solution of the censorship problem?'

"I believe motion picture censorship can be made efficient and satisfactory to everyone concerned, if censoring boards are made up of broad-minded, intelligent and educated persons. The licensing power for motion picture theatres should be vested in the Mayor, who may revoke such licenses for cause. In this manner the responsibility is centralized, in the licensing power of the chief executive, who should always feel that his faith in the work of the censors is not misplaced."

A $5,000 Scene in "Lucille Love"



PERSONS unfamiliar with motion picture production little realize the enormous expense incurred in the staging of a film story, especially that variety which is known as costume stories.

The above picture shows a setting in the "Lucille Love, Girl of Mystery" series. The Chinese village, erected at a cost of $5,000, was used in two scenes only.

In the foreground, at the left is General Manager Isadore Bernstein, of the West Coast studios of the Universal Company, while on the right are Francis Ford, director and leading man and Grace Cunard, the well-known leading woman, of the Lucille pictures.

More than 200 extra people are used every day in the production of the Lucille series.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

KILGORE'S KOLONIAL KIDS A SUCCESS

THE plan that has just been adopted by the management of the Colonial Theatre, Third and Market streets, the largest motion picture theatre in Harrisburg, Pa., of introducing band concerts as an added attraction during the summer months, already is having the effect of materially increasing the Colonial's box-office receipts.

Dick Kilgore, house manager, has been working all winter organizing a boys' band, known as Kilgore's Kolonial Kids, and they are now giving concerts in connection with the motion picture shows.

The young musicians are selected from all sections of the city, and in addition to drawing big crowds of their friends and admirers to the theatre to hear their music, the forty boys are being utilized effectively as a corps of ticket sellers throughout Harrisburg.

They play excellent music and are making lots of new business for the house.



KILGORE'S KOLONIAL KIDS BAND, OF HARRISBURG, PA.

A DIPLOMATIC STROKE

MANAGER BILGER, of Hopkins' Theatre, Louisville, Ky., won the undying esteem of hundreds of young Louisvillians by admitting free of charge all children under 10 years, when they were accompanied by their parents, during the presentation of the film showing the Great Hagenbeck and Wallace Combined Shows.

There is no class of production that appeals to children more than that showing a big circus.

FITTING A BIG FEATURE TO A SMALL HOUSE

CHESTER FENNYVESSY, manager of Keith's Theatre, Troy, N. Y., brought a new idea into effect recently in advertising a feature at his house. His house has a seating capacity of two hundred and eighty and the usual admission is ten cents.

In advertising a feature, he used a band, which paraded through the streets ten minutes in each hour. He took a chance on charging twenty cents admission and his net profits for the day were $280, which surpassed any other day he had done business. This argues well for the feature picture in the small house. Several other exhibitors in smaller cities of New York State with larger houses than Mr. Fennyvessy have been afraid to try a feature thinking that they won't be able to fill their houses. Mr. Fenneyvessy was formerly manager of the Colonial Theatre in Rochester.

"COMEDY DAY" A SUCCESS

INAUGURATION of "Comedy Day" with a program consisting of three reels of comedy, has proved a successful venture for J. B. Orr and P. W. Hillman, managers of the Lyric Theatre in Cincinnati. The Lyric is the only one of four big theatres, now playing motion pictures offering a program at 5 cents.

There is at least one comedy reel in the daily shows, so that the patrons have come to look on the Lyric, not only as one of the prettiest and coolest houses in the city, but as the house of funny pictures. Keystone comedies are being shown and one Sunday three comedy reels played to five hold-out audiences during the afternoon and evening.

In addition to the film show the Lyric managers have put on an excellent song number at each performance by two popular entertainers.

Messrs. Orr and Hillman are having their first experience with motion pictures, both having been connected with the Heuck Theatrical Company in the past. Orr was formerly private secretary to Col. James Fennessey for many years and Hillman was treasurer of the Heuck company.

They claim their success has been due to the injection of modern theatrical business methods into motion picture shows. They use the newspapers and billboards freely in advertising.

ANOTHER CHILDREN'S MATINEE

"RICHARD III" was shown at the Allendale Theatre, Buffalo, N. Y., for two days, May 25-26. Manager William Kaliska sent out announcements to the various school principals announcing the coming of this educative feature, and the fact a special matinee for school children would be held on Tuesday afternoon.

A DIGNIFIED PASS

WILLIAM SIEVERS, manager of the New Grand Central Theatre, Grand and Lucas avenues, St. Louis, sent a neatly printed card to ministers of the gospel and members of well-known literary clubs the week of May 24, inviting them to attend the exhibition of the feature film "Quo Vadis?"

The card, which is in the nature of an invitation that is to be presented at the box-office for seats, is well printed, well worded and presents a dignified appearance and makes a distinctive impression of class and quality, and is a happy departure from the ordinary passes usually sent out.

A NEW WORD IN SUMMER UNIFORMS

MANAGER HAROLD EDEL, of the Strand Theatre, Buffalo, has bought a most attractive set of summer uniforms for his staff of ushers and the doorman. The uniforms are of the middy style, with loose jackets, and will be very cool and comfortable during the summer months. The ushers are all enthusiastic about their new costume and present a very striking appearance as they run about the theatre showing patrons to their seats. Much favorable comment was held on the first day on which they appeared.

RAIN-WATER AS AN AIR PURIFIER

ARTIFICIAL rain has been utilized to wash and render pure the atmosphere entering the spacious auditorium of the Alhambra Theatre, Canton, O. The idea was originated by J. A. Bernower, manager of the theatre, and has been voted by patrons a most progressive step.

The additional equipment used in this unique ventilating system is a motor pump, a small tank and a patented spraying device. Air entering from the open by way of a conduit is blown through a high-pressure water spray before entering the theatre.

This arrangement washes the air in the same way that anything more tangible might be washed. In addition to removing all dust and practically all germs, the arrangement adds moisture to dry air rendering it more wholesome for breathing and giving to it a quality that makes for longer life of theatre furniture.

To give an idea of the efficiency of this new system, Manager Bernower removed nearly a gallon of dust, soot, germs and such from the bottom of the sprayers three days after the system was put in operation.

The atmosphere in the Alhambra since the sprayers are used on the air is suggestive of the open country after a refreshing rain.

Cleveland Exhibitors Rebuffed by Neff

Attorneys Schwartz and Sawyer, of Cleveland, Tell How Delegation From Northern Ohio Was Given "Cold Shoulder" at Columbus When Censor Law Was Passed

A NEW and interesting version of what the Ohio exhibitors played —or did not play, as the case may be— in shaping the Ohio State Censorship Law, is given in two statements from Ernest Schwartz, an attorney of Cleveland, Ohio, and B. J. Sawyer, of Horner & Sawyer, attorneys-at-law, of Cleveland.

They are at variance, to say the least, with Mr. Neff's declaration that the exhibitors of the state had an opportunity to voice their opinions of what a censorship law ought to be, if there had to be one.

Mr. Schwartz's statement is as follows:

"As a member of the joint committee appointed by Cleveland Local No. 1 of the League, I went to Columbus at the time the Censor Bill was being considered by the judiciary committee of the Legislature, then in session, March, 1913.

"I had wired Governor Cox and the committee that we wished to be heard on the bill, and also wired President M. A. Neff when and where to meet us. At the appointed time our delegation, consisting of Sam Morris, president, C. N. Christenson and myself, acting jointly with Mr. Mandelbaum, Mr. Willis, Mr. Thompson and Mr. Sawyer, conferred all day in the hotel while waiting for Mr. Neff to arrange for a hearing.

"That same night we went to the hotel to meet Mr. Neff, in accordance with his arrangement, and found a meeting in session with Mr. Neff, C. Kerr, Maddox, Wilson and a few other local showmen.

"*The reception we received from Mr. Neff and his followers was very hostile, and instead of treating us as exhibitors, we received a very chilly reception, just as though the committee were rank outsiders, with no interest in the welfare of the business, although we were sent down as a committee from the Cleveland Local.*

"We made three visits to Columbus and never succeeded in connecting with the judiciary committee, though subject to Mr. Neff's call at any time.

"Mr. Neff assumed to act with the officials at the State House as the only one with authority to speak for the film industry. He kept us waiting his pleasure at the hotel while he conferred with the governor and others, and the present law was passed without any opportunity being offered us to protect its passage.

"Mr. Neff has since used a very lame excuse regarding me being on the committee. I had previously represented, as attorney, a number of Cleveland exhibitors, some of whom happened to be customers of the General Film Co. He therefore insisted that I represented a film company at Columbus, although I was at that time sent down in conjunction with the other committee by the Cleveland Local, and was at that time the attorney for the Cleveland Local League No. 1, and was the owner, and still am, interested in several moving picture theatres in Cleveland."

Mr. Sawyer writes as follows:

"I have read with much interest your statements in the MOTION PICTURE NEWS in regard to censorship. I spent several days in Columbus at the time the bill was pending, and hence somewhat familiar with the conditions and circumstances that surround the situation.

"The only ones fighting for the bill during that time was Neff, his man Friday, alias Mr. Wilson, Mr. Maddox, and Mr. Pettus, of Toledo.

"The same statement that Mr. Neff has made in the MOTION PICTURE NEWS in regard to those engaged in the manufacturing of films on the question of censorship was made at that time and the same disproved by Mr. Willis and myself sending telegrams to the parties mentioned and receiving replies denying Mr. Neff's statements, which telegrams were shown to him without effect upon his state of mind.

"I talked to a great number of the members of the legislature, *who all said they had no interest in the matter and would gladly drop it if the Governor would do so.* By the workings of Mr. Neff we were given neither chance to meet the Governor nor the committee before whom the bill was pending.

"Mr. Neff refused to admit that I had any right to be heard because I represented an exchange, although I was then as now interested in several picture shows, which could not be said to be true of Mr. Neff.

"The facts are that the whole matter was a personal matter with Mr. Neff for his own advantage to have censors appointed in each state and then a national board from all the states, at whose head would sit our friend, Mr. Neff.

"During the time we were at Columbus we urged upon Mr. Neff that if there must be censorship that the bill should be made workable, which the present bill is not. Mr. Neff agreed to this and Mr. Schwartz and I spent a great deal of time changing the details of the bill without changing its main features and the same were approved by Mr. Neff, until our backs were turned.

"I wish to say that in forty-five years I have never met a man so selfish, so unreliable, so domineering, so arrogant, and so blind to truth as Mr. Neff. He is but a mere dreamer without the sense of right.

"Censorship is nothing more than legalized graft upon legitimate business. If any exhibitor is so ignorant of the principle of right and wrong that he cannot discern right from wrong in film he should quit the business and not ask the state to appoint a guardian for everybody in the business for the simple reason that he is too ignorant to conduct his own affairs."

APPROVE NON-FLAM FILM

As stated in last week's issue of THE MOTION PICTURE NEWS the Raw Film Supply Company have received license from the Goodwin Film and Camera Company to manufacture, buy and sell the Agfa and Gevaert films, for which they are the American agents. For some time this company has been held back by the difficulty in obtaining films to fill their orders. Arrangements have now been made whereby it will be easy for them to get as much raw material as they wish.

The basic principle of the non-flam film which they are also manufacturing in great quantities, is the same as imitation silk. The Agfa company are the manufacturers of this film under the Elberfeld patents. The Gevaert are also making a non-flam film in their factory in Belgium. The films are said to be non-explosive and have been approved by a number of city authorities. The Raw Film Supply Company will occupy booth seventeen at the coming New York convention.

$35,000 HOUSE IN OKLAHOMA

Okmulgee, Okla., June 3.

A contract has been let for the construction of a first-class theatre in this place. It will be built by O. D. Riggs, of Kansas City, at a cost of $35,000, and is to be completed by the first of next October.

The
Motion Picture News

MOVING PICTURE NEWS EXHIBITORS' TIMES

Published Every Week by

EXHIBITORS' TIMES, Inc.

220 West 42nd Street, New York City

Telephone Bryant 7650

Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

WM. A. JOHNSTON.....Editor
MERRITT CRAWFORD.....Managing Editor
LESLEY MASON.....News Editor
E. J. HUDSON.....Circulation Manager
E. KENDALL GILLETT.....Advertising and Business Manager
C. J. VERHALEN.....Chicago Manager

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $3.00, Foreign $4.00 per year.

ADVERTISING RATES on application.

Copy for next issue must reach us by Wednesday 11 a. m.

For Releases see Pages 116, 118, 120, 122

For Buyers Guide See Page 111

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX June 13, 1914 No. 23

To the Members of the International Motion Picture Association

GENTLEMEN: It is no ordinary occasion on which you are met this year. No ordinary duties confront you.

You are threatened with a tyranny that strikes at the very foundations of your prosperity, that will mean extinction unless quickly and sternly dealt with—censorship.

It is for you to take immediate measures to place yourselves in the strongest possible position to combat that peril.

* * *

WHAT will those measures be?

Is there any doubt in the mind of any one of you as to what they should be?

Is it not plain to every one of you that everyone in the motion picture industry whose fortunes can in any way be affected by censorship should unite into one common alliance for the good of all?

* * *

THE time for such a union has come.

If you refuse it be sure that you have weighed well the consequences and are willing to take the responsibility for an act which may bring in its train untold calamity to yourselves and your fellow-exhibitors.

Do you prefer to submit passively to the consequences of censorship—higher prices, poorer pictures, perhaps bankruptcy for some of you?

* * *

IF this is your preference, what form of censorial injustice would you elect to have perpetrated upon you?

Local censorship?

Have you watched the censorial antics of Major Funkhouser, of Chicago, so ridiculous that he was taken to task for his nonsensicalities in open court by a United States Judge?

Have you considered that every community has its Funkhouser, and that every Funkhouser is eager to "serve" in such a capacity?

Will you have a Funkhouser for your king?

* * *

STATE censorship?

Have you familiarized yourselves with the process of manufacturing the "agitation" for the censorship law in Ohio, the facts behind the appointment of the censors in that state, their extravagances at the expense of the people who put them in office?

Do you want to pay the board and hotel bills of state censors?

Do you desire to have a Mrs. Maude Murray Miller for your dictator?

* * *

NATIONAL censorship?

Do you understand what "political patronage" means?

Do you realize that fitness is the last qualification considered in appointment to an office over which the members of Congress have any control?

Do you know that such posts are awarded "for value received," "for services rendered," and that only those near and dear to the hearts of Congressmen ever reach them?

Do you wish to have politicians or politicians' henchmen as your rulers?

* * *

ARE you aware that a Federal censorship law is no guarantee to you that you will be freed from state censorship laws in any state that chooses to maintain them on its statute books or place them there?

Do you recollect that the Judges in the United States District Court of Ohio, in the suit brought by the Mutual Film Corporation, held that motion picture films could not be regarded as articles of interstate commerce, while they were in use within the state, and expressly declared that the state law did not conflict with any Federal laws?

Do you realize that such a decision, if upheld by the United States Supreme Court, leaves each state free to legislate as it sees fit against motion picture films, regardless of the United States regulations?

* * *

ANSWER all these questions once and for all time in your own minds.

FILM NEWS FROM FOREIGN PARTS

Italian Ministry Prepared to Reduce Cinema Tax—Pathé Buys Second Negative of "Nero" from Gloria—Pathé, Eclair and Others Refuse to Recognize Berlin Exhibitors' Exchange

THE Italian ministry has submitted to the Chamber of Deputies its new system of taxation, which includes particularly the proposition to tax the motion picture theatres. This, it is said, has been substantially modified, and certain classes of theatres exempted.

The total revenue to the government by this tax will be 6,500,000 lira about ($1,200,000) instead of 7,500,000 lira, as formerly drawn up. Even so, the conditions of the tax are as essentially outrageous and oppressive.

The much vaunted coalition of the Italian cinematographic press to fight the tax threatened by the government upon the theatres, had a lamentable sequel. Only two journals sent representatives to the "Congress," "Film" and "Triumphilms," both of Naples. Some bitter comments on the short-sighted commercialism of the press, which, some critics declare, has produced a deadly rivalry equally injurious among the manufacturers, have been the result of the fiasco.

$20,000 for Five Films

Twenty thousand dollars for a series of five pictures and a percentage of the profits is said to have been the price offered by "Morgana Film," of Italy, for the services of Giovanni Grasso, the famous Italian actor. Maria Carmi, the noted Cines star, has been engaged by the same company for a series when the Grasso pictures are finished.

A company has been formed in Naples, Italy, for handling motion picture scenarios, examining and appraising them and submitting them to the various "maisons d'edition." A legal staff has been retained to conduct negotiations with the authors' associations for the film rights to various plays and novels. "Cinografica" is the name of the new company.

"Gil Blas," the famous Parisian publication, has decided to publish a motion picture department every week.

Two new motion picture trade journals, "Le Cri du Cinema" and "La Petite Presse Cinematographique" have made their appearance in Paris. Italy, too, has given birth to a new one, "Ars E Cinema," published at Naples. During the spring a trade journal, published in Roumania and destined for circulation in the Balkan states, arrived. Still they come!

Pathé Buys Rights to Nero

Reports from Paris reveal Pathé Frères as the purchaser of the second negative of the Gloria production, "Nero and Agrippina," with the details of which this department dealt a few weeks ago. Pathé, it is understood, has obtained the rights to "Nero" for North America, including Canada, and France, Holland, Switzerland, Greece, Albania, Montenegro, Turkey in Europe and Turkey in Asia. The price paid is said to have been a staggerer.

Proving Safety Appliances

An interesting demonstration of the effectiveness of certain attachments for projectors and types of projectors to prevent a fire in the operator's booth of a theatre took place recently before the official commission appointed by the ministry of Belgium.

A royal decree recently put into effect so stringent a series of laws against inflammable film that the manufacturers and exhibitors united to convince the ministry of the needlessness of such extraordinary precautions. Numerous demonstrations of the power of these devices automatically to stop the machine in case of accident were made in the presence of the commission. The board is reported to have been favorably surprised and impressed by the efficacy of the apparatus shown them.

Rents Crush Swiss Exhibitors

The crisis among the exhibitors of Switzerland has resolved itself into a feud between the exhibitors and their landlords.

The former declare that rents are so exorbitant they cannot afford to use pictures of the grade necessary to retain their clientele. One instance is quoted, where an exhiibtor was compelled to pay $4.000 a year rent for a theatre seating from 200 to 250 persons. Considering the difference between prices in Europe and those in America, the rent is more prohibitive than it seems at first glance.

Princesses Praise Pictures

The Grand Duchess Marie Adelaide of Luxembourg, her five sisters, the Princesses Charlotte, Hilda, Antoinette, Elisabeth and Sophie, and the entire court, visited the Cinema Parisiana in the ducal capital recently, to witness an exhibition of the film made on the occasion of the visit of the King and Queen of Belgium to Luxembourg in April. Their Highnesses expressed themselves as highly delighted with the performance in an acknowledgment conveyed to M. Marzen, the director, through the marshal of the court, Baron de Ritter.

Producers Won't Recognize Exchange

Several of the leading manufacturers of Berlin, as well as those of other countries with offices in the German capital, have refused to recognize the projected exchange which the German exhibitors have talked of forming for renting films among themselves. Pathé, Eclair, Messter-Films, Otto Schmidt, Gaumont and Nordisk Films have served notice publicly that they will not recognize such an association.

The Bison 101 photodrama, "In the Jungle," is reported to have enjoyed great popularity in Berlin, deserving mention in the foreign journals along with Max Reinhardt's latest masterpiece, "A Venetian Night," with Maria Carmi, the Cines actress, in the principal role, and the Continental's "The House of Mystery," called "the best detective film ever made."

Film "Treasure Island"

Robert Louis Stevenson's "Treasure Island" has been reproduced as a three-reel photodrama, and was recently acquired by an English firm for exclusive exhibition in the United Kingdom.

A command performance of the Captain Scott pictures was recently given at Buckingham Palace, before the King and Queen.

American Pictures in London

Thanhouser's "The Woman Pays" (Maude Fealy Features), Edison's "The Brass Bowl" and "The Price of the Necklace," "Love and Vengeance" (Universal-Sterling), Essanay's Shadows" and "Her Fighting Chance" (American) are among the current American films to be highly commended by the British trade press.

Bishop, Pessers & Company, Ltd., are established at 29a Charing Cross Road, London, W.C., as the sole European agents for the Balboa productions, made at Long Beach, Cal.

The Celio picture, "The History of a Pierrot," which has encountered great success everywhere on the continent, has reached England and is being widely advertised.

Edison Posters Praised

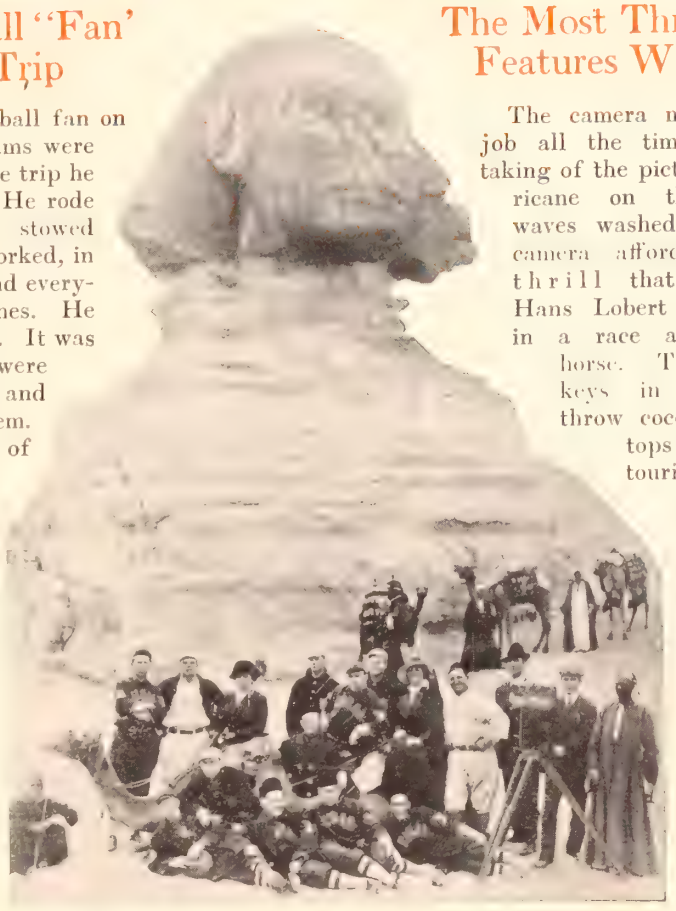
The posters issued by the Edison Company in connection with their films have elicited favorable comment in several of the English trade journals. Incidentally, their film, "A Romance of the Everglades," is cordially praised.

NOW Ready—Get It Quick!

Giants-White Sox Tour of the World

The Greatest Ball "Fan" Made the Trip

When the "greatest ball fan on earth" saw that the teams were really going to make the trip he turned into a "Bug." He rode the brake beams, he stowed away, he begged, he worked, in fact he did anything and everything to get to the games. He got there and he rooted. It was not just what they were used to in foreign lands and he sure surprised them. The study of the faces of the bleacherites when the bug was present is a scream. He gets everyone into a pickle and the situations give a touch of comedy that will keep your patrons splitting their sides with laughter. In addition the players get into some funny mixups. One of them nearly marries a million dollar widow only to find that she is a married woman!



The Most Thrilling Features Were Caught

The camera man was on the job all the time. During the taking of the pictures of the Hurricane on the Pacific the waves washed right over the camera affording a realistic thrill that is wonderful. Hans Lobert runs the bases in a race against a cattle horse. The human monkeys in North Guinea throw cocoanuts from the tops of trees at the tourists. The ride that Germany Shaeffer took down the side of a mountain at Hong Kong is the most wonderfully exciting ride you could imagine, giving at the same time a most beautiful scenic view of the harbor and town.

The Most Interesting Travel Picture Ever Made

The film is full of true-to-life scenes not only of the native life in the places visited but of all the most wonderfully grand scenery on the way. You see actual living conditions in Japan, Hong Kong, Manila, India, Australia, Egypt, Naples, Rome, France, etc. One of the most beautiful waterfalls in the world; the great Lybian desert and the Mosque of Mohamed Ali; the tomb of Napoleon; the Khedive of Egypt watching his first game of baseball; the King of England at the game in London; the Pope, who granted a personal interview to the tourists; and the great carnival of Nice, in which the players took a prominent part, are all shown. It is truly a wonderful picture.

Six Reels of Laugh—Interest—Thrill—Wonder

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.

CLEVELAND 622 Prospect Av., S. E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th and E Sts., N.W.	NEW ORLEANS 910 Gravier St.

DENVER: Nassau Bldg. KANSAS CITY: 928 Main St.

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

Why Don't YOU Make Money With

The Perils of Pauline



JUST IN TIME

Improved Standards

The time has passed when "anything as long as it is a motion picture" can draw crowds who will make money for the Exhibitor. The pictures that are successful today are those that carry a punch in every foot of film—pictures like The Perils of Pauline. This immense production has been sweeping the country and making a name for the houses showing it. The exhibitors report record-breaking box-office receipts and in many instances they have requested a return date so they could show it to those who were unable to get into the theatre on the first showing. This great record is the result of the improved standards set by the Eclectic Film Co. in the making of thrilling, realistic pictures that are clean and wholesome and at the same time intensely gripping.

Eclectic Satisfaction

If we had the space we would like to print every letter we have received from the exhibitors telling about their experience and their entire satisfaction with The Perils of Pauline. It is more than satisfaction. It is enthusiasm. We knew when we started to produce The Perils of Pauline that it would be a great big success, but we had no idea that it would run as strong as it is. We can safely say that we have broken every booking record with this serial and the end is not in sight. Every episode brings to us the tale of immense crowds that in some instances could not be accommodated. Every episode emphasizes more and more strongly the fact that any exhibitor who is not showing this feature is losing money that is going to his competitor.

Pauline Pulls People—She's A Gold Mine

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City

The Kind of Dramatic Soul-Stirring Photo Play
You Have Always Wanted to Offer Your Patrons

The STAIN

A Dramatization of the Great Novel by Forrest Halsey and Robert H. Davis



Pathé Frères Surpassed Themselves Making This For Us

Rarely if ever have we been given the opportunity to offer to the exhibitors a photo play of the strength of The Stain. The cast is the strongest possible to gather together. The story of the Bank clerk who steals money from the bank to enable him to study for a lawyer, deserts his wife and small daughter and finally, under an assumed name, becomes a noted judge, only to have his castle come tumbling about his ears at the time when he thinks he is most successful, is replete with dramatic incidents of heart-gripping interest that will keep an audience on edge from start to finish. It is a clean, wholesome story that will prove a big puller in any theatre.

A Powerful Human Interest Drama Superbly Acted

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S.E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th and E Sts., N.W.	NEW ORLEANS 910 Gravier St.	

DENVER: Nassau Bldg. KANSAS CITY: 928 Main St.

THE ECLECTIC FILM COMPANY

110 West 40th Street New York City

Some Eclectic Features of Exceptional Merit

Foreign Features chosen especially for their adaptability for the American Market.

Faithful Unto Death

(4 parts)

There are many war pictures on the market but none of them come up to the standard set by "Faithful Unto Death." It is a war drama that introduces the human touch in such a way to emphasize the horrors that attend the awful struggle between two nations. At the same time it does not harrow the feelings of the people who see it.

The Tempting of Justice

(5 parts, hand colored)

When a Judge takes his oath of office he swears to administer justice regardless of whom or where it strikes. If your only son were accused of a crime you knew impossible for him to commit and yet all the circumstantial evidence pointed to him, would you have a struggle to be true to your oath of office and carry the trial to a bitter end?

Leaves of Memory

(4 parts)

An aviator who has met with an accident causing the loss of his mind is taken to the house of his twin brother to be cared for. The secretary of the brother causes the death of his employer in such a way it is blamed on the insane brother who is incarcerated in an asylum. Having married his former employer's wife the secretary enjoys life till the brother regains his memory.

Eclectic Features are REAL Features

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S.E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th & E Sts., N. W.	NEW ORLEANS 910 Gravier St.	
DENVER: Nassau Bldg.			KANSAS CITY: 928 Main St.		

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"The Cream of American and European Studios"

The Making of a Projector

Upon the Projection Machine, in the Last Analysis, Depends the Fate of the Motion Picture Before the Public Tribunal—Some Facts Concerning the Making of the Powers 6-A Cameragraph

AMONG the numerous industrial establishments of New York, special notice should be taken of the Nicholas Power Company, the manufacturing plant of which occupies two large buildings located in the lower part of the city, where the Powers Cameragraph No. 6-A, is produced.

It is a matter of general knowledge that motion pictures, which give insight into real life, are a wonderful invention, but to get an exact idea of the skill and mechanical ability that their presentation demands, it is necessary to see how projecting apparatus is manufactured.

The public found at a motion picture performance not only insists on the reproduction of interesting scenes, but also demands that the pictures be thrown on the screen without flicker, so harmful to the sight, and that all the pictures should stand out sharply and clearly, with profiles as bold as if they had been cut with the finest chisel.

This effect, of course, depends a great deal on the kind of pictures that form each film, but no matter how perfect they may be, the effect would be entirely lost if the apparatus does not project with absolute regularity, throwing each picture on the screen in the same place.

THE cinematographic films generally used at present are one thousand feet in length and contain sixteen pictures per foot, each picture being separated by means of a thin white line. These photos measure ¾ inches of the length of the film and one inch of its width; so that the figures may be distinguished from all sides of the premises, the theatre should not be very large to require a screen of 9x12 feet. This means that the size of same would have to be increased 192 diameters and the difference of one hundredth part of an inch in the position of one of the pictures at the back of the projecting lens (a matter, at first sight, of no consequence) upon being multiplied in said proportion, gives a displacement more than sufficient to blurr the outline of the best photograph.

This data will readily enable one to realize how perfectly adjusted the mechanism of these projecting machines must be, but there are also other points worthy of consideration.

To make the animated figures appear natural, the pictures have to be



NICHOLAS POWER

changed at the rate of 16 times per second. To attain this end, the film has to travel, not continually, but alternately, at small leaps, so that each picture should remain on the screen without motion during the time necessary for the eye to get all the details, and then the change has to be made as rapidly as possible with a single movement. This makes the squaring very difficult to secure with a defective machine.

The result depends largely on two mechanisms: One that produces the intermissions in the movement of the film, and another, called a revolving shutter, which prevents the passage of the light during the extremely short time taken by the change of the pictures, leaves the screen dark while the film is in motion and illuminates it while the film stops.

These two movements of the film and the revolving shutter have to take place precisely at the same time, and they should be rapid, so that the intermission in the screen should not be noticed.

THE Nicholas Power Company satisfied themselves from the beginning of their business, that to produce perfect machines **it was absolutely necessary to manufacture all the parts themselves.** With this end in view, they have equipped their factory with really wonderful machinery for its skillful design and precision.

The materials arrive at the factory in raw condition; the steel and the brass in bars, plates and ingots, which are examined and analyzed with the greatest care before being transfered to the foundry and tool-machines, as the case may be.

Most of these tool-machines are of the type called automatic, i.e. the machines intended for making screws take the metal in long bars or rods, the diameter of which corresponds with the head of the screws, and turn out the parts in a finished condition, doing all the threading, polishing, cutting each screw in accordance with the size required, forming the head and making the groove for the screw driver.

The machines work without any attention whatever. When the work on one bar is finished, a bell rings and the operator has to insert another bar. There is nothing very difficult about the manufacture of screws, as they are only used for fastening two or more parts which are not intended to move, but the real difficulty lies in turning out perfect live parts.

Take, for instance, the intermittent movement mechanism. We already know how it works and the way the smallest defect increases in the projection. The parts comprising this mechanism are, in fact, the most important features of the projecting apparatus. It should be borne in mind that these projectors are constantly kept at work in many theatres of the large cities during fourteen hours of each day in the whole year, and therefore, should be capable of standing heavy service, not only for a day or a week, but during many months.

Consequently, these parts are made of the hardest and strongest steel that the smelting industry affords. This method demands that the steel should be treated in accordance with special formulas which experience has proven to be the best; after the steel is smelted it has to go through twenty different processes before the parts are finished.

But the most interesting of all is the final process, which takes place after the finished and polished parts have been tempered. For final test, an extremely delicate micrometric gauge is used and the only difference allowed in the diameter or other measurement of the parts must not exceed one ten thousandth of an inch.

How can we get an idea of the measurement represented by one ten thousandth part of an inch? Very easily, by a practical demonstration. Put on the part that is being measured by the delicate micrometric gauge a human hair of medium thickness. The indicating hand will immediately start to move on the dial, which is divided into one-hundredth parts instead of sixty as in the case of the clock, and will travel about twenty-five lines, clearly indicating that the thickness of the hair is about twenty-five thousandth part of an inch.

The reader should imagine for a minute that one of his hairs could be divided into twenty-five boards of the same thickness and that each one of these boards would represent the maximum difference allowed in the size of one of the parts of the Powers Cameragraph No. 6-A. This is the only way to understand the accuracy of the apparatus.

With regard to the durability of the machine, letters have been received by the Nicholas Power Company from many exhibitors and others stating that they had constantly used them constantly for a year and more without any repairs whatever.

The creator of this machine is Mr. Nicholas Power, president and founder of the company, and that bears his name and the offices of which are located in 90 Gold street, New York.

BUFFALO COUNCIL O.K.'S OLYMPIC

Special to The Motion Picture News.

Buffalo, N. Y., June 4.

By a majority of one the board of councilmen, last Thursday, passed an amendment to the ordinance recently passed by the Board of Aldermen which practically legalizes the reconstruction of the Olympic Theatre.

The amendment says that no building constructed prior to ten years before January 1, 1914, shall come within the provisions of the eight-foot court and other protective ordinances if plans for improvements are filed with the bureau of buildings within 30 days of the passage of this amendment, providing the Bureau of Buildings has decided the building safer as remodeled.

This resolution was adopted by the vote of Councilman Mills, who had been absent at previous meetings of the board. Those who had been opposing the Olympic amendment had figured Mills as being with them and it was understood that on account of Mills' supposed opposition, hope for favorable action in the councilmen had been abandoned.

M. Schlesinger has resigned as manager of the Olympic. The management is now in the hands of Messrs. Jake Rosen and M. Slotkin, formerly of the Plaza Theatre.

Atsco, Inc., Opens Second Factory



St. Louis Plant Too Small to Handle Orders, and a New One Is Located in East Orange, N. J.

ATSCO, INC., manufacturers of the Radium Gold Fibre Screen, have found their St. Louis factory to be too small to take care of all the orders for this screen and have decided to open another in East Orange, New Jersey. From this site they can better take care of eastern customers.

The new building has 15,000 square feet of floor space, and is three stories in height. It is located at 15-17-19-21-23 Halstead street.

In referring to the popularity of these screens, Walter Hoff Seely, chairman of the board of directors of Atsco, Inc., said recently:

"Light from a motion picture machine is not white when it reaches the screen it's golden. If you use a white surface with a golden light, you have the flickering glare which results in a financial loss. We blend the golden light with the golden screen. When it is installed by our experts, it is sure to give any exhibitor satisfaction."

Wilkes-Barre Exhibitors Aid Safety Campaign

Traction Company Claims Adjuster Acknowledges Aid Motion Picture Theatres Have Rendered—Charge Is $5 to $10 a Week

Special to The Motion Picture News.

Wilkes-Barre, Pa., June 4.

THE motion picture theatres of Wyoming Valley have done much to assist the local traction company in putting "safety first" messages before the public, according to E. L. Lindermuth, claims adjuster for the company. For years Mr. Lindermuth and T. A. Wright, general manager, have been waging a safety crusade and they have tried every means to bring their messages before the people. They have gained the best results through slides used in picture houses.

The Wilkes-Barre Railway Company has abandoned every other method, and is devoting time and money to slides for the "movie" houses. At the last convention of the claims adjusters of the various cities and states, Mr. Lindermuth told of his success with slides and many of the delegates decided to take the proposition up with their companies.

Mr. Lindermuth believes in short, snappy sentences. He tries to make the reading matter come straight from the shoulder and appeal to the masses.

In some houses the traction company pays $10 a week for the privilege of showing the slides, while others only charge $5. Mr. Lindermuth believes the "movie" is the best place to wage a "safety" campaign and says he is willing to express his opinion to any traction company that might desire to know the outcome of the campaigns he has waged. He says his "safety" slides prove attractive to the patron, appeal to the exhibitor from a financial standpoint, and secure the desired end for his company.

J. F. Forestal.

Advertising That Brings Returns

By George E. Quisenberry

The Exhibitor Can Advertise with Circular Literature, in the Street Cars, in the Newspapers and on His Own Screen, and by Making Each Kind of Advertising Support the Other Forge Ahead — This Is How One Exhibitor Is Doing It

WHAT form of advertising offers the greatest return to the owner of a motion-picture theatre?

Many owners have pondered that question, no doubt, and, fearful to risk their money in unknown, untried methods, have failed to advertise as they should.

And the result, most likely, has been a failure to obtain the fullest possible profits for the house.

Out in Kansas City, Mo., a home theatre in the residence district has worked out the problem. And the answer is: Diversified Advertising, the distribution of literature to the houses near the theatre, newspaper advertising, street-car advertising, and film advertising.

And by using those four agencies, which will be explained in detail, the house has prospered and so holds its patrons that it has changed its policy recently and *raised its prices to ten and twenty cents.*

* * *

THE theatre is the Alamo, Thirty-fourth and Main streets; the manager Joseph Spero, and the owner the Standard Amusement Company, operating three other houses in that city.

The new policy is that of a single show a night extending over three hours.

The new prices, twenty cents for adults and ten cents for children, are almost a novelty in a home theatre.

Mr. Spero has worked out his advertising problem along somewhat the following lines:

"I have a beautiful, well-equipped theatre, cozy and comfortable—one of the best in the city. The district in which it is located is a normal one.

"I have a normal capacity for seating 800 persons and I must fill my house practically every night.

"How can I best disseminate to my patrons the coziness, the beauty, and the comfort of my theatre? And once I have told them that, how can I induce them to leave their money at my box-office?"

* * *

MR. SPERO cogitated. First he must create a desire to see his theatre itself. He must do that broadly and in big, sweeping strokes.

He must not get down too much to details in this campaign —no, he must so word his advertisements that they would startle his possible patrons into thinking of his show house.

HE MUST MAKE THEM READ HIS ADS.

All right—that suggested street-car advertising—a big, broad space, devoting only a few words in big type and colors to his theatre. "The South Side Social Center. Highest Standard Photoplays with Full Concert Orchestra," he wrote.

An advertising psychology told him that ad carried a "punch" and would create in the reader's mind a wonder concerning the theatre itself.

* * *

IN his first street-car displays Mr. Spero made a mistake and admits it to-day.

He tried to tell too much and it didn't bring results.

The corporation for which he manages the Alamo also owns three other houses.

Mr. Spero tried to advertise them all—and failed.

His space was so cluttered with little type and solid printed matter that the street-car rider did not read them.



SAMPLE OF ALAMO THEATRE STREET CAR ADVERTISING. ORIGINAL SIZE 40 x 9 INCHES

And his money was spent almost uselessly.

But he has changed now—a single, broad statement suffices—and brings results. It is carried daily in about 200 cars on six of the most widely used lines that operate through the residence district.

The first result obtained, what next? The residents of his district had learned that he had a pretty good theatre but didn't know much about the productions.

* * *

THREE agencies presented themselves and Mr. Spero availed himself of them all.

The newspaper—a small 1½-inch display ad in both afternoon and morning papers that went into the homes. (In this advertising, all of the corporation's theatres are mentioned.) These ads are printed in the regular theatrical column and have been successful in attracting patrons to each of the houses.

Another agency was the photo screen in his own theatre.

He uses that as much as possible, calling attention in reading notices screened that his advertisements may be seen in certain papers and in certain cars and telling of the coming program changes.

* * *

BUT what is probably his most unique bit of advertising is his weekly program.

It is a little eight-page booklet, carrying an announcement of the theatre itself on the front page and a calendar on the back page.

The interior pages are given over to the daily programs of the week, giving in detail the films to be shown each day.

Five thousand of these booklets are distributed on Saturday of each week by boys hired for the work. They cover an

area of about twenty square blocks and place them under front doors, in the mail boxes or wherever the books may be found easily.

"The result has been astonishing," Mr. Spero sums up his booklet advertising.

"They are not destroyed and thrown away as you might suppose—they are kept on library tables in the homes or by the women in their pocket-books, a constant reminder of my show."

* * *

THE writer of this article was visiting near the Alamo Theatre one night. During the evening the subject of motion pictures came up and someone suggested that everybody go over to the Alamo.

Some objected, but finally the lady of the household settled the matter by referring to Mr. Spero's program which she had kept carefully in her desk. "Such and such a film is there to-night," she said; "it ought to be good."

And finally the crowd went.

But if the Alamo program hadn't been handy, no one would have gone!

* * *

"GOOD, clean advertising pays," Mr. Spero said recently. "The success of the Alamo is due to two things—we have offered the best films possible.

"But better than that, we have let our patrons know that we had the best films. We backed up our show with an appeal that created a desire to see."

The Alamo has adopted the new policy of giving but one show a night.

Commencing at 7:30 o'clock with a short orchestra concert, three single reels are shown, then an intermission, followed by a special feature running five or six reels. The show closes about 10:30 o'clock and the patrons have had an entire evening of amusement.

The admission is ten cents for children and twenty cents for adults.

ONE EXHIBITOR'S ANSWER

"The average theatre audience wants to see a picture that is thrilling, gripping—a picture that tells a good story, the theme palatable."

"Some pictures to-day are bad. They pander to a depraved taste and are objectionable to the public. The manufacturer himself should eliminate those pictures. It should not be left for a politically-appointed censor."

"If more care was given to the producing end with the idea of elevating rather than lowering the motion picture drama, then there wouldn't be any talk about censorship."

"The pictures from some companies I accept without a thought. I know they are good and clean and unobjectionable. Other companies must be constantly watched or something salacious will be slipped in. That's why some people demand censorship."

"The best censor of the motion picture is the exhibitor himself. He, and he alone, should exercise all the censorship powers."

Observations of Joseph L. Stiebel, manager of the Apollo Theatre, Kansas City.

DO EXHIBITORS WANT CENSORSHIP?

(*Continued from page* 50)

William Leyser, Marlowe Theatre, Buffalo, N. Y. "A National Board of Censorship, such as that which exists at present, is absolutely essential in holding the manufacturer to certain limitations, but a local board is a thing of a different nature. I believe that every manager is capable of the capacity of a local censor, in other words I believe that every manager should be his 'own board of censorship.' His patrons' wants and desires he should know. He knows the class of patronage that comes to his theatre. In fact, it depends entirely upon him to entertain and please his audience, and such pictures which need certain restrictions he can make. Being fully conversant with the current films, he is in a position to be the best judge of the moral, educational and entertaining films, and can tell at a glance whether they are in need of censorship, and whether they are good, bad and indifferent.

"A word regarding a suggestion for the elimination of controversies between exchange men and exhibitors regarding damaged films. I would suggest that a slip made out by the inspector accompany every shipment of films. Upon arrival, this slip should be signed by the manager or operator as to the condition of the show, then if any damage is done, it would be easy to fix the blame. As it is now many managers as being blamed for damaged films would have had nothing to do with the destruction."

Joseph Donegan, manager of the Lyric Theatre, Kansas City, Mo.:

"I favor state censorship because it means that I will have full protection for both my house and my patrons.

"I cannot be sure to-day that any picture sent me may be absolutely clean—may be such that it won't offend the women and children who make up a large part of my audiences."

P. A. Engler, manager local branch, Mutual Movies, Kansas City, Mo.:

"Film censorship as it is handled in Kansas City is satisfactory to me.

"The censorship problem must be worked out, if at all, through a national board."

Lawrence H. Smith, manager of the new Lyric Motion Picture Theatre in Chattanooga, Tenn.:

"I do not believe that any person or set of persons should have the right to decide arbitrarily and finally whether a picture is good or bad. I do think the National Board of Censorship is a good thing and if it came to the point of absolute necessity of censors, I would prefer the National Board, where the decisions will be final, and finally recognized in each state and city."

E. Meadows, manager of the Special Feature department of the General Film Company in Buffalo:

"It is the unanimous opinion among picture men that such interference on the part of local authorities is actuated purely and entirely by motives of graft.

"Censorship, so far as the trade is concerned, can only be a benefit when it is exercised in a constructive manner, that is to say, when real intelligent criticism is offered for the benefit of manufacturers."

Daniel J. Savage, new general manager of the Buffalo, N. Y., branch of the General Film Company:

"I am absolutely against local censorship.

"I am strongly in favor of a National Board of Censorship and local censors and officials should abide by the decision of this board.

"From what I understand, the whole movement is nothing but a political one, and makes a place for some one of the 'faithful' for whom a job must be found by the local boss."

J. P. Freuler, of the Mutual Film Company, when asked whether he was in favor of state censorship, said that he was not, and was against censorship of any kind.

Charles H. Phillips, secretary of the Citizens' Commission on Motion Pictures, Milwaukee, replied as follows:

"I consider censorship unconstitutional and subjected to political influence. I consider the present mode of censorship now existing in Milwaukee sufficient. I con-

(*Continued on page* 80)

WHERE $1,000,000 MYSTERIES ARE MADE

Some Interesting Sidelights on the Thanhouser Plant at New Rochelle Revealed During a Personally Conducted Tour of the Buildings with President Hite—A $200,000 "Prop" for the Big Serial

THIS is not a page from a motion picture Baedeker, nor is it a prospectus of the Thanhouser Film Corporation's establishment.

It is merely a little journey to the home of "The Million-Dollar Mystery," and a stroll through the grounds with C. J. Hite, the head of the Thanhouser company, with pauses here and there to take in some little known, but interesting features of the "works."

Nobody needs to be told that the Thanhouser 'hacienda' is forty-five minutes from Broadway in the town of New Rochelle, which was discovered by George M. Cohan, who announced the fact in a musical comedy.

A short walk down Main street brings one to a distinctive group of concrete buildings, the home of Thanhouser films, and a step further down Thanhouser lane took him to the offices of C. J. Hite, president of the Thanhouser Film Corporation. Mr. Hite was busy signing a stack of checks and outside his door a swarm of players chattered in pleasant anticipation of receiving the checks.



HAROLD MacGRATH, WHO WROTE IT, AND LLOYD LONERGRAN, WHO MADE A SCENARIO OF THE STORY, DISCUSSING THE PLOT OF "THE $1,000,000 MYSTERY" AT NEW ROCHELLE

MR. HITE is decidedly a busy man. While he signed checks his directors, one after another, came in to report the progress of their work; and once in a while a player edged in to obtain official consideration of his woes or his dreams, as the case happened to be.

With hardly a glance upward from his desk, Mr. Hite disposed of the plaints and complaints and it was noticeable from the way the visitors walked on air as they left his magnificently furnished office that Mr. Hite believes in the motto: "Always leave them smiling when you say good-bye."



C. J. HITE, PRESIDENT OF THANHOUSER, AND THE DUKE OF MANCHESTER, WHO RECENTLY PLAYED IN A SCENE FOR THE FORTHCOMING THANHOUSER SERIAL, "THE $1,000,000 MYSTERY"

Then Roy McCardell, author of the "Mr. and Mrs. Jarr" series in The New York "World," and father of a large and growing family of photoplays, walked in with his wife and a party of "studio tourists." It was Saturday afternoon and Mr. Hite felt free to escort the party through his plant.

A visit first was paid to Thanhouser Lane, where some interior sets of "The Million-Dollar Mystery" are in position. With pardonable pride Mr. Hite pointed to rare tapestries, statuary of classic design, a Tudor staircase which was recently taken intact from a country house in England, and a library lined with shelves filled with real books and not the customary array of faked bindings.

Mr. Hite then led the way to the new fireproof, concrete and hollow tile property room, where in a few weeks all scenery and properties not in actual use will be stored.

Luncheon time was about over, but Mr. Hite took his guests to the dining-room, where Thanhouser employees may obtain well-cooked food for half the price they would have to pay elsewhere.

The next person the party met after leaving the dainty waitresses of the lunch-room, was Al. J. Jennings, ex-bandit, two-handed gunman, survivor of six years in a Federal prison for robbing the mail, and finally pardoned and restored to citizenship by President Roosevelt. The life of Al Jennings as written by himself and Will Irwin in "The Saturday Evening

Post," now is being put into a six-reel picture under the title of "Beating Back."

"AND now we come to the technical end of things," smiled Mr. Hite, leading the way across Thanhouser Lane into the developing and mechanical departments. "The first thing I want to show you is an invention of W. C. Nelson, our chief mechanic, who did all the millwrighting in the plant and, in his spare moments in the last six months, completed the duplex printer which we have in this corner.

"This is the Nelson Duplex Printer," explained Mr. Hite. "It is operated by an independent motor and one man can print two reels of film at the same time. It is compact and accurate and is one of the few printing machines which print the film at right angles with the light. Most machines, as you may be aware, print the film while it presents an arc-shaped surface to the light."

In a room off the machine shop Mr. Hite pointed to two barrels, one of which was filled with what appeared to be coarse rice.

"That barrel is filled with perforations from the thousands of feet of film which go through our battery of perforators," explained Mr. Hite. "The other barrel is filled with the cuttings of unused bits of film.

"The film ends and perforations are sent to a laboratory where the photographic silver in them is extracted. The celluloid is used over again for various purposes. The salvage nets us more than $5,200 a year or about $100 a week, so you see it is well worth our while to keep the floors clean."

"YOU will notice," continued Mr. Hite, dipping his hand into the barrel of tiny white perforations, "that each one of these punched out pieces of film is of exactly the same size as its neighbor. Under the microscope and the caliper the same thing holds true. That means that our perforators are running smoothly and that the film when it runs over the cogs in the projection machine will not 'wobble.'

"Attention to just these apparently trifling details has made for the success of Thanhouser films."

Mr. Hite next took his guests down a long corridor of drying drums, where thousands of feet of films revolved under the blasts of innumerable electric fans.

"Don't go away just yet," suggested Mr. Hite, when his guests displayed an inclination to make their exit, believing that they had been shown all that was to be seen. "You haven't visited 'The House of Mystery' yet." Mr. Hite called his chauffeur and then saw that we were safely tucked away in the Thanhouser limousine.

NEW ROCHELLE is a beautiful little town where Americans live in American houses, eat American food and, in general, live blameless American lives. Perched on a rolling knoll in the heart of the residential district of this fashionable suburb of New York, the visitors to the Thanhouser studio saw a great mansion which Mr. Hite, with pardonable pride, pointed to as the most expensive "prop" ever acquired by a motion picture company.

"That," he explained, "is 'the House of Mystery'."

The visitors, before entering the $200,000 "House of Mystery," rolled past a long rambling garage through the great park surrounding the house, past fountains and flowerbeds, pansy gardens and rows of shrubbery and carefully tended terraces, up to the porte cochere entrance to the mansion.

And the interior, it could be seen at a glance, is furnished in keeping with the imposing exterior of the mansion. Priceless Persian rugs carpet the entrance hall. In the dining-room heavy carven furniture groan under the weight of the silver service and in every room on the three floors it is apparent that exceptionally good taste has been used in the selection of the works of art which eventually will be seen in the completed film, "The Million-Dollar Mystery."

They do things on a big scale at the Thanhouser plant. If a certain effect is to be achieved, cost is no consideration. Month by month the plant continues to grow. Recently carpenters and masons worked day and night erecting a new stage. This month the new fireproof "prop" room will be finished. Meanwhile, a baker's dozen of directors keep shoals of people on the run, and the cameras click merrily on.

Robbers Kill Cleveland Exhibitor

Second to be Shot Down in Six Months—$500 Taken from Victim—Board of Trade Will Take Up Shagrin and Goldman Cases

Special to THE MOTION PICTURE NEWS.

Cleveland, O., June 4.

THE exhibitor's fraternity of Cleveland lost its second member last week by the hand of the hold-up man. Leo C. Goldman, manager of the Monarch Theatre, at Euclid avenue and East 105th street, was shot and robbed of $500, May 29, on his way home from his theatre. In December Samuel Shagrin, another manager whose theatre was located on East Ninety-third street, was killed and robbed and his murderers never have been captured.

Goldman has been at the Monarch for several months and it is believed by the police that the men who held him up and killed him because he refused to hand over his night's receipts, may be the same who murdered Shagrin. Goldman was a member of the Exhibitors' Board of Trade, of this city, and that organization will continue its effort to capture the men who committed the crime.

Since the shooting of Shagrin last December the theatre managers who live at some distance from their theatres have been cautious about exposing themselves to attack when returning home at night. Goldman, however, lived but a few blocks from his theatre and was accustomed to walk home.

P. C. MOONEY.

Pathé Will Issue Film Daily

Two Hundred Feet a Day Will Be Issued and Weekly Will Continue—Orders from Exhibitors Are Coming Fast

THE Pathé Daily News, to be put in circulation on Monday, June 8, will, besides marking an epoch in the motion picture industry, realize the plans of those, who a year ago were laughed at for even thinking of such an idea. It hardly seems possible that we are now to have a news daily in pictures. In the morning a man can read of some event going on in the world, and then the same afternoon or night he can go to see the event in motion pictures.

The wonderful organization and large equipment of the Pathé company, which has sixty offices and studios in the world and thirty-seven camera-men in the United States alone, make this proposition a reality. They are able to receive, develop, print and send out films by mail in one day. The mail is always used for such purposes.

The daily will be about two hundred feet in length and at the end of the week the exhibitor may show all the dailies together, thus making them into a weekly. The usual Pathé weekly will not be discontinued. Of course, the daily and the weekly will contain much the same news, and one house will not show them both.

The Pathé company have already received many applications for the daily and from the interest that is being shown its success is assured.

The Growth of Eclectic in a Year

From a Concern Practically Unknown, to One with a National Reputation, Operating Twenty-two Exchanges, Is Its Record—"The Perils of Pauline" and How It Has Been Spread Broadcast Over the Country

OF all the advances in this remarkable year of advancement in the film industry, none has been more pronounced and impressive than that of the Eclectic Film Company.

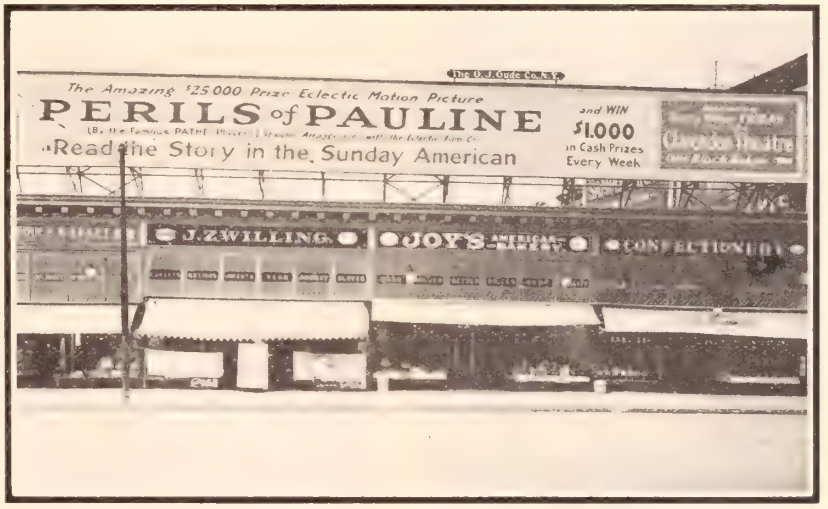
Less than a year ago this firm had just sprung into existence. It was little more than a name, like other new concerns then and now. To-day Eclectic has a vital business meaning to every exhibitor in this country and Canada.

A year ago, the Eclectic Film Company had no branch offices; to-day the company maintains nineteen well-known and very active exchanges, and such still is its rapid growth that before this publication goes to press, three more will have been added, making a total to date of twenty-two. These additional exchanges are located in Denver, Nassau Building; Kansas City, 928 Main street; Omaha, 1312 Farnam street, and are now open, in addition to the following offices: Atlanta, 220 Rhodes Building; Dallas, 202 Andrews Building; Chicago, 5 South Wabash avenue; Minneapolis, 109 Kazota Building; New York,, 115 East Twenty-third street; Boston, 3 Tremont Row; Los Angeles, 114 East Seventh street; St. Louis, 3210 Locust street; San Francisco, 67 Turk street; Syracuse, 214 East Fayette street; Pittsburgh, 715 Liberty avenue; Cincinnati, 217 East Fifth street; Cleveland, 622 Prospect avenue, S. E.; Portland, 392 Burnside street; Philadelphia, 1235 Vine street; New Orleans, 910 Gravier street; Washington, D. C., Seventh and E streets, N. W.

These exchanges are managed by many of the oldest and best known film men in the United States.

THE Eclectic Film Company was formed to release prominent European films in black and white and natural color process, and become quickly known for the high-class quality of its releases. Its biggest reputation, however, was scored through "The Perils of Pauline," featuring in the cast Pearl White, Crane Wilbur, Paul Panzer, Francis Carlyle and others.

This coalition of the motion picture with the daily press is one of the most important and yet logical developments in the entire history of this industry. The Eclectic Company in the first place scored a "scoop" by uniting with the Hearst newspapers, which cover the big centers of the country with circulations that extend around them with large circumferences in each instance and which are read by several millions of people.



SPECIMEN OF ECLECTIC'S OUTDOOR ADVERTISING, AT FLATBUSH AVENUE AND CORTELYOU ROAD, BROOKLYN, N. Y.

Also included in this big circulation are all those papers which carry the Hearst news service. More than sixty papers therefore are now running the story of "The Perils of Pauline" at the present time, and more are being added to the list every week. The installments of the story are carried every Sunday by each of these newspapers. Every two weeks the films are released so that they can be booked immediately following the appearance of the serial in the newspapers. Advanced slides are used in the theatres, announcing the appearance of the pictures and also calling attention to the newspapers carrying the story.

BACK of "The Perils of Pauline" has been maintained one of the biggest advertising campaigns to the public and in the trade papers ever carried on for a picture or a series of pictures. The above illustration is an instance of the outdoor advertising carried on in Greater New York and neighboring cities. Fifty-two huge painted signs were put out in New York City alone.

It is said that over five thousand theatres are now running "The Perils of Pauline."

Owing to the success of "The Perils of Pauline," which was produced in the Pathé studios at No. 1 Congress street, Jersey City, under special lease with the Eclectic Company, further arrangements have been made with Pathé Frères for the production there of other big features under the direction of the Eclectic Company.

The first of these American-made multiple-reel pictures is "The Stain" in six parts, a dramatization of the thrilling novel by the well-known novelist, Forrest Halsey, in collaboration with Robert H. Davis, editor of "Munsey's Magazine."

ANNOUNCEMENT also has just been made by the Eclectic Company of the release of the "Giants-White Sox World Tour," a pictorial trip around the world, introducing baseball, comedy, fine scenics, and many celebrities. An additional number of popular natural color prints are also being released.

In Europe a staff of agents is maintained by the Eclectic Company, one in each of the big English and Continental centres, whose duty it is to review the big European releases and secure American rights for the Eclectic Company to the most desirable. In each instance, these representatives are men who have an intimate knowledge of the American market. Before a final decision, however, is reached, a print of each picture is sent to this country and passed upon by the Eclectic offices here before a purchasing decision is made.

Particular attention has been paid by the Eclectic Company to the quality of its advertising paper. All posters, heralds, etc., are supplied to the exhibitor at cost. All pictures released by the Eclectic Company are passed upon by the National Board of Censorship.

TRADE ON JACOB P. ADLER'S NAME

The announcement by Popular Plays and Players, Inc., of its first feature, a five-reel version of "Michael Strogoff," produced on a mammoth scale, by Lubin, with Jacob P. Adler in the title role, has suggested to



JACOB P. ADLER

several persons the possibility of trading on the name of the actor.

One company announces "Mr. Adler," making no distinction as to which Mr. Adler is meant.

A theatre in the upper part of New York City recently advertised by hand bills "'The Bells' or 'The Murder of the Polish Jew' as played by the eminent actor, Jacob P. Adler." Jacob P. Adler does not appear in the picture, and was never on the speaking stage in "The Bells."

Adler, who is rated as a great romantic actor of world-wide reputation, and has in his repertoire more than one hundred plays, is under contract with Popular Plays and Players to appear only in their productions for two years. No other concern has a motion picture contract with Jacob P. Adler nor can a film drama be produced except by Popular Plays and Players, Inc.

UNIVERSITY TO USE FILMS

Cincinnati, June 4.

A combined lantern, reflectoscope and motion picture machine is to be installed in the University of Cincinnati this summer for the illustration of a series of scientific lectures, according to a recent announcement by President Charles W. Dabney. The Bureau of Social Economics, organized by Francis Holley, of Bryn Mawr, will arrange for the pictures.

Olcott and Company Going to Europe

Leave June 11 to be Gone Several Months—F. C. Gunning Goes as Assistant Director, Valentine Grant Leading Woman.

SID OLCOTT, the producer of "100 per cent features," is preparing to hie himself and company to foreign climes. Mr. Olcott has made quite a reputation for himself as a producer of international stories, although his name is not as well known to the public as are the names of his successful features. The first of this



VALENTINE GRANT

year Mr. Olcott organized his own company, with Valentine Grant playing the leads. In his seventeen weeks in Florida, Sid produced eight three-reel features, which are now being released through Warner's Features, Inc.

Mr. Olcott is now working on some international productions in which part of the stories will be enacted in this country, part in foreign countries and part on the high seas, the same characters appearing all through the story.

On June 11, on the "Adriatic," Mr. Olcott and his company, headed by Miss Grant, will sail for Europe. F. C. Gunning, publicity man and film editor, who is best known to the exhibitors of the country as "Me," editor of the Eclair bulletin, will accompany Mr. Olcott as assistant director. Mr. Gunning was for a year the sales and publicity manager of the Eclair-Universal Company and has been assistant general manager of Warner's Features, Inc., since the organization of that concern.

While with Warner's Mr. Gunning has been devoting his time to the purchasing and editing of the films and the preparation of the lithographs. With Mr. Olcott there will be a splendid opportunity for him to get first-hand experience in the actual manufacturing of features.

Mr. Olcott, Miss Grant, Mr. Gunning and the other members of the company will attend the exposition for the first three days, meeting their friends in the booths of the Warner company.

The company will spend a few weeks making scenes in London, on the Cornish coast and in the English provinces, and will then go to Ireland for two or three months.



SID OLCOTT

In Ireland the company will make some scenes in Dublin and other Irish cities, in the beautiful Vale of Avoca, in the county of Wicklow, on and about the marvelously beautiful lakes of Killarney and in the other world-famed beauty spots of the 'Ould Sod' In the fall the company will spend some time in Paris and Southern France and will then either return to the states or spend the winter in Southern Europe.

"Sid" says that he is going to try to appear more in his own films in the future. The films with the Shamrock trade-mark bid fair to be very, very popular this year and deservedly so.

ANOTHER PAPER "JOINS"

Elizabeth, N. J., June 4.—The Elizabeth "Evening Times" is the first newspaper in this city to establish a department of motion picture news. A column will be published every Monday.

Live News of the Week

Twenty of the film renting exchanges of Philadelphia have organized under the title of the Film Renters' Protective Association. The organization was formed to protect the interests of the exchange men in this territory and for the general good of the motion picture industry.

The Association will be a credit clearing house and will govern the matter of delinquent customers, destruction of paper, cancellation of shows without sufficient notice, and the other ills the exchange business is heir to.

The following officers were elected: President, Mr. Eaton, of Eaton Feature Film Exchange, Abbott Building; vice-president, Mr. Siden, Royal Feature Film Company; secretary and treasurer, Simon Libros, National Feature Film Company, 1126 Vine street.

Stanley H. Twist has reached Los Angeles en route from Australia to New York. After a few days' visiting there, he will proceed to Chicago and from thence to New York.

Frank Bannon, special studio representative of the Edison Company, was formerly an exhibitor, with two theatres in the Harlem section of New York. On December 1, 1913, he



FRANK A. BANNON

started with the Edison and has been a very busy person since. He also plays politics locally. He is now working on "My Friend from India," in which Walter E. Perkins and Viola Dana are the principals.

John Pelzer will be in charge of the Pathé booth at the coming exposition in New York and also in Dayton in July.

Hobart Henley, leading man for the Imp Company, has been made assistant to Director Hebert Brenon. He will, however, continue to act.

Nearly three thousand feet of film have been received by Sawyer, Inc. the distributors of the pictures of the Lambs' Gambol. The pictures are said to mark an epoch in the film game. Siegmund Lubin, who is a member, showed his loyalty by developing the films without charge.

William H. Tooker, one of the most versatile actors on either the stage or screen, has succeeded in making himself better known, if possible, through his work in "The Greyhound," in



WILLIAM H. TOOKER

which he played the title role. In "The Banker's Daughter" he received very favorable mention for his work as the banker. He also played the part of Colonel Gray in "Northern Lights."

The Duke of Manchester while visiting C. J. Hite at the Thanhouser studio, in New Rochelle, was placed in a scene and helped Flo La Badie escape from the machinations of her enemies. It is said the Duke enjoyed the novelty greatly.

Albert Teitel is the "man at the helm" of the Multicolor Film Improving Company which has come to the fore through its work in the film improving industry. Mr. Teitel was the first to recognize the value of preserving motion picture films—of "making new films for old." He



ALBERT TEITEL

started about four years ago, long before people appreciated the necessity of a clear exhibition.

About two years ago he became connected with the Philadelphia branch of the General Film Company, and after only a few months' work with that organization the results were so visible as to cause wide comment and wonderful financial returns. He opened then another department at Twenty-third street, General Film, with good success.

Mr. Teitle then left the General Film Company to promote his own company—the Multicolor Film Improving Company. The work of this company needs no introduction.

Sawyer, Inc., state that the first exhibition of "Nell Gwynne," their new four-reel comedy drama, will be given about June 2. Over 10,000 feet of negative was exposed in making this subject, but this has been condensed into four reels, full of action. Nellie Stuart, who plays "Nell," is one of the best known delineators of this character, and is well known on the stage as "The Orange Girl of Old Drury."

The Buffalo Motion Picture Exhibitors' Association held a luncheon and smoker at the Statler Hotel, Buffalo, N. Y., on Tuesday evening, June 2. Matters of importance to the association were discussed in open meeting and final arrangements made for the New York exposition trip. William A. Bean, president of the local association, announced that a large delegation would attend the exposition from Buffalo.

For the first time in the history of motion pictures a foreign trade display is to be made. The Jesse L. Lasky Feature Play Company, with a number of other American manufacturers, will send over thirty salesmen on the steamship Kroonland, in September, for a tour of the Latin-American countries.

The Lasky company will show "The Squaw Man," "Brewster's Millions," "The Master Mind," "The Only Son" and "The Virginian" to exhibitors in these countries.

Roy E. Aitken, the brother of President Aitken of the Mutual Film Corporation, was the guest of honor at the dinner of the Western Import and Allied Companies, at the Hotel Florence, London, on May 15, shortly before his departure from Great Britain for America, after an extended stay abroad.

Mr. Aitken was presented with a gold cigarette case by A. E. Mainwaring, chief of staff of the Western Import Company, Ltd., and general felicitations were in order over the realization of the branch offices of the company in Paris and Berlin.

The Western Import Company, Ltd., of London, is the English agency for the Mutual Film Corporation pictures. President Aitken, of the Mutual, was toasted by the banqueters during the evening.

Bishop, Pessers & Company, Ltd., of London, England, the European agents for the Balboa Feature Films, have fitted up comfortable and sumptuous offices in London where they will handle the films of the Long Beach company.

The Progressive Motion Picture Corporation has opened branch offices at 265 North Twelfth street, Philadelphia, under the management of Eckfeldt and Sutton. This office will handle all the business in East Pennsylvania and Delaware. The other branch office is in Cleveland in the Cleveland "Leader" News Building, under the management of Olds and Russell, and wil handle the business in the state of Ohio.

Phillips Smalley, the director and leading man of the Rex Universal brand, shot himself through the hand recently while inspecting a revolver. No bones were broken.

"Henry" Mestrum is undoubtedly one of the best-known men in the motion picture business. He was known for many years merely as



HENRY MESTRUM

"Henry," the man behind C. B. Kleine, who at the age of seventy-five, retired last year. At that time Mr. Mestrum succeeded him in name as well as position. His firm are the oldest established makers of optical instruments.

Matty Roubert, one of the best-known child actors on the screen, is to appear sometime in the near future in a series of comedies now under course of construction at the Imp studios in New York. Matty is seven



MATTY ROUBERT

years old and first commenced theatrical work at the age of two and a half years. He has been with the Powers Brand at the Pacific Coast studios for the last year and a half.

Matty will be known as "The Universal Boy." During this series he will meet many men and women well known in the world and will pose with them for the camera. In each case there will be a definite reason for the meeting. It is expected that one a week will be released. Lewis Hooper is directing the pictures. Marie Pavis is playing the mother.

Judging by the number of complimentary letters received from exhibitors, exchanges and manufacturers, the Feature Film Directory, published by the Novelty Slide Company, of 67 West Twenty-third street, New York, has proved to be a valuable booking guide. One theatre manager writes that with this directory at hand he can do his week's booking in a few hours, and without the necessity of making inquiries from one exchange to another.

This directory gives a listing of all feature productions released in the last three months; in addition, every feature exchange is listed according to its territory, together with the names of the features that each exchange handles. This directory is mailed gratis to all exhibitors on request.

A wireless message was received at the offices of the Life Photo Film Corporation from Edward M. Roskam, its president, on board the "Olympic," advising the company that Mr. Roskam has taken several hundred feet of motion pictures on board, showing Colonel Roosevelt, Mrs. Nicholas Longworth, Evelyn Nesbitt Thaw and 20 of her stars and Marie Lloyd.

When Eddie Roskam received the passenger list, showing the number of notables sailing with him, he grabbed his camera and two thousand feet of negative and resolved to make four times the cost of his trip.

The Consolidated Film Supply Company, of Dallas, Texas, has completed a two-circuit booking arrangement which is now in effect. Two prints of every Universal film are brought to Dallas. This enables them to supply as many customers with every trade of their service.

"This applies," Ned Depinet the manager, said, "To the thirty, sixty and ninety day film. We have made arrangements to take care of the first-run film at other points."

The new studio building of the Essanay Film Manufacturing Company in Chicago is one of the most model in the country. It is adjoining the old studio and is built of reinforced brick, three stories in height. The actual studio floor is about 100 feet long by 90 feet wide. One hundred and twenty Cooper-Hewitt mercury lights have been installed. The building will accommodate twice the number of people.

Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, sailed for Europe on May 30 for a three months' stay. He is working on plans for the distribution of American features.

J. Searle Dawley, one of the best-known motion picture directors and scenario writers in this country, re-



J. SEARLE DAWLEY

signed from the Famous Players Film Company, on May 16, intending to go into business for himself. Previous to his connection with the firm he has just left he was associated with the Edison Company for six years, where he handled numerous big stars.

The loyalty of the Universal employes is ably demonstrated in their actions following the recent fire in the Imp factory. All of the companies on the coast which had films destroyed are working night and day to duplicate them.

Arrangements have been made to entertain many convention visitors at the handsome and comfortable offices of Sawyer, Inc. The beautiful Pompeiian projection room is ready for the showing of pictures. Film men will find much to interest them in these offices.

John F. Pribyl, personal representative of W. N. Selig, will be at the convention and exposition with a delegation of Selig players from the Selig Polyscope Company's plant in Chicago. Members of the Pacific Coast company will also be on hand.

Edwin Brandt will soon be seen in the role of the hypnotist in "The Million Dollar Robbery," soon to be released by Solax.

Ida Lewis, character woman of the American Company, will star in the "Heine-Katrina" series shortly to be released.

"Spartacus," the George Kleine attraction, opened at the Majestic Theatre, Buffalo, N. Y., on May 25. The house is a "legitimate" theatre and will run Kleine attractions exclusively during the summer months. Foster Moore, agent for the company in Buffalo, will have his offices at the Majestic during the summer.

The Warner's Features exchange, which was opened in Cleveland, O., by Charles Charnis in one small room in the Columbia Building, now occupies nearly the entire third floor of the same building. The latest addition to the space was made last week when four more rooms were added to the offices.

Norbert A. Myles, leading man for the Western Eclair Company, in Tucson, Arizona, is a real Westerner. He was born and lived for twenty years on his father's ranch in Deadwood, South Dakota. For a few years he appeared in various theatri-



cal companies after joining a small road show that played in Deadwood. The following season he played their leading part. He played the Western leads in the Pathé Company, and has also been with Lubin and Kalem before joining the Eclair. He played the leading part in "The Stirrup Brother," recently released by them.

Arthur Leslie has been appointed on the press committee of the Motion Picture Exposition. Mr. Leslie handled all the publicity last year.

It has become necessary for the World Film Corporation to add to their staff in the Dominion of Canada. This is due to the excellent work of the manager of the Toronto office, R. S. Bell.

J. Charles Groshut, recently appointed director of sales for the Ambrosio American Company, was formerly in the electrical and importing business. He has had considerable experience as a manager of sales



J. CHARLES GROSHUT

and in publicity work, and has travelled extensively in this country from Maine to California, Cuba, Canada and Mexico, as well as in Europe.

Mr. Groshut intends to keep the name of Ambrosio well to the front through strong selling campaigns, publicity and advertising.

He will gladly welcome everyone in the business calling at the Ambrosio booth (No. 27) at the Exposition and hopes to meet many acquaintances there, and renew old friendships.

The Milwaukee delegates to the exhibition at New York City left Milwaukee June 5 for Chicago, where they will join the Chicago delegation. It is expected that Milwaukee will send a big crowd in addition to the elected delegates.

Ira H. Cohen, of the University Films, Inc., has booked their series of one-reel Fred Mace comedies, also their two-reel dramas, "Thou Shalt Not Steal" and "The Counterfeit," over the Photo Play Theatre Company circuit, starting at the Regent, New York, June 9.

Edward J. Hayes, formerly road man of the Buffalo, N. Y., branch of the General Film Company, has assumed charge of the Exclusive Feature department of the General Film Company in that city, taking the place made vacant by the resignation of E. Meadows, who went to New York to assume charge of the sales department of the Colonial Film Company. Mr. Hayes has been in the theatrical business for the last thirteen years.

Thomas H. Ince, general manager of the New York Motion Picture Corporation, has secured W. B. ("Bat") Masterton to appear for the camera at the company's plant near Santa Monica, Cal., where the Kay-Bee, Broncho and Domino pictures are made. Masterton was appointed by Roosevelt United States Marshal of New York.

At a private exhibition of "The Greyhound," the last five-reel feature release of the Life Photo Film Corporation, which was exhibited at the American Theatre, New York, Messrs. Paul Armstrong and Wilson Mizner, the authors of the play, occupied a box with their invited guests.

The Lewis Pennant Features hereby give public notice to exchanges, exhibitors and the trade in general that the differences which have heretofore existed between themselves and Klaw & Erlanger with reference to the use of the title, "Woman Against Woman," in connection with their photoplay entitled "Woman Against Woman" or "Rescued in the Clouds," have been agreeably settled by both contending parties. This Lewis Pennant production will be continued to be announced under its present companion of "Rescued in the Clouds" so that it may not be confused with the Klaw & Erlanger release.

The picture as originally produced, together with the paper as originally lithographed, until further notice, will continue to be used.

William Riley Hatch is the latest acquisition to the Pathé Stock Company. Mr. Hatch is quite well-known as an artist and has had twenty-nine years' experience as an actor. He played the part of the Captain in "Paid in Full," and has also been in "The Squaw Man" and "The Master Mind." His specialty is opera work.

"The Will o' the Wisp," which was produced by the Balboa Feature Company, and "St. Elmo," another of their productions, are among the number recently sold to the Box Office Film Attractions Company, to be released through them to exhibitors in all North and South America.

James McEnnery, head of the newly formed James McEnnery Syndicate, arrived in New York on May 27 with a number of foreign films, some of his own manufacture, which he will dispose of in this country.

Sawyer, Inc., have opened their booking department and have placed the "A. Baldwin Sloane and Grace Field Dance Picture" in several houses.



HIS ESCAPE IS MADE GOOD

Scene from "The Master Cracksman" (Progressive Motion Picture Corporation Released June 10)

H. G. Plimpton, of the Edison Company, sailed for Europe on May 30 on the steamship "Olympic" and will return in a month on the "Aquitania."

The item appearing in the "New York Review," on May 23, regarding the building of a gigantic five-cent house, by the Famous Players' Company, in New York, has been officially denied. The story is without any foundation.

The initial showing of "Michael Strogoff," the five-reel feature starring Jacob P. Adler, will be held June 8, at 10 a. m. at the new Strand Theatre, New York. The picture was produced at the various Lubin studios, and is the first release of Popular Plays and Players, Inc., whose offices are at 1600 Broadway.

The Universal 101 Bison Company, which has been in Hawaii for some time, sailed for home June 3. Marie Walcamp, William Clifford and Sherman Bainbridge are the principals.

The Selig Polyscope Company has received some very remarkable educational film from R. F. Barton, one of their traveling representatives in Kiangan, Mountain Province, P. I. These subjects will undoubtedly create a sensation with ethnologists as well as the general public. The release date will soon be announced.

CAST FOR "THE MASTER CRACKSMAN"

"The Master Cracksman," which is being directed by Harry Carey for the Progressive Motion Picture Corporation, is to have an exceptionally strong cast. The title role will be played by Mr. Carey himself.

He will be supported by: Juliette Day, who played in "Every Woman," "The Yellow Jacket" and "Marrying Money"; Fern Foster, who appeared in "Montana" and in "The Heart of Alaska," and in pictures with Biograph; Marjorie Bonner, the original "Brinkley" girl, and in pictures with Reliance and Biograph; Louis Morrell, who played in "The Virginian," "Paid in Full," "Madame X" and "The Girl and the Pennant"; William H. Power, leading comedian with Anna Held for several years and co-star with Kitty Gordon in "Alma, Where Do You Live?" and in pictures with the Imp, Reliance and Biograph companies; Herbert Russell, who played in "In Missouri," "The Squaw Man," and in pictures with the Mutual Film Corporation; and Rex Burnett, who appeared in "The Heart of Alaska" and "Montana."

"The Drug Terror," made by Lubin and booked by Sawyer, Inc., for Canada and the Maritime Provinces, opened in Halifax May 25.

SPECIAL FILM REVIEWS

"A Warning from the Past." (Edison. Two reels. June 12.)—Mabel Trunelle in a dual role; Herbert Prior and Yale Benner play the leads in this drama, which might be called reminiscent. Anne has a premonition that her husband will be thrown from his horse and killed—he was. Her great-granddaughter has the same premonition that her husband would die if he rode with his friend in his biplane; she pleads with him not to go, he doesn't—his friend is killed. The beholder is always expecting to see Trevor thrown from his horse, and to see the other man thrown from his biplane, and he is somewhat disappointed when neither of these incidents happen before the camera. Otherwise the production is perfect.

"The Baited Trap." (Imp. Two reels. June 1.)—A drama featuring King Baggot. This piece formerly ran at the Republic Theatre, New York, where the last few scenes were acted on the stage. Dennis leaves old Ireland and comes to America; he plans to send for his sweetheart, Nora, when he obtains enough money. Dennis is presented with some money by a white slaver and told to send for Nora. On her arrival she falls into the hands of the white slavers, but after quite a struggle her sweetheart rescues her.

"The Forbidden Room." (Bison 101. Three reels. June 6.)—The feature of this picture is the mystery which throughout sustains the interest of the audience. The wonderful make-up of Pauline Bush will make an impression. Murdoch McQuarrie surpassed himself.

The child of a crazy woman is taken away from her by her brother, a doctor. Claiming to be a hypnotist, the doctor makes his niece attempt to kill a man she hates, while in a trance. Later the man is killed by the mother and the girl is blamed The death of the mother proves the daughter's innocence.

"The Air Torpedo." (Warner's Features. Three reels.)—Excitement abounds in this story, which gives a fine idea of the superiority of the airship over the fastest water craft. The scenes brought out in the production are some of the most beautiful that have ever appeared on the film, and this is said without exaggeration.

The photography would be perfect if it were not for the light, which is noticeably poor in some spots; the picture at times seems light-struck.

The picture contains a thrilling chase. An airship is following a motorboat, and finally when the air craft is just above the boat, the aviator drops a bomb on the boat and it is seen no more. The plot is lively and natural.

Young Crawford, heavily in debt, robs his father of the secret of his air torpedo. He gives the plans to a spy, who flees in a motorboat. He is pursued by his father, who, to save his papers, kills the man.

"The Soul of Honor." (Majestic. Two reels. May 31.)—A story of civil war times with none of the usual fighting and bloodshed. It is refreshing because of this, and the story will appeal to that large class who believe in upholding the honor of the family and the nation, at any cost. Henry Walthal, Blanche Sweet and Ralph Lewis form the cast; there are only two others. The photography is clear and the Southern scenes are remarkably realistic.

The young Southern soldier delays in delivering a message, in order to see his wife. Because of this the battle is lost. The father learns of it and tells the young man that the only thing for him to do is to take his own life, which he does. The old man reloads his gun and his comrades think that he died a hero's death.

"The Doctor's Testimony." (Victor. Two reels. June 5.)—A two-part drama featuring Florence Lawrence and Matt Moore. There is the interesting spectacle of a short circuit occurring in a room that is otherwise dark. The effect given is a thriller of the best sort. The story is partly detective, though no detective appears; the criminal is really the detective. The photography is up to the standard. Most all of the sets are interiors.

Ralph Dean dies of heart failure. His doctor has the cane of John Preston, which if produced, will convict him. He tries to induce Mrs. Preston to elope with him, threatening to expose her husband, but he is accidentally killed by touching an electric wire.

"A Tragedy of the Orient." (Broncho. Two reels. June 10.)—California affords ideal scenery for pictures supposed to be enacted in Japan. The scenes, action and characters of this picture would lead one to believe that he was in the heart of the Cherry Blossom Kingdom, instead of our own California. A capable Japanese cast performs, which lends added realism to the picture.

An American marries a Japanese girl. Kato, her former lover, causes him to be mobbed and killed. But Kissmoia avenges her husband's death and stabs Kato.



OWEN URGES PAULINE TO ATTEND A BALLOON ASCENSION
Scene from "The Perils of Pauline," 6th Episode—Two reels

Chain of Feature Exchanges in View

Allied Features, Inc., Formed for Project — Exclusive Program Will Be Handled—Herbert Lubin General Manager—Plans Announced

TO establish a chain of exchanges throughout the Dominion of Canada and the United States is the project of The Allied Features, Inc., incorporated last week under the laws of New York. The duty problem has hitherto prevented any such international business, though geographically it was a natural outcome. The new corporation has evolved a



HERBERT LUBIN

scheme of deliveries which will obviate this difficulty.

The International Feature Film Corporation, Ltd., of Montreal and Toronto, have been absorbed by the new corporation, the president and general manager of which will be Herbert Lubin.

Negotiations are now under way for an alliance with a big feature film combination whose specialty is the production of widely known plays starring famous actors and actresses. These negotiations are expected to be consummated within ten days.

For the present the new corporation will confine itself to the Dominion of Canada. In addition to the offices in Montreal and Toronto, branches will be immediately established in Winnipeg, Vancouver and in the Maritime Provinces.

The Exclusive program forms the backbone of the features already contracted for Canada. Among the brands whose entire output will be taken are Itala, Great Northern Special, Film Releases of America, Solax, Blaché, and Great Northern Preferred.

Several Wall street bankers are interested as well as prominent film men, including Harry R. Raver, president of the All Star Feature Corporation and director-general of the Itala Film Company; Ingvald C. Oes, president of the Great Northern Film Company; Herbert Blaché, president of the Exclusive Supply Corporation, Solax and Blaché Features, and Joseph R. Miles, general manager of the Exclusive Supply Corporation. Charles (Feature) Abrams has been appointed New York manager and buyer, and John B. Clymer will take care of publicity matters.

Three features a week will comprise the immediate releases, which will be rapidly increased. Inasmuch as Canadian exhibitors run a feature at least two days, this will ensure a weekly feature program.

"JUNGLE" READY FOR SCREEN

From the offices of the All Star Feature Corporation comes the announcement that "The Jungle," from Upton Sinclair's novel, is finished and will have its premier presentation in New York City as a theatrical attraction at a leading Broadway theatre.

Managers Isaacs and Bryan of the All Star Film Rental Company, distributors of the All Star productions for the territory of Greater New York and New York State, are at the present time negotiating with Upton Sinclair for his personal appearance in conjunction with the showing of the films.

Prominent in the cast is Upton Sinclair, while featured as the star of the production is George Nash, late star of "Panthea," "Officer 666" and "The Gamblers." With Mr. Nash there is to be seen Gail Kane, leading lady of "Seven Keys to Baldpate." She will co-star with Nash in the coming fall production of "The Miracle Man." Others are Alice Marc, Julia R. Hurley, Robert Cummings and Clarence Handysides.

KING'S FAVORITE IN FILM

The cast of "The Highwayman's Honor" contains the names of several well-known people. Among these is Sir Hubert Von Herkomer, C.A., R.V.O., who was the favorite actor of King Edward VII and King George V.

His entrance into screen work was hailed with delight, but unfortunately, after he had completed his first picture he died suddenly. Lady Herkomer and Miss Herkomer also have parts in the production, which was recently purchased, on the other side, by the Mecca Feature Film Company.

AN ADVERTISING EXPERT

Charles Mortimer Peck, the advertising manager of the Box-Office Attractions Film Rental Company, 126 West Forty-sixth street, New York City, is probably equaled by no other man in the motion picture industry



CHARLES MORTIMER PECK

to-day in range and variety of advertising and sales experience.

As a newspaper man, Mr. Peck was identified with the Chicago "Journal," the Chicago "Inter Ocean," and the Detroit "Evening News." He was advertising manager of the Siegel stores in Chicago, of Carson Pirie, Scott & Company and of A. M. Rothschild. In New York he has been associated with the George B. Van Cleef and the P. H. O'Keefe Advertising Agencies.

Mr. Peck is one of the first, if not the first to introduce scientific advertising and sales methods into the motion picture field.

NOTED SINGER IN ECLECTIC FEATURE

Emmy Destinn, the noted soprano of the Metropolitan Opera House, is featured in "The Lion's Bride," soon to be released by the Eclectic Company. This is the first and only time Mme. Destinn has appeared before the camera in a photoplay. She received a fee of $20,000 for appearing in the lion's den and her life was insured for $125,000.

During the fifteen minutes the soprano was in the cage, one of the huge beasts jumped upon the piano near which Mme. Destinn was singing. To show her nerve, the young woman gave the lion a hug, and then tripped out of the den before the brute had recovered from his surprise.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

Pathé's Weekly, No. 39. (Pathé. June 3.)—The opening of the Belmont Park race track for the season, a large fire in Genoa, and different scenes of Vera Cruz are the important events. The weekly has an unusually large number of minor happenings, all of which are most interesting.

"Woof! Watch Wiffles." (Pathé. Split reel. June 8.)—On the same reel with "Picturesque Scandinavia." Through the animosity of his fiancee's younger sister, Wiffles' love affair comes near ending tragically, but everything turns out right in the end. Parts of this comedy are funny but others are dry.

"Picturesque Scandinavia." (Pathé. Split reel. June 8.)—On the same reel with "Woof! Watch Wiffles." Wonderful waterfalls take up this portion of the reel. They are exceedingly beautiful and all will enjoy them.

"The Poison of Serpents." (Pathé. Split reel. June 9.)—On the same reel with "River Travel in Indo-China." This picture was taken at Raymond J. Ditmas' studio and laboratory. It is highly interesting and appropriate at this time of the year. Different species of poisonous snakes are shown and the process of extracting their venom is shown close up to the camera.

"River Travel in Indo-China." (Pathé. Split reel. June 9.)—On the same reel with "The Poison of Serpents." This is a pretty scenic of the water travel in Indo-China.

"The Clock Went Wrong." (Selig. Split reel. May 26.)—On the same reel with "Simp Simpson and the Spirits." Foolish and dry, it's lucky this film is short. The burglar is mistaken for the jeweler, and walks off with the clocks. Later he is caught.

"Simp Simpson and the Spirits." (Selig. Split reel. May 26.)—On the same reel with "The Clock Went Wrong." What the other half of the reel lacks in humor this part amply supplies. One of the cowboys is a victim of a swindler, who is a fake spiritualist.

Hearst-Selig News Pictorial, No. 26. (Selig. May 28.)—The arrival of the "Vaterland," the largest steamship in the world, and the arrival of Roosevelt are interesting. The leaders of the debate on the Panama tolls question are shown. Some good flying at Vera Cruz is a change in the Mexican news.

"The Science of Crime." (Biograph. Two reels. May 28.)—This picture disproves the argument that criminals result "not from association but by heredity." The court scene and the scene at the Stedmans' ball are the two largest in the picture. The drama is attractive and appealing from the start. The lawyer's son is captured by crooks who make a crook out of him. Later, when he is being tried for robbery, his memory returns to him. A happy reunion with his family follows, although he does not have to serve a term.

"The Crowning Glory." (Lubin. Two reels. May 28.)—A convincing drama in which the dishonest father and his associate are foiled by the honesty of his daughter, who marries the man they expected to swindle. Frankie Mann, John E. Ince and Percy Winter are the principals.

Hearst-Selig News Pictorial, No. 27. (Selig. June 1.)—This seems to be a military number as besides the usual Mexican news, several other military events in different parts of the globe are shown. The film is light-struck in parts.

"Miss Raffles." (Vitagraph. June 1.)—Dorothy Kelly and James Morrison appear here in another clever comedy. Every movement and every sub-title, which are in the form of conversation, is marked with naturalness. The daughter of the house is mistaken for a burglar by her brother's chum. Of course, the ending is romantic as well as happy for all concerned.

"The King's Will." (Selig. Two reels. June 1.)—The twelfth adventure of Kathlyn, and for a time she is out of the power of Umballah, who is accused of murdering the former king and arrested. In the meantime Kathlyn and the rest of the party go in search of the treasure that the late king had left them. Umballah escapes, gets there before them and takes the treasure. The other party arrives on the island just as the volcano is beginning an eruption and their lives are greatly endangered.

"Death's Witness." (Biograph. June 1.)—This drama opens impressively. The scene near the close is good in which the dead body of the butler is seen being carried over the falls. No reason is given for the butler murdering his master. The son is first accused, but through the efforts of his fiancee he is exonerated.

"Bunny Buys a Hat for His Bride." (Vitagraph. May 29.)—John Bunny and his usual side partner, Flora Finch, appear in this comedy. The light is rather poor and the humorous parts are few and far between. His wife wants a certain hat and no other will do. Bunny finally gets it.

"The Test of Courage." (Lubin. May 29.)—The cast consists of Dollie Larkin, L. C. Shumway, Tom Forman and Paul Parr Smith. The drama is an absorbing one and always entertaining. The unfavored rival proves his worth by saving the life of the other, because he knows that he is the girl's choice. The scene of action is in the Southwest.

"His Second Childhood." (Selig. May 29.)—A comedy with several vague plots and no connection between them. Two old men reenact a few foolish experiences of their childhood.

"When the Lightning Struck." (Essanay. Two reels. May 29.)—Harry Mainhall, Richard Travers and Irene Warfield are the principals. Before the picture starts, a sub-title is thrown on the screen which tells the whole story. This dampens the interest, as one knows just what is going to happen. At the end of the story a sub-title tells the audience the story is based on an actual happening. Ted is the jealous rival of Tom, and he tries to blow him up with dynamite, by use of the time clock. But by a freak of nature the hands are set an hour ahead and he is killed.

"Broncho Billy's Cunning." (Essanay. May 30.)—Broncho Billy is a bandit again in this picture. A detective is sent on his trail and after he has met with an accident Billy cares for him. The detectives learns that his nurse is the man he seeks and tries to capture him, but does not succeed.

"The Mystery of the Hidden House." (Vitagraph. Two reels. May 30.)—The picture is a mystery as well as the plot, and at the end one is entirely in the dark as to the meaning of all the happenings. Alfred D. Vosburg and Margaret Gibson are the leads. Moina Robina is a double character and a minister falls in love with her twice, once for each character.

"The Box Car Bride." (Kalem. June 12.)—Rather a mediocre comedy not furnishing much amusement. The son of the railroad president and his bride are mistaken for hoboes at first, but the boy's father identifies him and all ends well.

"Nina of the Theatre." (Kalem. Two reels. June 8.)—This is the first feature of the Alice Joyce series. The ones that are to follow do not go on with the same story, but each one features Miss Joyce. Watching the actors play from behind the scenes was the most interesting spectacle of this picture, and the scenes on the operating tables in the hospital are no doubt realistic. Tom Moore and Jere Austin are the other principals. Nina secures a position with a theatrical company through Paul's influence. Later he is injured and she cares for him. She marries the head doctor of the hospital, thinking that Paul has deserted her. But in the end they are reunited by a peculiar coincidence.

"Dawn." (Selig. May 27.)—Guy Oliver, Fred W. Huntley and Stella Razeto play the leads in this delightful romance of the West. A hermit finds a little girl, the daughter of an injured man. He keeps her and she grows to womanhood. Years later she meets her father and brother and all ends well. She marries her Western sweetheart.

"The Boys of the I. O. U." (Vitagraph. May 27.)—Lillian Walker and Wallie Van create a good bit of fun in this comedy. The boys of the I. O. U. play a clever joke on the all important Cutey.

"The Trunk Mystery." (Lubin. Two reels. May 27.)—A comedy, but devoid of interest. Through a fake detective, a reporter desiring fame, and a good-natured hobo, a happy drunkard is thought to have murdered a society man. After a lot of trouble they find that no murder was committed.

"Pat Casey's Case." (Essanay. May 27.) Eddie Redway and Louise Willis are the principals. Casey dislikes work, and even when his wife gets a job for him he won't work. A laughable chase ends the picture.

"Cutey's Wife." (Vitagraph. Two reels. May 26.)—Wallie Van and Lillian Walker play the leading parts. The comedy is well worked out but it lacks interest until the end. Through a misunderstanding Cutey weds Betty, a runaway boarding school girl, instead of an aspiring actress. The way they finally accept each other makes a capital ending.

"Blind Man's Buff." (Essanay. May 26.)—Richard C. Travers, John H. Cossar, Lillian Drew, Ruth Stonehouse, and Bryant Washburn make up the cast. A scheming doctor is exposed by an honest, but poor one, who shows up the other as a detriment to the medical world.

"The Particular Cowboys." (Lubin. Split reel. May 26.)—On the same reel with "For Two Pins." The cowboys want a good cook, but before they get one they go through a large amount of comical trials.

"For Two Pins." (Lubin. Split reel. May 26.)—On the same reel with "The Particular Cowboys." This comedy is not as good as the first one on the reel. The rube "police" play an important part in a mix-up between a drunkard and another.

"The Voice of Silence." (Edison. June 9.)—A new plot and water scenes make this an attractive drama. Although deaf and dumb, the heroine can operate a wireless instrument, and is the means of capturing three smugglers.

"The Tango in Tuckerville." (Edison. June 8.)—This comedy will not cause many to laugh. It deals with the jealous wives of three small town men. The tango doesn't come in till the very end.

"A Terror of the Night." (Edison. June 13.)—The ninth of the Dolly of the Dailies series. This is a weird comedy-drama, one that holds the attention continually. Dolly gets a fine story by sleeping in supposedly haunted house, but she finds the ghost is only a dishonest land agent.

"Andy Goes a-Pirating." (Edison. June 10.)—Another of the Andy series, featuring young Andrew Clark. It will please the younger part of the audience. Through reading dime novels, Andy and his comrades pretend to be pirates, but they find that a pirate's life isn't what it's cracked up to be when their ship starts to leak.

"The Squaw's Revenge." (Kalem. June 13.)—Answering her little child's query, "Why don't we live with the Indians?" the squaw tells her the story of her former life, how she saved the whites from the Indians after they had killed her husband because he counseled peace. An Indian story that is better than most.

"The Quicksands." (Kalem. Two reels. June 10.)—A story of the Philippines featuring Marin Sais, Douglas Gerrarde, Paul C. Hurst

and Cleo Ridgely. The scenery and the atmosphere are the strong points. Some of the minor scenes are poor, but taken as a whole the picture will be appreciated. The action is rapid and entertaining. Captain Lanning leaves Lieutenant Osborn to die in the quicksands. He thinks by his disappearance that he will be able to win Osborn's fiancee. But she remains faithful to her lover, who is rescued by the Filipinos, and finally restored to his sweetheart through the efforts of a Philippine maiden, who loses her life in freeing him. Osborn forgives Lanning.

UNIVERSAL PROGRAM

"Sophie of the Films." (Nestor. June 12.)—The second installment of the four-part comedy, featuring Victoria Forde. Eddie Lyons and Lee Moran support her. Although a dismal failure in her first attempt to act, she is given another chance. But she again fails ludicrously to do her part.

"The Man Who Lost but Won." (Imp. Two reels. June 8.)—The leading role is played by Alexander Gaden. The picture was shown for review without sub-titles and was therefore hard to understand. The character work was excellent and the photography good. A young man, who later becomes a minister, is jilted by the girl he loves. Later he becomes engaged to another only to be tossed aside by her. He marries her to his rival and then returns to his first love who had reformed from her past dissipated life.

"The Girl Next Door." (Frontier. June 4.)—A conventional drama of Western life that will interest. Childhood sweethearts are thrown into each other's company after years of separation. The man saves the girl from death.

"Their First Anniversary," (Joker. June 3.)—Fair burlesque. Slapstick variety. Novel in some scenes. Trying to smuggle his wife's present into the house through the cellar leads to all sorts of trouble.

"A Shadow from the Past." (Frontier. June 14.)—The most commendable feature of this picture is the clever character work of Joseph Frantz. There is also a good fire scene registered. Joe goes crazy due to hereditary tendencies. Music soothes his mind.

"The Sandhill Lovers." (Victor. June 15.)—J. Warren Kerrigan and Vera Sisson in the leading parts. Miss Sisson does some unusually good work. There is an excellent double exposure, representing the twin brothers. The timing is very good. His gambler brother ruins a girl. Jack forces him to marry her while he takes the gambler's place and eludes the posse.

"A Quiet Day at Murphy's." (Joker. June 20.)—One of the best recent acquisitions to the Universal Pacific Coast stock is Beatrice Van, who plays the leading part in this picture. She has beauty and cleverness. A sanatorium story that will delight. The flirt's husband turns up at an inopportune moment.

"Sophie of the Films." (Nestor. June 19.)—The third of the series. Victoria is given one more chance to make good. As usual, she fails.

"Bess, the Detectress, or the Old Mill at Midnight." (Joker. June 6.)—Played by Bess Meridyth and directed by William Wolbert. A melodrama burlesque. Cleverly played. The title should prove a drawing card. Bess adopts many disguises in her pursuit of the "crook."

"Those College Days." (Nestor. June 10.)—There is some possibility that this idea may be lengthened out into a series all dealing with "college days in a co-ed institution." The girls dress in their boy friends' clothes and hold a supper in the boys' dormitories. The faculty, needless to say, were much shocked.

"His Lucky Day." (Crystal. June 9.)—Rather poor comedy. Finding a horseshoe brings Charlie varying luck. A series of incidents rather than a connected story.

"When Smalz Loves." (Sterling. June 11.)—A hilarious comedy. Most of the laughs are caused by the comical facial expressions of Ford Sterling. The story is the old one of the two rivals for the same girl.

"The Girl and the Hobo." (Frontier. June 7.)—A conventional "Western." A girl, by baking the money she had been trusted with in a pie, fools the robbers.

"Love and Electricity." (Joker. June 6.)—A side-splitter throughout. Due to his daughter, a love-sick electrician, and an electrical salesman, father gets mixed up in some electric wiring, with dire results.

"Easy Money." (Crystal. Split reel. June 2.)—An amusing comedy that contains lots of lightning action. Lizzie tries to act for a picture and causes a general disturbance among the rest of the cast. On the same reel with "A Midnight Supper."

"A Midnight Supper." (Crystal. Split reel. June 2.)—On the same reel with "Easy Money." Charles DeForrest gets himself covered with jam in this picture without causing many laughs.

"The House Discordant." (Rex. Two reels. June 4.)—A poor title but otherwise an excellent drama. Novel in plot and entertaining throughout. The photography is better than the average. Brunton marries a young girl as his second wife. Later he becomes jealous of his son, whose attentions are directed toward his step-mother. But there was no need for his jealousy. His wife was just fixing up a happy marriage between the boy and another young girl.

"Captain Bill's Warm Welcome." (Nestor. June 5.)—A production far from the ordinary with a laugh in every scene, for young and old; in fact, the person who doesn't think it comical must be void of all sense of humor. An old sea captain plans to visit his newly wedded nephew. To make the old man at home they decide to decorate the house as a ship, and moreover to make it act like a ship—the rest can be imagined.

"Love's Western Flight." (Nestor. June 3.)—A Wallace Reid-Dorothy Davenport drama. The conventionality of the story is lost in the good features. A wife runs away from her worthless husband. Reading of his death she marries again. The husband returns, but is accidentally killed.

"Willie Walrus, Detective." (Joker. June 3.)—For absolute originality William Wolbert, alias Willie Walrus, gets the blue ribbon. As a detective he hunts for the murderer of Dolly, who later turns out to be a cow. Excellent comedy.

"Some Hero." (Crystal. May 31.)—The best comedy Crystal has made in months. Burlesquing modern detective dramas. The wicked Uncle and the unprotected girl variety of story.

"Sophie of the Films." (Nestor. June 5.)—The first of a series of comedies featuring Victoria Ford. Having graduated from the "school of acting," she applies for a position. After spoiling numerous scenes she is kept because she is a "type." Many studio views not usually shown.

"The Masked Rider." (Powers. June 5.)—A rather weak farce, with Edna Maison playing the leading role. The gay son is in love with a famous dancer, but father substitutes his choice for the dancer and all ends well.

"Kids." (Sterling. June 1.)—Another comedy, with the Sterling Kids leading. It is comical at first and ends in a water scene, in which the harbor police are the main factors, which is side splitting.

"The Bar Cross Liar." (Eclair. May 31.)—After the story by Eugene Manlove Rhodes. The story is slightly confused in the film telling, but makes good entertainment. The characters are well drawn. The man the cowboys hate later becomes their idol when it is found out that he has been supporting a large family with his wages.

"The Awakening." (Rex. May 31.)—Robert Leonard and Hazel Buckham in the leading parts. The plot is powerful, the characterization good. Settings are especially apropos. A sailor, believing the girl artist returns his affection, destroys her painting of himself on finding out she had but flirted.

MUTUAL PROGRAM

"Drifting Hearts." (Beauty. June 2.)—The usual leads, Margarita Fischer and Harry Pollard, appear in this drama. After the death of their child the couple gradually drift apart. She is on the point of leaving, when she discovers a note of her husband's intended for his new love. She thinks it is for her and she stays, and is reconciled to her husband.

"A Telephone Strategy." (Princess. May 29.)—"Central" is the means of capturing burglars through hearing them on the telephone. Through this act the man she loves is allowed to marry her. The drama is quite ordinary, but pleasing.

Our Mutual Girl No. 20. (Reliance. June 1.)—Margaret is still missing in this installment. The search is becoming exciting, as the crooks play an important part. Numerous street scenes are shown, and by the actions of the public one would think there wasn't a camera in sight.

"A Pair of Cuffs." (Reliance. June 3.)—A novel drama featuring Billie West. Through a note written on a cuff, two laundry thieves are brought to bay. The action is rapid and entertaining.

"A Prince of Bohemia." (American. June 3.)—The title is somewhat misleading, but the story is extremely pleasing though conventional. Tom's sweetheart sees him with a child and thinks it his. She learns later that he adopted it and instead of condemning him as before, admires him.

"Mein Lieber Katrina." (American. June 5.)—It's a change to see an American comedy, and a greater one to see George Field as a comedian. A German delicatessen store and the county jail are the scenes of action and many comical events transpire therein.

"The Fatal Mallet." (Keystone. June 1.)—Charles Chaplain, Mabel Normand and Mack Sennett, the three famous fun-makers, appear in this comedy. The rivals unite against a third, and a large amount of the usual comical slapstick stuff follows.

"Closed Gates." (Rex. June 7.)—A highly pleasing drama, in which the old-fashioned couple learn the advantages of giving their granddaughter freedom and because of this they welcome home their progressive son. The settings are remarkable for their grandeur.

WARNER'S FEATURES

"A Race with Death." (Milano. Three reels.)—This drama is pathetic from one end to the other, and due to the fact that hardly a happy scene is shown, it is somewhat trying to witness. Among other things the death scenes of which there are two, are entirely too vivid to enjoy. Dorothy, marries a Count, and for a while is happy. Later her husband is killed in a duel, and after a while she is left penniless. She returns home to find that her mother has died and her sister has gone away. All this brings about her death.

"Bringing in the Law." (Colorado Motion Picture Corporation. Three reels.)—This picture surpasses all other Westerns of all kinds in shooting and villiany, there is really so much of it that one scarcely knows what it's all about. Plenty of fast and sensational riding appears.

The picture, because of its rapid action, is most interesting. Clay comes out West to avenge his brother's death. He not only does this, but aids materially in the election of the new sheriff and later marries his daughter. There are big scenes in abundance, but no one is better than another.

EXCLUSIVE SUPPLY CORP'N

"The Million Dollar Robbery." (Solax. Four reels.)—An American drama staged under the direction of Herbert Blache. Until the end one is not given an inkling concerning the robber, who turns out to be no robber at all. Quite a few comical scenes are interspersed between the others in the four reels, which adds attractiveness to the picture. Harry, the secretary of Pell, is accused of robbing him of a million dollars' worth of bonds, and is locked up. Rogers, who is in love with Pell's daughter, Daphne, bribes the butler to further accuse Harry of the crime, as he is jealous of the more favored Harry. The butler works things on his own account and later at the trial turns informer on Rogers, while Harry is proved innocent. Rogers ends his life by jumping off a high building. His fall is most realistic.

PROGRESSIVE

TRADE MARK

Released June 10th

THE MASTER CRACKSMAN

The Most Thrilling and Sensational Romantic Drama of the Day in

FIVE PARTS **300 SCENES**

PRESENTING

HARRY CAREY

IN THE TITLE ROLE

AND A COMPANY OF EIGHTY. WONDERFUL CAST. UNUSUAL PRODUCTION. BRILLIANT PHOTOGRAPHY. :: ELABORATELY STAGED.

COMPLETE LINE OF ADVERTISING
including three styles of one-sheets, two styles of three-sheets, one six-sheet, heralds, slides and photos.

State-Right Buyers

You'll have to wire quick. Territory is going fast and is being allotted as applications are received.

Exhibitors

Wire us immediately and if your State is not sold we will book you direct.

Progressive Motion Picture Corporation

Cable Address
PROMOPICT, N. Y.

TIMES BUILDING
NEW YORK

Telephone
BRYANT 8536

COMEDY

WESTERN

INDUSTRIAL

TRAGEDY

EDUCATIONAL

HISTORICAL

DO EXHIBITORS WANT CENSORSHIP?

(*Continued from page* 66)

sider the National Board of Censorship adequate to cope with the situation."

Sam Pylet, owner and manager of the Murray Theatre, Milwaukee, stated that he was against state censorship because the picture was already censored by the National Board. He prefers local to state censorship but thinks that there is no need of either.

Mr. Wolfberg, head of the Milwaukee branch of the General Film Exchange, stated that *he was not in favor of state censorship, because it was too apt to be a political issue.* He said that he preferred local to state censorship, but did not think either was necessary.

Manager Quinn, of the Lyric, Beloit, Wis.:

"It seems to me that state censorship may work out all right, although it has failed to do so thus far. But local censorship, I fear, can never succeed and I am strongly opposed to it.

"I think that the present National Board of Censorship is very efficient."

Manager Olson, of the Star, Beloit, Wis.:

"I am opposed to local censorship. It is expensive and it cannot prove efficient.

"The National Board of Censorship is, I think, doing its work well. I believe that the films which pass through it are fairly censored."

W. J. Flynn, manager, the Associated Theatres (Park Broadway, St. Charles, Junita, Arco, Union and Airdome), St. Louis:

"I am not in favor of censorship of any kind. Let the people, the public at large, censor their own pictures.

"If there had to be a choice, I would perefer state to local censorship. I think the National Board of Censorship is able to handle the censorship problem."

E. W. Dustin, manager, Eclectic Film Exchange, 3210 Locust street, St. Louis:

"I am not in favor of a state censor. I think the exhibitors are the best censors we can have. They will not run pictures that will cause them to lose money, and there is no doubt that if a manager uses questionable films he will lose money, because the public want good, clean entertainment. I regard the National Board of Censorship as a body well qualified to handle the censorship problem."

Edward Stevison, manager of Old Grand Central Theatre, Sixth and Market streets:

"I am not in favor of state censorship. I do not think it is necessary. If I had to have any I would prefer state censorship. I have no fault to find with the National Board of Censorship, and consider their work well done."

John W. Cornelius, the Lyric, on Sixth street, St. Louis:

"I am not in favor of state censorship. I do not believe that there could be a censor appointed who could do any more than the exhibitors themselves are doing."

Meyer & Prack, managers of the Knickerbocker Theatre, at Park and Compton avenues:

"We do not want state censorship. We do not see that it would improve the situation any; there is no fault to find with the present system of censoring pictures. We would prefer state to local. We think the National Board of Censorship is doing good work."

George Horning, manager, the Americus Theatre, Northside, Cincinnati, O.:

"I have been opposed to state censorship from the beginning. At the last state convention in Columbus, I told the exhibitors who favored it then that they were making a big mistake. State censorship is unnecessary because the National Board of Censorship is adequate for our protection."

What League Heads Think

"The National Board is my idea of ideal censorship. THE MOTION PICTURE NEWS is doing an excellent work in fighting such unreasonable censorship, and I am with you."—*Frank Harris, President, the Nebraska State Branch No. 22, M. P. E. L. of A.*

"I am opposed to state censorship. We are able to take care of our business and keep it clean without any censorship. There is no demand for state censorship in Michigan."—*Peter Jeup, President, the Michigan State Branch and of the Detroit Exhibitors' League.*

Frank Ramsdell, Manager Mutual Exchange, Omaha:

"I was in Kansas when that farce of a censorship law was passed there. It was as objectionable as the Ohio law. It still stands on the books, but it is not enforced.

"I am in favor of a national board, and decidedly opposed to either state or local censorship. THE MOTION PICTURE NEWS *is helping us with a fight that fits in exactly with my opinions."*

E. R. Pearson, Manager General Film Exchange, Omaha:

"A national board of censors with authority is my choice. It would be more economical and more effective."

C. M. Orth, Secretary of the Detroit league and the Michigan league:

"I am opposed to all censorship. We don't need it. But I have no complaint to make of the National Board."

J. C. Ritter, Boulevard Theatre, Detroit, Mich.

"I oppose state or local censorship boards. Persons are likely to be appointed who know nothing of motion pictures and whose criticism will be trivial rather than helpful. I approve of the National Board and the way it does its work."

A. M. Blankmeyer, Grand Circus Theatre:

"There is no necessity for any form of censorship. Motion picture exhibitors have too much invested in their business to run anything objectionable. The public will not stand for it and the exhibitors will not risk their displeasure."

Ruby Fischer, Warfield Theatre:

"I am opposed to state or local censorship. It isn't needed. The work of the National Board of Censors is all right. There is no public demand for state or local censorship."

A. M. Renne, Ypsilanti Opera House, Ypsilanti, Mich.:

"There would be an advantage to me in a state censorship."

Douglas Dickerson, Detroit Manager World Special Films Corporation:

"I am opposed to state censorship. It would create confusion throughout the country. Manufacturers would have to eliminate one thing for one state, something else for another. *Local censorship is worse."*

Manager Ward, Mutual Exchange, Detroit:

"There is no demand for state censorship and no necessity for it. Local censorship is expensive and unsatisfactory. It puts the expense of eliminations on the exchanges where the manufacturers ought to stand it. It is not fair. The action of the National Board should be sufficient and final."

Manager Hogan, of the Rex Theatre, Beloit, Wis.

"I want no censorship of any kind. But if we *must* have censorship, let it be by the National Board. Only if we had

(*Continued on page* 82)



With leaps and bounds has sprung into popular demand.

Exhibitors from all parts of the country are demanding bookings on this wonderful five-reel production.

LOUIS REEVES HARRISON

The greatest motion picture playwright in the world has adapted

Paul Armstrong and Wilson Mizner's

dramatic and sensational

DEEP SEA DRAMA

to a wonderful feature film production.

Directed by **LAWRENCE McGILL,** "The director who knows."

ACTED BY AN ALL-STAR CAST INCLUDING

ELITA PROCTOR OTIS ANNA LAUGHLIN CATHERINE CARTER DAVID HALL
HARRY SPINGLER WILLIAM H. TOOKER GEORGE De CARLTON LILLIAN LANGDON

and other famous legitimate and motion picture actors

Beautiful one, three, eight and twenty-four sheet lithographs and other attractive advertising matter.

STATE RIGHT BUYERS, GET BUSY

WIRE, WRITE OR CALL

LIFE PHOTO FILM CORPORATION

102-104, W. 101st ST. N.Y. CITY.

DO EXHIBITORS WANT CENSORSHIP

(*Continued from page* 80)

a national board, let it be a real board. We have no real national board at present."

Manager Goldstein, of the Gem, has much the same idea as has Mr. Hogan, of the Rex. Both theatres are controlled by the same Chicago management. Mr. Goldstein believes that local and state censorship is wrong. He believes that the National Board of Censorship is doing its work better than any censorial board in the United States. **"The Motion Picture News is to be congratulated upon its good work,"** he said.

C. E. Jacobs, associated with H. Levy in the management and operation of the Liberty and the Columbia Theatres, Cincinnati:

"The more censorship we have the worse our pictures are going to be. I think state censorship is unnecessary because the National Board is sufficient."

I. Libson, manager of the Family Theatre, the Bijou, the Grand Opera House, Cincinnati:

"The motion-picture business, from the exhibitors' standpoint, is clean enough without censorship. Progressive managers will not exhibit films that are objectionable to their patrons. I believe the National Board of Censors has been fair to all and sufficient to protect the exhibitor."

Charles Weigel, manager of the Alhambra Theatre, Cincinnati:

"Censorship, I think, is a reflection on the exhibitor. The modern manager's aim is to give his patrons only the best. The present National Board of Censors, I believe, is ample protection for the exhibitor. If politics is not behind this censorship law now, it ultimately will be. The exhibitor's only chance to solve this momentous question is to fight it."

Edward T. Lux, manager of the Cincinnati, Buckeye and the Universal Film Exchange, Cincinnati:

"Am I in favor of state censorship? No! It means that the cost of film production will be increased and the exhibitor as a consequence will have to pay more for his film service. A local censorship board is as unnecessary as a state board and would ruin the film business. I think the National Board is doing all that is necessary in the censorship line."

Joseph Hennegan, manager Lubin Theatre, Cincinnati:

"I am not in favor of either a state or local board of censors, because such censorship, after the films have been passed by the present National Board, is unnecessary and a reflection on the management of our best theatres. I would rather see a National Board with legal powers."

Thomas Corby, manager of the Gayety, the Star, and the Lyceum, motion picture theatres, Cincinnati:

"Exhibitors of Ohio are facing a serious problem and the sooner they get busy in the annihilation of this censorship law the better it will be for them. I am opposed to censorship, because it is unnecessary."

John Huss, associated with E. P. Bernardi in the management of the Colonial and Sun Theatres, Cincinnati:

"If we must have censorship at all, let us have a legalized National Board."

George W. Weeks, Manager Detroit Universal Exchange:

"I do not favor state or local censorship if we can have a legal and compulsory national censorship."

Frank McCarthy, of the Dixie Theatre:

"I am strongly opposed to either local or state censorship. Of the two I should prefer state censorship. Local censorship would work a great hardship among the exhibitors.

"I believe that the National Board of Censorship is adequate to cope with the situation. I think that they are as near the ideal as we can get it. I am in favor of the National Board alone, with no state or local censorship."

"LUCILLE LOVE—THE GIRL OF MYSTERY"

(Gold Seal—Two Reels)

REVIEW BY A. DANSON MICHELL

THE eighth of the series, to be released June 2. Poor Lucille! She has more troubles in five minutes than the average person has in a lifetime. This chapter, though containing probably less actual action than some of its predecessors, is one of the best.

Grace Cunard is required to do some very difficult dramatic work, acting that would tax the strength of any actress on the



LUCILLE IS HELD CAPTIVE

stage or screen. With her usual love of detail, she gets around every situation in a very comprehensible manner. Francis Ford has a somewhat easy time compared with his other adventures. Most of his work is pure posing for the camera.

The interior scenes are of unusual excellence, especially the view of the hold of the ship with Miss Cunard in hiding there. The cases and other cargo are stored away in a seamanly manner. In the last part the scenes, taken in the interior of a moving automobile, are somewhat different from other pictures.

Overhearing Loubeque's conversation on the dock, Lucille becomes a stowaway on the ship. Loubeque, however, has seen her enter the boat and watches her make her hiding-place. He sends a sailor down, supposedly to look for his "lost" watch, and so the girl is found and put to work as a cabin-boy.

Loubeque, knowing she is watching him from the porthole, secretes within her range of vision what looks like the paper she is after. However, when he has left the room and Lucille has entered and found the paper, it is discovered that she has been cheated with a blank piece. So she returns the compliment with the paper which he is looking for.

The harbor of San Francisco, California, is shown distinctly as the ship enters. Loubeque, in order to get the girl in his power, declares her insane and by a clever move carries her away in an automobile. And there we leave her.

7,000 WILL APPEAR IN PAGEANT FILM

Special to The Motion Picture News.

St. Louis, June 3.

The Pageant and Drama Association, which will produce the great historical and symbolic pageant and masque in which over 7,000 actors will appear, has awarded the motion picture privilege to the St. Louis Motion Picture Company.

Special scenarios will be written and the actors arranged in special camera groups for filming purposes. Willis L. Robards, the director of the St. Louis Motion Picture Company's studio at Santa Paula, Cal., will take charge of the work.

Meet us at
"407"

—our headquarters for the week of June 8th to 13th at the Grand Central Palace, New York.

You owe it to yourself, your patrons and your future, to investigate our wonderful rental proposition. No better time than the present will ever again be yours; so make the most of it.

Some June Releases

MARION LEONARD *in*
Mother Love
An Original Six-Part Drama

SIGNOR CARLO *in*
A Born Warrior
A Spectacular Six-Part Feature

JOSEPHINE WEST *in*
Bringing In The Law
A "Punchy" Three-Part Production

VALENTINE GRANT *in*
Tricking The Government
A Sid Olcott Feature in Three Parts

Meet Us at
"407"

WARNER'S FEATURES, Inc.
130 West 46th Street New York

"METAMORPHOSIS"

(American)

REVIEWED BY C. J. VERHALEN

WHILE the theme of this production is improbable, it breaks away to some extent from the stereotyped. The triangle is evident, but the workings of the plot bring about the desired effect in a much different way. The cast includes the best of the Flying A Company, headed by Sydney Ayres and Vivian Rich. The finer points of photography and situations are well worked



IT WAS A CRITICAL MOMENT

out and clothe the production in a sort of mystery. The higher thought, as it might be termed, serves as the basis of the story. The scenic effects, both interior and exterior, form delightful backgrounds.

The story, in brief, is about an old eccentric professor who believes that the soul of man is tied to his body by fear alone, and that if absolute courage is found, the spirit will be able to free itself. Gray, a young society man, simulates belief and sympathy for the old man, in order to gain his assistance in winning the love of Rose, his daughter; but Rose, unknown to either, has fallen in love with a young gangster.

Arthur and his gang are caught looting and Rose discovers them, but she is rescued by Arthur from his pals.

Burr and his daughter go to a South Sea island, where Rose pines for Arthur in prison. The father, by fasting, liberates his spirit from his body and returns to liberate Arthur and influences him to embark upon the ship that carries Gray in his search for the professor. The professor dies but Arthur finds Rose on the island. They return to civilization to be married.

"ATLANTIS"

(Great Northern—Six Reels)

REVIEWED BY A. DANSON MICHELL

A SCREEN adaptation of Gerhart Hauptmann's famous novel. The film was produced principally in Copenhagen at the studios of the Great Northern, though many exteriors were made on the ocean and several in New York City. The latter are merely used to give atmosphere.

The picture has already been shown throughout Europe and is said to have caused considerable talk over there. It seems certain to accomplish that in this country for the picture undoubtedly is a masterpiece. It possesses all the traits necessary for a successful production. The atmosphere is excellent throughout. The boat scenes are especially cleverly played. The entire picture shows the work of a master director, down to the smallest details.

There is but one really large scene. There are a number of "punches," but the sinking of the ship stands predominant over all else, and will be remembered the longest. Approximately a thousand supers take part in this set. Their training and rehearsing must have been most complete, to judge from the final effect. The rush of all for the life boats, the fighting of the men, and the hysteria of the women is all vividly portrayed. One can almost hear the screams of those lost.

Unlike many other adaptations from well-known books, the story is followed even to the smallest details. Characters are promiscuously introduced in the picture, which have no actual bearing on the story. Even Ingegerd's monkey and parrot play their little roles. The armless man who is so completely described by Hauptmann is brought in and plays a small part which really has nothing whatever to do with the man theme. C. Unthan, a well-known "vaudevillian," plays the part, and gives exhibitions of writing, eating; pulling corks from bottles, dealing cards, etc., with his toes. The very smallest descriptions are followed. Even the card players on the ship are shown and introduced. It is attention to those small details that makes a picture.

The principal characters are played by Olaf Fonss, Ida Orloff, Carl Schroeder, Ebba Thompson and Carl Lauritzen. Miss Orloff, who plays the actress Ingegerd, dances her "Spider Dance" before the camera. The names of the characters are retained. Though these are very long in several cases it gives the picture a certain realism.

Dr. von Kammacher, a young bacteriologist, becomes despondent over the failure of his work. His worry is increased by his wife's going insane. He plans to go away on a trip. He meets the actress Ingegerd, but soon



DR. VON KAMMACHER VISITS THE STEERAGE

becomes disgusted with her. He engages passage on the "Roland," the actress and her father being his fellow passengers. In a dense fog the ship hits a derelict and sinks. The young doctor saves the actress at great peril to himself. They arrive in America and the doctor goes to a mountain bungalow to seek rest. He becomes very ill while there and is nursed back to life by a girl artist he had met. Hearing of his unfortunate wife's death he proposes to and marries his nurse.

"THE OUTCAST RETURNS"

(Great Northern—Three Reels)

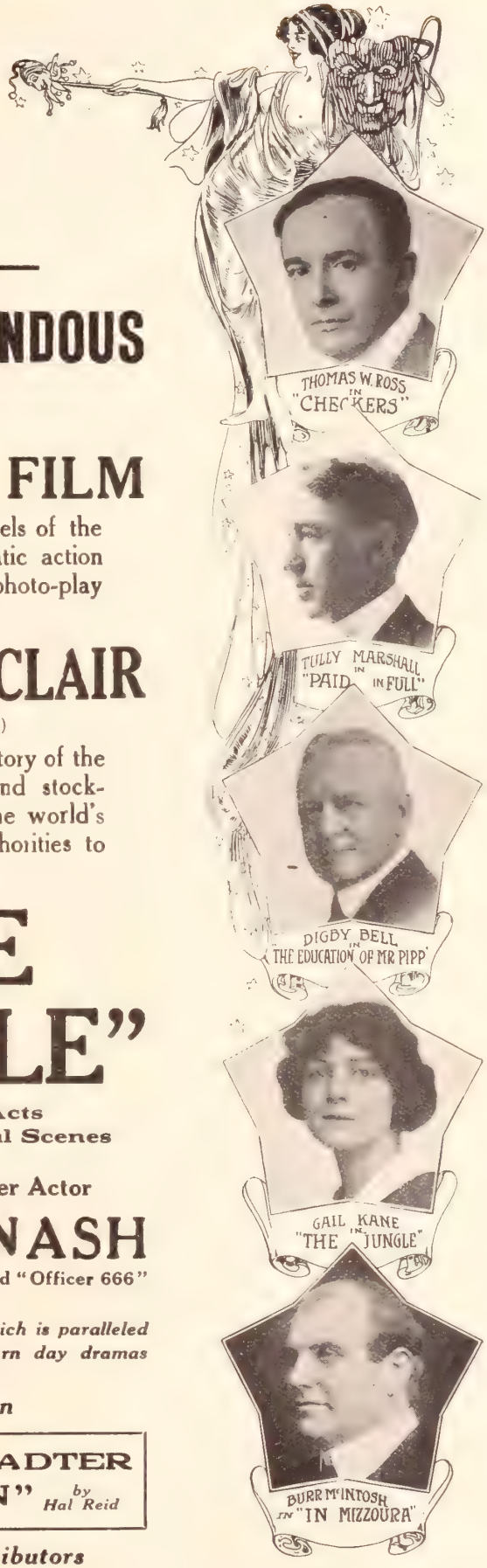
REVIEWED BY A. DANSON MICHELL

THE man who plays the leading part in this feature of the Great Northern Company deserves to be ranked among the greatest actors of the screen. His name is unfortunately unobtainable from the offices of the company and so personal credit cannot be given.

It seems peculiar that such a good story as this should not have been used before. There are any number of variations of it, any of which would be interesting, yet with one exception the writer has never seen anything like it. A number of very good double exposures are registered.

Having been released after thirty years imprisonment, the convict returns to his home. He finds this has been converted into a bar-room. He locates his mother's grave and finally finds his sister, now married. She, however, will not receive him and there is nothing left for the man but return to the prison. He is even refused admittance here. Going out into the woods he peacefully dies. The plot is beautifully unfolded.





TERRIFIC— DARING— TREMENDOUS

The

DYNAMIC FILM

Pulsating through five reels of the most heart stirring dramatic action yet to be offered in a photo-play

PRESENTING

UPTON SINCLAIR

(THE AUTHOR)

In his widely discussed story of the beef packing industry and stock-yards, which claimed the world's attention and forced authorities to investigate

"THE JUNGLE"

5 Wonderful Acts
230 More Wonderful Scenes

FEATURING

The Eminent Character Actor

GEORGE NASH

Former Star "The Gamblers" and "Officer 666"

A motion picture production which is paralleled only by the strongest of modern day dramas

In Preparation

LEW DOCKSTADTER
In a Play of Civil War Days **"DAN"** *by Hal Reid*

Book of Our Distributors

ALL-STAR-FEATURE-CORPORATION

HARRY R. RAVER, PRESIDENT

EXECUTIVE OFFICES
220 W. 42nd ST., NEW YORK

AUGUSTUS THOMAS, DIRECTOR GENERAL OF PRODUCTIONS

EXCLUSIVE AGENTS IN PRINCIPAL CITIES OF THE WORLD


WORLD FILM CORPORATION
BE UP
BOOK OUR
RELEASES AFTER ONE FEATURE
WORLD FILM
130 WEST
WORLD FEATURES
CHOICE

WITH THE SUN

FEATURES FIRST

PROTEA
JOAN OF ARC
OUTLAW REFORMS
MASTER CRIMINAL
PRICE OF TREACHERY
LAST DAYS OF POMPEII
TRIUMPH OF AN EMPEROR
IN SEARCH OF THE CASTAWAYS



SEPTEMBER 1ST
PER WEEK

CORPORATION

46TH ST., N.Y.

OF WORLD'S PRODUCT

"THE GREYHOUND"

(Life-Photo Film Corporation—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

IT is not usual for a motion picture company to gain the sympathy of the spectators for the disagreeable characters in a "crook" play. This difficult achievement has been attained by the principals in the cast of "The Greyhound."

The respectable people in the play fail to excite more than a passive interest, while, on the other hand, the bad ones retain a tenacious grip upon the observer throughout the five reels of splendid acting.

The comic relief flashed at short intervals between the



tense situations demonstrated the stage director's appreciation of contrast value and its effect on the emotions. The spirit of genuine comedy pervaded the contrasting scenes, such for instance, as the meeting of the card sharpers before going aboard ship. Arrayed in flamboyant garments they go through mirth-provoking antics which come with delightful unexpectedness.

In the big scenes, like Claire Fellman's contemplated suicide, and the interview with her former sweetheart, who tries to persuade her to leave Fellman, emotional acting of a high order makes a strong appeal; while other parts were moving in their uncanniness. This was particularly evident when the brutal husband imagines he sees his supposedly dead wife's ghost, which appears unexpectedly with accusing eyes and threatening finger.

A welcome relief from the highly wrought incidents comes in the realistic glimpses of amusements and the daily life on board big liners.

They are actual scenes taken on the "Olympic" as that huge leviathan slips from her moorings and steams gracefully down the Hudson River. The vivid picture of the crowds on the pier, waving bon voyage to their friends, shows excellent film exposure.

Elita Proctor Otis as "Deep Sea Kitty," the adventuress, played a difficult part with subtlety and adroitness. William Tooker, as Louis Fellman, "The Greyhound," portrayed with force a character which, if assigned to a less finished actor, would not have been convincing. Catharine Carter's work in the trying part of an unloved wife merits special comment.

The plot is too well known to mention here, as the play, by Paul Armstrong and Wilson Mizner, had a successful run on Broadway a couple of years ago, and toured the country later.

"THE HAND OF DESTINY"

(Eclectic—Four Reels)

REVIEWED BY PETER MILNE

IN the minds of most people it is still a debatable question whether they have a preference for colored pictures as compared with those merely black and white, as long as the acting is of the best. But if all the natural-color pictures were all as good as this there would no longer be any doubt in regard to this question. Artistically the picture is a revelation. The interiors are not of marked excellence, but the exteriors could not be better. For this reason some of the outdoor scenes have been lengthened to afford the spectator a chance to take in some of their beauty. The picture was taken abroad and the wonderful scenery makes an exquisite background for the story.

The story itself is slow getting started; practically the whole first reel is employed as introduction, but after this, when the plot begins to form, the picture develops into a fine drama. It is not new by any means, but most attractive.

The acting is of the French variety, the story is truly American and the combination of the two is pleasing.

The story: Hartley is accused of substituting counterfeit money for that of his firm; in reality it is Roger who is the wrongdoer. Twenty years later Roger's son and Hartley's daughter are brought together. Young Roger discovers that Hartley is the daughter of the convicted man, and proceeds to take advantage of it. She is protected by Chester, but Roger informs him of her father's crime. He commands her to leave him, but through the evidence of an old accomplice of Roger's father the truth is learned.

"ACROSS THE ATLANTIC

(Imp—Three Reels)

REVIEWED BY A. DANSON MICHELL

MADE by Herbert Brenon and King Baggot during their sojourn in England and the Continent about a year ago, when they also produced "Ivanhoe" and "Absinthe." This picture is essentially English in every detail. The cast, aside from the two principals mentioned, are played by English actors.

Aside from the fact that the picture is interesting for its plot alone, it contains so many features that its success is indisputable. The Derby race, which has just been run, is probably England's greatest sporting event. This is pictured at great length, being used as a background solely for the action of the drama. Most of the exteriors taken during this event show great crowds of people, and the principals move through these with the camera upon them in a manner which lends itself well to realism. The atmosphere naturally is perfect. In all likelihood the camera was concealed, for there is none of that aping and staring by the crowds which is so hurtful to realism.

Aeroplanes also play quite a large part in the picture. In fact, the story is woven around the inventor of a flying ship. Aviators Claude Graham-White and Gustave Hamel have parts of consequence. The latter is believed at the present time to be lost in the English channel over which he attempted to fly.

Wilbur, an inventor of an airship, sells his plans to the English government. They are stolen from him before delivery by some Japanese envoys. In a rage Wilbur sets out after them. His fervor for revenge is so great, exhilarated by drink, that he believes he has murdered his best friend who seeks to prevent him from killing the Japanese. In reality, it is the latter who had stabbed the man.

Flying to Europe he becomes a newsboy for lack of better employment. His wife follows in an attempt to find him. She hears through a tramp, who saw the stabbing, who the real murderer is. Wilbur joins a Punch-and-Judy showman and goes to the Derby race. Here he meets the Japanese again, and in a fight on the roof of a house the latter is killed by falling to the street. He meets his wife and daughter again by recognizing them in the crowd watching the antics of his show.

SPOKANE MAY HAVE $200,000 HOUSE

Special to THE MOTION PICTURE NEWS.

Spokane, Wash., June 2.

Negotiations are pending between William Cutts, vice-president and manager of the Montana Amusement Company, and the Spokane & Eastern Trust Company, trustees of the George Lauman estate, which may result in the erection of a new motion picture theatre on Riverside between Wall and Post streets, west of the Crescent store.

EXCELSIOR
FEATURE FILM CO., INC.

Announce

The Release of Their First Production

"The Toll of Mammon"

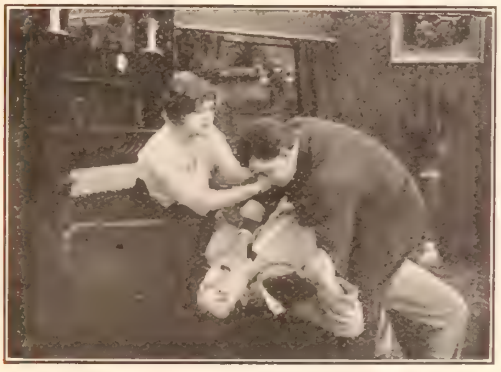
A Forcible Masterpiece in 4 Parts. Written and Directed by Harry Handworth
(Late Pathé Head Director)

Featuring Octavia Handworth (Late Pathé Star)

Supported by

Gordon DeMaine **Tom Tempest** and Many Other Screen Favorites **William A. Williams** (Late Pathé Leading Man)

A thrilling story based upon realistic life. Dealing with a vital question of the present, revealing a moral which appeals to every individual, and vividly portrayed. Excellent photography and full of action.



Elaborate Advertising Matter Consisting of

2 ones, 2 threes and nine-sheet Pictorial Lithos,

12-11x14 } Artistically Colored
4-22x28 } Photos,

Picturesque Heralds, Slides and Cuts



State Right Buyers:

Now is the time to secure the Excelsior Brand of Features for your territory.

Releases Every Three Weeks.

Write Wire Phone

EXECUTIVE OFFICE
110 WEST 40TH STREET - NEW YORK
SUITE 1002 - PHONE, BRYANT 8059
ARTHUR ROSENBACH Sales. Mgr.

STUDIO
LAKE PLACID
N.Y.

FEATURES IDEAL

IDEAL INCORPORATED

Present

WHOM the GODS DESTROY

A Savoia Multiple Photo Play



A Thrilling Photo Play Depicting the Circumstances Surrounding the Envied Inheritance of a Helpless Girl and the Scheming Plots to Deprive Her of Her Fortune

Gripping Action In Every Scene

One, Three and Nine Sheet Lithographs.

"The Actresses Redemption"

A Savoia Multiple Photo Play



A Strong Human Interest Film Play of Parental Love and Sacrifice for The Weakness of a Son Traversing The "Crooked Path."



The Actresses Redemption" is a Picture Full of Pathos and Heart Throbs

Love Triumphs Over Sin

One Three and Nine Sheet Lithographs.

FOR STATE RIGHTS ADDRESS 126 W 46TH. ST., NEW YORK

LEADING PLAYERS FILM CORPORATION

Present

"The Gap of Death"

A Wonderful Picture Showing the Course that Fate Mapped out for a Soldier devoted to a Dancer. The thrilling leap of The Gap of Death on a Motorcycle. The scheming enemy who meets his Own Death when the scaffold gives way.

POWERFUL ACTING REALISTIC SCENES

—PAPER— THAT WILL BRING THE CROWDS IN.

Wonderful Lithographs.

Horrors of War

Adapted From The Apprentice

A Famous Historical Novel By Gustave Geoffrey.

Featuring Beautiful Renee Sylvaire of the Renaissance Theatre

A Pathetic Portrayal of The Frightful Fruits of War. Strong Scenes and Heart-Rending Climaxes. A Story Woven Around The Siege of Paris in 1870.

FOR STATE RIGHTS ADDRESS 126 w 46th St. NEW YORK

"THE LILY OF THE VALLEY"

(Selig—Three Reels)

REVIEWED BY PETER MILNE

THIS, one of the General Film Photoplay masterpieces, combines the elements of a big feature with the simple charm of the one-reel picture, with the result that an attractive and pathetic story has been produced in "The Lily of the Valley."

The picture argues well for those who are opposed to strikes. The sad results that follow on the heels of industrial strife are vividly portrayed here, although somewhat magnified to add to the significance of the story. But the mob scenes are in no way magnified. Five hundred people must have partaken in these scenes; they storm the factory that has closed its doors against them and, unable to gain admittance, they take to throwing stones. Many windows are broken and the lives of all are endangered until the militia arrives. The encounters between the militia and the strikers are a sight to see.



ANNA SWEARS TO AVENGE HER FATHER AND BROTHER

The maddened strikers stone everybody ruthlessly, even to killing the sister of one of the guard. Crazed, he turns the machine gun on them, taking the lives of the foreman and his two sons. Later, he, Philip, marries the foreman's daughter and tries to keep his terrible deed from her, but she learns of it. She determines to kill him, but relents when she sees his sister's picture. But another strike occurs and he is shot by a frenzied enemy.

ONLY FIREPROOF OPERATING ROOM IN MISSISSIPPI

Special to The Motion Picture News.

Jackson, Miss., June 1.

Announcement has been made that the Istrione Theatre will be ready for business about June 15. This modern playhouse, owned jointly by J. C. Landen and H. A. Carleton, is the first of several that are to be constructed at various points in the state in their Istrione Theatre Circuit. The management of the houses will be in the hands of Mr. Carleton.

The local Istrione will seat about 750 people, and include a smokers' balcony and a mezzanine balcony. The theatre is of fireproof construction throughout. The operating room, enclosed in nine-inch brick walls with a six-inch concrete roof, is placed on the main floor between the foyer and the auditorium.

Two motor-driven Simplex machines are to be used to project the pictures. This is said to be the first absolutely fireproof operating room ever built in a motion picture house in Mississippi. One of the features of the house will be the ventilation, air being forced through the floor through mushroom ventilators by a mammoth blow fan, making an entire change of air every minute. Music will be furnished by a five-string orchestra.

"THE MAGIC NOTE"

(Ambrosio-American—Four Parts)

REVIEWED BY A. DANSON MICHELL

SENSATIONALISM plays a large part in this picture, although the plot is not in any way subsidized by the melodramatic character of the film. The story is powerful, yet simple in its entirety, and is executed in a manner that carries satisfaction with it. A logical ending makes it one of the best films the Ambrosio has produced.

"Anita, who has musical talents, is devoted to her invalid mother, and Robert, her lover, who is a bank clerk. The latter, after some work, secures for her a tryout with a prominent director, who so likes her voice that he gives her the chance she wishes and takes her to the chief director. This man accepts her and stars her in the opera "Mignon."

In appreciation of his help Anita presents him with a silver cigarette case on which the words "Do You Know the Land" from the opera, is engraved. Morton, his brother bank clerk, is really a crook. When Robert is sent to the clearing house to get a large sum of money, Morton attacks him and robs him of his wallet containing the bank's money.

He is thrust into a sewer from which he is unable to escape for many days. When at last he reaches the open air he has lost his mind. The police, finding him wandering around, have him arrested, and seeing he is insane have him placed in an institution. Everyone believes he is an embezzler, his absence being so considered.

Many months pass by and Anita has become a well-known prima donna. She has not forgotten Robert, but has, like all the others, been unable to locate him. Among her suitors, Morton is the most ardent. He is living under an assumed name. While at a tea party she discovers he has the cigarette case with the inscription and suspicions enter her mind.



ANITA MOURNS HER MOTHER

Later, at the asylum, she gives a public performance. The song which she sings has been Robert's favorite. The magic note which she strikes brings back his mind to him. There is a reconciliation and Morton's crime is brought home to him through the silver cigarette case.

"HOUSE OF BONDAGE" HALTED IN ELIZABETH, N. J.

Elizabeth, N. J., June 3.

On the grounds that the picture was immoral, Mayor Percy H. Stewart, of Plainfield, last Wednesday put a stop to "The House of Bondage," which was being shown in the Lyric Theatre, that city. The plea of the theatre management that the production had not been interfered with when it was shown in Elizabeth earlier in the week had no effect on the Mayor. He threatened to take further action against the theatre owners for allowing children under 16 to enter the amusement house unaccompanied.

"William Tell"

Picturization of Schiller's Immortal Drama

In Six Parts

Staged on the Lofty Heights of the Alps

Main Parts Acted by Europe's Foremost Artists

Exquisite Photography



A Stupendous Production Showing the Struggle of Thousands of People for Liberty

A Tremendous Line of Publicity Matter up to 24 Sheets

State Rights for Sale

Greene's Feature Photo Plays, Inc.

110 West 40th Street *New York City*

UNIVERSAL GETS DETROIT HOUSE

Beloit, Wis., June 2.

What was formerly the Grand Theatre has come into the hands of the Universal management. The place changed hands three times within a week. Manager Quinn, of the Lyric, purchased it from Messrs. Appleby and Johnson, keeping it just five days. The Universal people changed the name to the Gem, remodelled the interior somewhat, placed it in first-class condition, and installed Mr. Goldstein as manager.

The seating arrangement was changed on the lower floor so as to provide for two spacious side aisles in place of the one narrow center aisle. The balcony seating plan remains as before. Inverted lights were installed throughout the house. A new set of traps and accessories was secured and an expert player was brought out from Chicago. Two Powers 6A machines were installed, giving a continuous program. There are no waits.

The exterior was made most attractive by the application on metal with a kind of stippling effect, of a green fluid which gives a surface resembling antique copper. Two arc lights have been hung in front of the house. It is doing very good business.

BUSINESS GOOD IN LOUISVILLE

Special to THE MOTION PICTURE NEWS

Louisville, Ky., June 3.

A consistently increasing patronage is reported by the various motion picture theatres in Louisville. Every possible facility for making the theatres comfortable during the hot summer months is to be provided, and from present indications the coming summer will find the houses crowded at every exhibit. The local motion picture "fan" seems to have developed a taste especially for high-class productions and the managers report a noticeable increase in business whenever a feature film is advertised.

BEGIN CHILDREN'S MATINEES

Manufacturers and exhibitors have combined in Omaha, Neb., to give a special children's matinee on advertised days. The manufacturers have made up a program of pictures that are especially suitable for children, and there will be shown in the various houses in that city. Half the proceeds will be given to the Social Service Commission for use in providing parks and playgrounds.

The film manufacturers have agreed to make more and better films for this service, and it is probable that the exhibitors will show them indefinitely.

What an Industrial Picture Factory Is Like

The Industrial Moving Picture Company's Plant in Chicago Is One of the Largest in the World—Some of Its Facilities Described

THE Industrial Moving Picture Company have completed and in full operation at Chicago one of the largest factories in the world devoted exclusively to the manufacture of commercial motion pictures. This new plant is located at 223-233 West Erie street, within five minutes walking distance of Chicago's business center.

It occupies 7,000 square feet of floor space and is laid out strictly along efficiency lines so that not a single foot of space is lost. All departments adjoin and follow in logical sequence. The walls and partitions are of steel and cement plaster. The ceilings are protected by an automatic sprinkler system, twenty-four Pyrene tubes are in convenient places for emergency use and the entire establishment is fire-proof throughout.

The "safety first" idea is paramount. The air is sterilized and changed every ten minutes by means of the most modern ventilating system. Thirty-five ample windows give splendid, natural light to the offices and assembling department.

The perforating-room is equipped with Bell & Howell machines, having mechanical perfection and enormous capacity. The air in this room is governed by a hygrometer and always kept at a temperature and humidity necessary to perfect perforating. The printing-room occupies considerable space, having ample room for the operation of twelve of the most modern printing machines.

The developing-room is one of the largest in this country. The floor is water-proof cement laid on zinc with a wooden flooring of cypress raised so as to be above the flowing water. This developing-room is equipped with Corcoran tanks, sufficient to develop miles of film every day. Careful provisions are here made for intensifying and reducing scenes on which the camera operators fail to secure an absolutely correct exposure.

THE wash-room is supplied with filtered and distilled water which is piped in a continuous-flowing system directly from the big battery of filters which stand nearby, and which also serves the developing-room.

The tinting and toning room has tanks sufficient to give twenty different tints and tones.

The drying-room has a capacity for 100,000 feet of film at one time. The drying is hastened by a special warm air appliance invented by Mr. M. E. Hair.

The assembling and inspection departments have light and airy locations and are complete in every detail. Each group of assemblers and inspectors is directed by a capable and watchful forelady, who in turn is checked by the factory superintendent.

Adjoining the assembling and inspection departments is the camera department where the various camera crews are when not in the field. With present facilities the Industrial Moving Picture Company can put a battery of seven cameras in the field at one time.

One part of the camera department is in charge of an expert electrician, who devotes his entire time to the upkeep of the several portable, artificial lighting equipments used for interior work.

A most important place in the factory is the chemical-room, presided over by an expert chemist who does nothing but mix the various solutions used in developing, intensifying, reducing, tinting, toning, etc.

After the film has been developed, printed, dried, assembled and inspected, it is taken to the projecting-room where it is given a final inspection on the screen. This projecting-room is a miniature theatre with a thirty-five-foot throw, equipped with a fire-proof booth, projecting machine, seats and special lights so that the inspectors can conveniently make their notes without interfering with the lighting on the picture being used.

The Industrial Moving Picture Company was launched four years ago by Carl Laemmle, R. H. Cochrane and Watterson R. Rothacker. Six months ago Mr. Laemmle, because of the fact that his duties as president of the Universal Film Manufacturing Company required his entire attention, disposed of his stockholdings to Mr. Rothacker, who then succeeded Mr. Laemmle as president of the Industrial Moving Picture Company.

KELLERMANN PICTURE FOR DETROIT

The big Annette Kellermann feature, "Neptune's Daughter," comes to the Detroit Opera House, Detroit, Mich., for an indefinite run following the closing of the regular dramatic season and will play at 25 and 50 cents two performances daily.

Newspaper space to the same extent used during the regular season will be utilized in boosting the film feature.

AN IMPORTANT ANNOUNCEMENT

By August 15th we will add 10 additional branch offices in this country to our present territorial representation. Our present policy, which has met with such pronounced success, is to supply a feature service of the highest possible grade.

THREE FEATURES WEEKLY

Features that are features; drawing power first, then artistic value.

A SINGLE REEL COMEDY SERVICE

We have handled this problem for many months and can supply a service of one or two single comedies weekly.

A DAILY FEATURE SERVICE

Two exceptional features for Wednesdays and Saturdays, and four good features for the balance of the week, and at a price to suit the means of the average exhibitor.

Get our prices and literature on the above if you are desirous of improving your program.

E. & W. TRANSFILM BUREAU

(An International Sales and Booking Organization.)

WORLD'S TOWER BLDG., 110-112 West 40th Street, NEW YORK CITY

Cable: TRANSFILM *Six American Branch Offices* **N. Y. Telephone 2305 BRYANT**

(We buy for Europe, Japan and China film productions of merit and we offer to the American market the pick of the European manufacturers.)

DANCE FOR RETURNING HONEYMOONERS

Dallas, Tex., June 1.

A "Sympathy Trot" was given on May 20 by Albert Russell, manager of the Texas Film Corporation, and James B. Kelly, of the Consolidated Film and Supply Company, and their respective wives, in honor of Mr. and Mrs. Ned Depinet and Mr. and Mrs. Harry T. Peebles, who have just returned from their honeymoon.

Mr. Depinet is manager of the Consolidated Film and Supply Company, of Dallas, Texas. His bride was Miss Alida Gammack of that city. Mr. Peebles is the Dallas manager of Warner's Features and married Miss May McGaffey, of Oak Cliff, Texas.

Among the guests present were the following well known in the film industry of Texas: Clyde and George Slater, Reise Buchannon, Hamburger and Goss, of the Souther Feature Film Company; O. F. Whittle and Mrs. Whittle, of the Wurlitzer Company; Mr. and Mrs. R. D. Thrash, of the R. D. Thrash Film Company; Messrs. Underwood and Scott, of the U. S. Amusement Company; Earl St. John, of the Mutual Film Company; H. T. Peeble and John Botto, of the Warner Film Company; Joseph Block, of the Tiche Goettinger Company; W. A. Bishop and Mrs. Bishop, of the Dallas Seating Company.

ANOTHER HANDSOME TRENTON THEATRE

Trenton, N. J., June 2.

Charles H. Hildinger, who several years ago introduced motion pictures to this city and who has a string of several film playhouses with Peter E. Hurley, formerly superintendent of the Trenton & Mercer County Traction Corporation, the local street railway, is having a large motion picture theatre erected at North Clinton and Mead streets, in a section of Trenton that formerly was without this kind of amusement.

The theatre is being constructed of brick and will have a seating capacity of about 800. Stores will be built on either side of the entrance, and a hall for neighborhood meetings will constitute a large second floor. The theatre, according to its plans, will be modern in every particular and handsomely appointed.

EDISON TO FILM FAMOUS NOVEL

A film adaptation from the novel, "The Master Mummer," by E. Phillips Oppenheim, will be produced by the Edison Company, and Mary Fuller, will appear in the triple role of Princess Isobel, her daughter and cousin. The production will be given five reels, and in all probability be released through the Masterpiece service of the General Film Company.

Examine Sixty-Five Rochester Operators

First Held Under New Enforcement of Law—Second Will Be Held June 10—Those Who Failed Can Take Examinations Again

Rochester, N. Y., June 4.

THE examination of motion picture operators, under the recently adopted provisions of the state law which requires that all be licensed, has been started in this city. One examination has already been held, and two more are to take place within the next ten days.

The state law, while requiring that all operators be licensed, left the matter of prescribing the requirements up to the local administration in each case. The requirements in Rochester, adopted recently by Mayor Edgerton and his cabinet, are strict, and are so devised as to assure the officials that a man who passes the examination really knows his business.

Sixty-five candidates appeared for the first examination. First the candidates were taken to the top floor of the Municipal Building, which contains the laboratories of the city engineer's department, where Fire Marshal Edward Wheeler, presiding at a table on a platform, handed out a list of questions to which written answers were required.

Candidates were then taken, one at a time, into a room equipped as a motion picture machine booth. In this room Roy J. Fisher, Harmon Smith, City Electrician Joseph E. Putnam and Emil Schmidt, superintendent of the police and fire telegraph bureaus, were in charge. The two first named members of the board are the past masters of the motion picture operators of the city. Candidates were taken in hand by them and required to demonstrate, at the machine, their knowledge of the construction and operation of the machine.

Another day was required to complete the practical test and the succeeding day those who had not been examined as to their practical knowledge were put through their paces. A report of those who were successful in passing the examination will be filed with the mayor shortly and the licenses issued. The men are all at work now, but later those who failed will be required to desist from operating machines, or else qualify to earn a license.

On June 10, it is announced, there will be an examination at the fire marshal's office for Italian operators, and on the following morning at 9 o'clock there will be another test for those who did not take the examination at first, or those who took it and failed to pass it. For a second examination no application need be filed by candidates who failed on the first test, aside from the original application.

ARTHUR R. TUCKER.

National Board Tightens Rules

Will Ban Vice and Drug Traffic Pictures—Race Prejudice Scenes Condemned—Acid Test or Underworld Films

NEW and restricted standards have been formulated by the Board of Censorship of Motion Pictures, which will probably result in sweeping changes in the character of the films shown in every motion picture house in the United States.

The new rules, announced by Dr. Orrin G. Cocks, advisory secretary of the board, are intended to answer the criticisms that have been lodged against films dealing with vice and crime.

It declares itself against films which feature sectional, national or race prejudices. It will not pass pictures glorifying or excusing the evil-doer or otherwise affecting public opinion on a matter before the courts. The portrayal of insanity will not be tolerated where it appeals purely to "the morbid, harrowing or gruesome."

Drug traffic films will be confined to those scenes which are "dramatically necessary to point the moral." The board will "critically scan any suggestions of easy methods of obtaining drugs."

Scenes which "tend to weaken the religious spirit or to profane sacred things" will be condemned, and barrooms, drinking and drunkenness will be discouraged.

Scantily dressed persons are under the ban, as are "pictures of women almost wholly dressed but yet displaying a lavish amount of lingerie." Women's smoking is to be discouraged. Opium joints, gambling scenes, dance halls, vulgar flirtations and other underworld scenes, if produced merely for entertainment, will be condemned.

"Unwritten law" themes and "frontier justice" will be frowned on. Crimes that will be barred are train-wrecking and arson on account of the principle of suggestion involved. Suicide also is under the ban.

KRONSTADT
IN 3 REELS

Adapted by Max Pemberton
from his Celebrated Novel

State Rights Only

Shipping Date June 13



Every Kind of Publicity Matter to Push Trade

Gaumont Co

110 W. 40th St., New York City

EXCEPTIONAL POSTERS

HER LIFE FOR LIBERTY

THE THREE PART CLASSIC

Acclaimed the Most Brilliant Three Reel Feature of the Year

It has been honored by the National Board of Censorship with one of the strongest reports ever issued by that organization.

SPECIAL REPORT
of the National Board of Censorship
70 FIFTH AVENUE
NEW YORK CITY

Film Company Inter-Continent 11046.40.
Gentlemen;
...ent on your picture-
entitled, Her Li... 25
viewed by the Nati... 3-18-14
is as follows.
EDUCATIONAL VA... ...or
ARTISTIC VA... ...oor
ENTERTAINM... ...None
MORAL EFFE... ...Bad
NOTE:- Where no... e above captions "None"
FURTHER COMMENT. a very fine picture



NOTE:
EDUCATIONAL VALUE.—This term applies to pictures that are instructive in science, industry, travel, customs of people and ways of living of different classes of society past and present, staging of great classics, etc.
ARTISTIC VALUE.—This term is interpreted broadly to include the acting, the appropriateness of the production, artistic outdoor scenes and scenery, the drama itself, the stage settings, the absence of incongruous elements, the story treated, the costuming, and or interest-holding.
ENTERTAINMENT VALUE.—This term applies to all that which is entertaining
MORAL EFFECT.—This applies to the moral effect of the picture either consciously or unconsciously produced. It means that the general tone of the picture makes for a good standard of morality. A picture which devotes most of its length to the picturing of criminal plans and deeds and merely punishing the criminal in the end usually cannot be considered to have a good moral effect.

THE NATIONAL BOARD OF CENSORSHIP.

Yours truly
Arthur Bruhn

This Feature is Booked by the following companies

New England—Phoenix Feature Film Corp., Boston, Mass.

New York State and City, Eastern Conn., New Jersey, Eastern Pennsylvania, Delaware, Maryland, D. of C., Virginia—E. & W. Transfilm Bureau, 110-112 West 40th St., New York City.

Western Pennsylvania, West Virginia — Photoplay Feature Co., 412 Ferry St., Pittsburgh.

Illinois and Wisconsin—Superior Feature Film Co., 37 South Wabash Ave., Chicago.

California—Golden Gate Film Exchange, 234 Eddy St., San Francisco.

Texas, Louisiana, Oklahoma, Arkansas—Texas Film Corporation, Dallas, Texas.

Missouri, Kansas, Iowa, Nebraska—Kansas City Feature Film Co., Gayety Theatre Bldg., Kansas City, Mo.

The Following Territory Still Open

Canada
Arizona
Nevada
Idaho
Oregon
Washington
New Mexico
Colorado
Utah
Wyoming
Montana
North Dakota
South Dakota
Minnesota
Indiana
Kentucky
Michigan
Florida
Alabama
Georgia
Mississippi
North Carolina
South Carolina

Another INTERFILM Success

ROME OR DEATH

the five part masterpiece, the greatest achievement of Molmari featuring G. Cattaneo, who played Nero in "Quo Vadis" and Napoleon in "For Napoleon and France."

WATCH FOR OUR ANNOUNCEMENT ON TWO FEATURE FILM SENSATIONS

INTER-CONTINENT FILM CO., Inc., World's Tower Building, 110-112 West 40th St., New York City

Cable: INTERFILM

SIX AMERICAN BRANCH OFFICES
OUR PRIVATE THEATRE IS OPEN TO EXHIBITORS AT ALL TIMES

New York Telephone: 2305 BRYANT

A PROGRESSIVE FILM EXCHANGE

The Laemmle Film Exchange, of Omaha, Neb., is One of the Best Illustrations of this Type that Can Be Offered—Under its Manager, Frank Van Husan, it Makes 130 Shipments a Day

A SIGNIFICANT commentary on the rapid strides of the motion picture industry in the Middle West is exemplified in the extension of the business of the Laemmle Film Exchange, in Omaha, Nebraska.

In the course of five years, the Omaha concern has grown from an establishment requiring only 500 square feet, where seven employees looked after the wants of forty customers, to a place containing 10,000 feet floor space, where twenty-nine employees make one hundred and thirty shipments every twenty-four hours.

For the last eighteen months a day and night shift have been necessary to handle the business.

The exchange is completely equipped. It has its own poster department, where the paper, some of the most attractive offered to exhibitors, is prepared for distribution The film cleaning machine is of the latest manufacture. The facilities of the delivery department insure prompt service to all the customers



FRANK A. VAN HUSAN

AFTER a varied career, the present manager, Frank A. Van Husan, Jr., became associated with the Laemmle company, while Maurice Fleckles was the general manager. At one time Mr. Van Husan was employed as operator at Carl Laemmle's Vaudeville House, from there being taken to the exchange as booker.. At the expiration of a few months he became manager, which position he occupied one year and six months. Being suddenly called to Chicago by wire, he was sent to Omaha, where he arrived the 15th of March, five years ago.

When Mr. Van Husan went to Omaha from the Chicago office, the business was very much scattered, and in order to maintain an average rental, the concern was forced to supply theatres in several other states, Kansas, Colorado, Montana, South Dakota, Iowa and Nebraska. Now conditions affecting the trade are different, and the Omaha branch confines itself to allotted territory.



PRESENT HOME OF THE UNIVERSAL IN OMAHA, NEB.

Four exchanges have withdrawn from the local field after a futile effort to meet the progressive methods of the new firm, and the Laemmle people feel able to cope with any rush of business that might come its way.

"IT seems as though everybody is rushing to this field," said Mr. Van Husan in a recent interview, "and it keeps us on the jump. However, our system is just as perfect as anywhere else, and we are capable of handling the situation.

"The business has certainly shown a wonderful growth since I first got into it," he added, "and some of my experiences in the early days make me smile. For instance, after I left the medical college, having decided not to practice, I joined forces with my father, who had been attracted to the possibilities of the motion picture business.

"We purchased a Lubin Passion Play and a Lubin machine. It was our intention to travel from town to town, making different churches.

"Well, while the scheme seemed all right, we found that there was not the money in it we had supposed. After trying it out unsuccessfully we went back home to Detroit. This experience, however, did not discourage us.

"We thought we saw great possibilities in the coming industry. In looking around for some kind of an opening in the business which promised better results, we found a five-cent electric theatre profitably operating.

"We opened a second theatre, renting service from Geo. Kleine, of Chicago. Opposition sprung up. We sold and I left for Chicago, where I secured a position with Jack Hardin, formerly with the Edison Company.

"From there I went to Fred C. Aiken, of the Theatre Film Service, by whom I was sent to Evansville, Ind., where I was employed for about a year by J. R. Branan, of the Colonial Theatre."

NEW THEATRE IN CHICAGO

The Crawford Theatre, representing an investment of $150,000 and with a seating capacity of 700, has been opened in Chicago by the West End Amusement Company and Merle Heaney, the managers and owners. The house meets all the requirements of the law and is located at Crawford and Madison streets, the West Side.

A New Type of Amateur Projector

The Victor Animatograph Combines Professional Features with Portability—New and Desirable Features of the Machine.

MOTION picture exhibitors are no longer confined to the theatre. With the improvement of projection apparatus there has come the portable machine specially designed for use in the home, schools, small halls, churches and other places where elaborate outfits are out of the question for the display of educational films. People in the trade have noticed this tendency in the field, a tendency, however, which will in no way interfere with the attendance at places of public amusement.

To supply this new demand, manufacturers have begun to make projectors which are truly portable, which can, at the same time, take full standard reels.

The machine manufactured by the Victor Animatograph Company, of Davenport, Iowa, meets all the requirements expected of an apparatus of this character. It gives the professional illumination while retaining the portable feature. It is ready for instantaneous service, and can be set up in three minutes anywhere.

The company is directing attention especially to its one great feature of illumination. This has always been a weak point in many instruments intended for general use, outside of motion picture theatres. By means of a new optical system originated by the Victor company, an instrument was produced that gives the "motion picture show" image—a ten to twelve foot image of all the required brilliancy, clearness and steadiness, by use of an arc lamp that attaches direct to an incandescent socket.

Besides illumination, the Animatograph offers several new and desirable features. One of the more important being the permanently set lamp-house for either the motion picture or stereopticon side of the machine. This means no adjustment of the lamp, the manufacturers declare, except occasional feeding of the carbons as they burn apart.

By one move, the lamp is shifted from one side to the other without disturbing the position of the arc, or clearness of the field. Carbons may also be changed without losing the arc adjustment.

The outfit is complete with every required accessory except the screen Two small cases hold the entire outfit, and the weight being about thirty-five pounds, it can be readily seen that it is light enough for one person to handle with ease.

NEBRASKA CONVENTION ENDS

Special to THE MOTION PICTURE NEWS.
Grand Island, Neb., June 4.

The state convention of the Nebraska State Branch No. 22, M. P. E. L. of A., came to a close here yesterday after a profitable meeting. The next meeting will be held in Omaha, and exhibitors from six states beside Nebraska will be invited. The delegates to the Dayton convention, who were instructed for M. A. Neff, will be Frank Harris, A. R. Pramer, G. S. Weaver, A. P. Ake, G. J. Warren, and S. A. Haymen.

Officers were elected as follows: E. C. Preston, president; R. M. Schlaes, first vice-president; G. J. Warren, second vice-president; G. S. Weaver, secretary; S. A. Haymen, treasurer; S. Harding, national vice-president. The convention closed with an entertainment by the Commercial Club of Grand Island.

WINS CONTEST

Margarita Fischer, leading woman for the Beauty company, won a recent popularity contest run by the "Photoplay Magazine."

SELIG ARTISTS PRAISED

The artists of the Selig Polyscope plant in Chicago have received numerous courteous letters of appreciation from representatives of the Edison, the Vitagraph and the Lubin companies, who came to Chicago to attend the grand ball given by the motion picture exhibitors at the Coliseum recently, and who were afterwards entertained informally at the big plant around Selig Square.

PAULINE FREDERICK GOES TO FAMOUS PLAYERS

Pauline Frederick, one of the most prominent stars on the American stage, has been engaged by the Famous Players Film Company, through their president, Adolph Zukor. She is to be presented in a dramatization of Hall Caine's best known work, "The Eternal City," which will be played in and around Rome, Italy.

Miss Frederick will sail for Europe on June 6, where she will join Messrs. Porter and Ford, who are at work producing "Monsieur Beaucaire" with James K. Hackett in the title rode.

Miss Frederick has been most prominent in such productions as "The Little Grey Lady," "The Music Master," "The Dollar Mark," "The Fourth Estate" and "Joseph and His Brethren."

GREAT SEA DISASTER

ONE THOUSAND LIVES LOST ON EMPRESS OF IRELAND

First Authentic Views Are Now Ready!

Ten photographic views with six posters $3. Send money, postal order or wire, and views will be shipped promptly C. O. D.

MEXICAN WAR VIEW CO.
Room 303-167 W. Washington St. Chicago, Ill.

QUALITY IN
DEVELOPING—PRINTING
RECORD DELIVERIES
Let us try one sample of your work. No order too big; none too small.
If the STANDARD did it, it's all the camera took.
The STANDARD by which *quality* printing is gauged.
Standard Filmprint Corporation
New York Office: Room 1006, Times Bldg. 'Phone 7094 Bryant
120 School Street, Yonkers, N. Y.
Laboratories: 'Phone 4600 Yonkers



"THE PICTURES BEAUTIFUL"



Balboa Feature Films

Are Released Exclusively in America and Canada

BY

The Box Office Attraction Co.

WILLIAM FOX, *President*

130 West 46th Street **New York City**

Our Exclusive Agents For Europe Are:

BISHOP, PESSERS & CO., Limited

29 A, Charing Cross Road **London W., England**

If you want to make money, and increase your patronage secure immediately

BALBOA FEATURE FILMS

MANUFACTURED BY

BALBOA AMUSEMENT PRODUCING CO.



H. M. HORKHEIMER, Pres. and Gen. M'g'r

E. D. HORKHEIMER . . Sec'y. and Treas.

GENERAL OFFICES AND STUDIOS

LONG BEACH, CALIFORNIA



MUTUAL

"LET'S go to the House that shows MUTUAL Movies — we are *sure* of a good show there."

This is a phrase that has brought millions of dimes into Moving picture theatres.

It is being said by hundreds of people in your own neighborhood today.

Is *yours* the house that will get their money?

MUTUAL FILM

Branches in 49 Cities

MOVIES



"The Sign of the Wing-ed Clock"

appears on the following well known brands:

American	Royal
Reliance	Keystone
Thanhouser	Broncho
Majestic	Kay Bee
Komic	Domino
Princess	Beauty

and Mutual Weekly

NOTE—The Mexican War Film made under special contract with General Villa has proven an undertaking of such gigantic proportions that it cannot be adequately handled as a part of a general film and feature business.

We have, therefore, sold the complete rights in these pictures to the

MEXICAN WAR FILM CORPORATION
Room No. 1205, 71 W. 23rd Street, New York

to whom all communications regarding State Rights should be addressed.

CORPORATION

NEW YORK

"THE WORLD, THE FLESH AND THE DEVIL"

(The James McEnnery Syndicate—Four Reels)
REVIEWED BY PETER MILNE

IN England, where "The World, the Flesh and the Devil" was produced and first shown, it was an immense success, it was hailed as possessing an entertaining capacity greater than any picture of the season. This is a broad statement to make, but after witnessing it, one can affirm that it is on a par with the best pictures produced, in regard to the entertainment furnished, besides all other details; this likewise is a broad statement, but a true one. It combines the melodrama and tragedy with a strong moral lesson, a lesson that is terrible, striking and convincing.

Nicholas Brophy (Frank Esmond) the poor wretch who has sold himself to the devil, is a modern Richard III in every action. Nothing can stop him from compassing his ends; he is willing to sacrifice his honor, the lives of any who step in his way, and where he does not take their lives, he ruins them. Richard III did exactly the same thing. Their careers only differ in their terminations—Richard was killed, Brophy took his own life. Both discovered that happiness and riches fail to come with the sacrifice of the lives of others.

If the picture is taken apart and each separate scene discoursed on, a book might be employed in their description. A few of the many that stand out more than the others are the fight in the mill, which is vividly realistic, and the subsequent escape of Robert and Beatrice by means of the mill wheel. The court scene in which Gertrude denounces Brophy, is significant and impressive

The scene in which Dyke finds his daughter and realizes that Brophy killed his wife, is filled with wonderful acting on the part of Charles Carte, who takes the part of Dyke. A number of others follow close after these, and no scene is at all dry or uninteresting.

The main plot is old in one way, but almost entirely new in another. As soon as the story gets under way, one becomes so engrossed in it that at the end one needs a reminder to cause him to realize that it's over. The picture as a whole is one of those that make a lasting impression on the mind, and one that will bear seeing more than once.

Others important in the cast, besides the two mentioned, are Frances Midgley, Warwick Wellington, Rupert Harvey, Nell Carter, Stella St. Audrie and M. Ayer Lyons, who is the devil. He appears before Brophy several times to encourage him in his misdeeds.

The first reel is rightfully a prologue, in which Sir James Hall thinks that his two sons, one his rightful heir and the other illegitimate, have been exchanged, but in reality they were not. At the beginning of the third reel many years have passed, and the illegitimate son pretends he is the other, until finally he is found out.

The picture was produced by the Kineto, Limited, and written by Laurence Cowen.

FILMS FOR TOURISTS ON TRAINS

Special to THE MOTION PICTURE NEWS.

OMAHA, NEB., May 26.

It has been the sorrow of many tourists through the West to discover that they are frequently scheduled to pass some particularly picturesque locality during the night. Their grief has been turned to joy by motion pictures.

The Union Pacific Railroad, with headquarters here, recognized the loss of the tourists over its lines, and has provided a remedy in the form of motion pictures showing the scenery. The traveler can lounge in his comfortable seat and see, in colors, what would otherwise be missing on account of the darkness. The pictures are thrown on a screen at the end of the car. To furnish variety, the company will make use of light comedies, news films and educational pictures. The use of the pictures will be started on the road's leading trains within a month, according to the general passenger agent. Special photographers will be put to work soon, getting the films ready. The reels will also be used as advertisements in various theatres about the country.

Mr. Exhibitor! If you want to double your box office receipts

Mr. Exchange Man! If you want to increase your bookings

Mr. Producer! If you want to multiply your sales

Get in touch with us and we will show you how

HARVARD FILM CORPORATION

231-233 Tenth Avenue Telephone Chelsea 812 **New York City**

W. K Hedwig, President J. T. Reardon, Sec'y-Treas.

NO! NO! NO!!!

We have no plans for going out of business and the business is not being offered for sale.

Disregard these and other malicious stories circulated by Competitors with the expectation of increasing their sales.

Can you risk to buy of ***such people?*** Or will you place orders where honest representations are made.

The ***Motiograph*** is Honestly made and Honestly sold.

THE ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph Street, Chicago, Ill.

Common Sense

THE Exhibitor with a 300 seat theatre cannot afford to purchase the high priced equipment that comes within the means of the man who owns a thousand seat house.

There is a vast difference in the various theatre equipments. Some concerns make accessories for large houses. Others cater to the smaller theatres.

The greatest trouble in buying is to select equipment that will not add too great a burden to your overhead expense, and to obtain quality despite this difficulty.

The Buyers' Service Department of The Motion Picture News was designed to serve in an advisory capacity to exhibitors. The News staff includes experts in every branch of the business. Whether you want an admission sign, or the entire equipment for a theatre, we will give you every possible bit of information obtainable on prices, durability of the commodities, and their worth to your theatre.

When buying, use this free service and aid.

All that is necessary is to fill in the form below.

USE THE FORM

or if the space is not sufficient to explain your inquiries, write a letter and attach the form, filled out, and mail to

BUYERS' SERVICE DEPT.,
MOTION PICTURE NEWS
220 West 42nd Street, New York City

Buyers' Service Department,
Motion Picture News.

Gentlemen:—

Kindly send me full information concerning the following and where it may be purchased:

.....

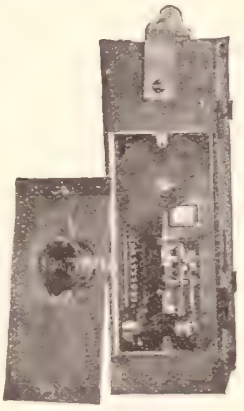
.....

Name.....

Address.....

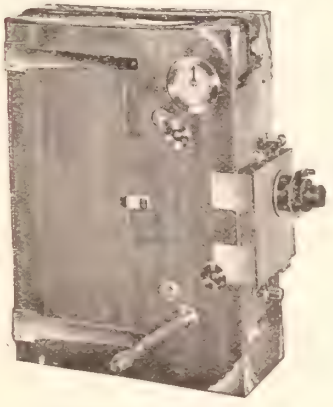
WE WANT

to show thetechnical experts our line of Motion Picture Apparatus at the Grand Central Palace, June 8th to 13th, at Booth No.354.



MOY CAMERA

PARTICULARLY



a new automatic light regulator for printing.

Nothinglike it shown before.

PRESTWICH MODEL 5

HEADQUARTERS

— FOR —

PATHÉ

Professional

Moy & Prestwich

Cameras
Printers,
Etc.



PATHÉ PROFESSIONAL

SEE THE NEW PRECISION TRIPOD

Motion Picture Apparatus Co.
810 Broadway, New York City
R. HASTINGS, Agent **Phone, Stuyvesant 822**

A MESSAGE!

To the Trade:

BIG ATTRACTIVE AMBROSIO FEATURES COMING

Do not fail to register at our Exposition Booth (No. 27) Grand Central Palace, and you will be advised ahead of others of new subjects.

Remember, "the early bird catches the worm."

Ambrosio films superbly finished in every respect and are unsurpassed.

Assuring you of our heartiest cooperation, we beg to remain

Sincerely yours,

J. Charles Graham

Director of Sales

Ambrosio American Company, 15 East 26th St., New York

Do Not Forget!! "THE MAGIC NOTE" A Drama of Intense Interest Filled with Stirring Scenes **Ambrosio Guarantees Quality**

If you haven't had your

PHANTOSCOPE

yet, you shouldn't blame us. Goodness knows, we are willing enough. *Send for a Catalogue to-day.*

PHANTOSCOPE MFG. CO.

700 Bond Building Washington, D. C.



"Get it from White"

Everything for the Photo-Play House
Except the Films

CONDENSERS, our own Importation.

OUR SPECIALTY—Menisco Condensers, Brass Frames, Shipping and Carrying Reel Cases, Excello Lamp Carbons, Pink Label and Bio Machine Carbons *and 1001 Different things for the Photo-Play House.*

Send for our new catalog

WHITE SPECIALTY CO.

71 W. 23rd Street Masonic Bldg. New York City Branch 450 4th Avenue

WARNING

—to Film Exchanges and all other motion picture people—Stolen from Park Theatre, East Rutherford, N. J., (W. H. Richard, Prop.) on Monday night, June 1, one set films of "TRAPPED IN THE GREAT METROPOLIS," five reels. If offered for sale kindly notify

ROLANDS FEATURE FILM CO.

145 West 45th Street New York

Any person aiding in recovering said films will be rewarded.

Exhibitors: The Greatest Money Getter!

WE CORDIALLY INVITE YOU TO OUR EXHIBITION ROOMS
YOU WILL BE SURPRISED TO SEE THE

Renfax Musical Motion Pictures

SEVENTY-FIVE RELEASES ARE READY FOR YOU
COME AND SEE AND HEAR ANY OR ALL OF THEM

JACK PHILLIPS
Star of the
"Chocolate Soldier"

FRANK SINCLAIR
Comic Opera Star



VIOLET HORNER
Now starring
in "Hearts of Oak"
at the Strand,
New York

"DESPERATE DESMOND
A Comic Song and Dialogue

The Latest SONG HITS and VAUDEVILLE ACTS on the Screen

Our Pictures Require No Singer

Our Terms are Surprisingly Reasonable.
We Supply the Smallest and Largest Picture Houses.
Hundreds of Exhibitors Use Our Pictures Every Week.

RENFAX FILM CO., INC.

110 WEST 40TH STREET - - - NEW YORK CITY

'PHONE 7048 BRYANT

"THE PERILS OF PAULINE"

(Eclectic—Two Reels)

REVIEWED BY A. DANSON MICHELL



THE ONLY WAY DOWN

THE sixth episode of the adventures of this charming heroine, released June 2. The major part of the two reels are taken up with scenes either in the air, or to do with airships. The audience will find it startling and interesting in the extreme. Some wonderful rope climbing and daredevil work along this line is staged. In these scenes Pauline and Harry take their life in their hands.

Having failed in his other attempts to get Pauline's fortune by getting rid of her, Owen concocts a diabolical scheme this time, that it does not seem possible could fail.

The opening scene shows pretty Pearl White in her conservatory picking flowers. The contrast of the red roses with her white dress is particularly alluring. Meeting her there Owen suggests a trip to the aviation grounds at Fort Lee, N. J. Pauline, her love for adventure aroused, soon consents, and off they start. Harry joins them. Pauline is introduced to the villainous aeronaut who has been hired previously by Owen and Hicks, and consents to climb in the basket on the balloon. A galloping horse charges through the mob holding the ropes, and the balloon soars in the air, carrying the unfortunate girl with it.

Letting out the anchor she lands at the foot of a cliff after a thrilling ride. Harry meets her, having followed the course of the balloon with his car. Getting a long rope he slides down to meet her. The villains cut this and Harry is precipitated to the bottom. Undaunted by this, however, he starts the long climb to the balloon. This is a most daring feat. Arriving there he pulls the gas plug and on the balloon arriving at the ground takes the rope from its anchor.

On making the long climb from the cliff they are assaulted by Owen's gang, and Harry is knocked insensible, while Pauline is carried away to a lonely hut. She is at last in the hands of her captives.

"THE FLOODING AND OPENING OF THE PANAMA CANAL"

(Hagy Features—Four Reels)

REVIEWED BY A. DANSON MICHELL

AS an "educational" this film is far in advance of anything of its kind yet produced. It is a complete record of the building of the great trans-continental waterway that connects the Atlantic with the Pacific. Several pictures on this subject have been made, most of them of short length, which have been used in the various weeklies. But this picture, because of its length, is able to deal with the subject in a most thorough manner.

E. H. Hagy, the owner and photographer of the pictures, was formerly an exhibitor, and during the course of his travels landed in Panama with a traveling outfit. He commenced work taking pictures around the cities of the isthmus, and finally decided that the building of the Panama Canal was an event of such international prominence as to be worthy of at least 4,000 feet. To that end he commenced on his picture.

The first reel contains many interesting scenes around the streets. The police force of the capital are shown drilling under the guidance of their chief. These men act as soldiers in time of war and police at other times. Saluting the new flag with great ceremony was interesting and impressive. Scenes taken during a giant lottery, the custom being now abolished, gives an insight into the habits and customs of the people.

The other three reels are given over exclusively to the canal proper. Men at all their various work are shown. The giant engines, track shifters, dredges, etc., that make their work possible are all given space. Illuminating subtitles throughout explain the action of the film.



A SONG PORTRAYAL IN MOTION PICTURES

Controlled Exclusively by

The Imperial Motion Picture Co., of N. Y., Inc., 1476 Broadway, N. Y.

OUR HEADQUARTERS (No Branches)

450 4th Ave. Bet. 30th and 31st Sts. New York

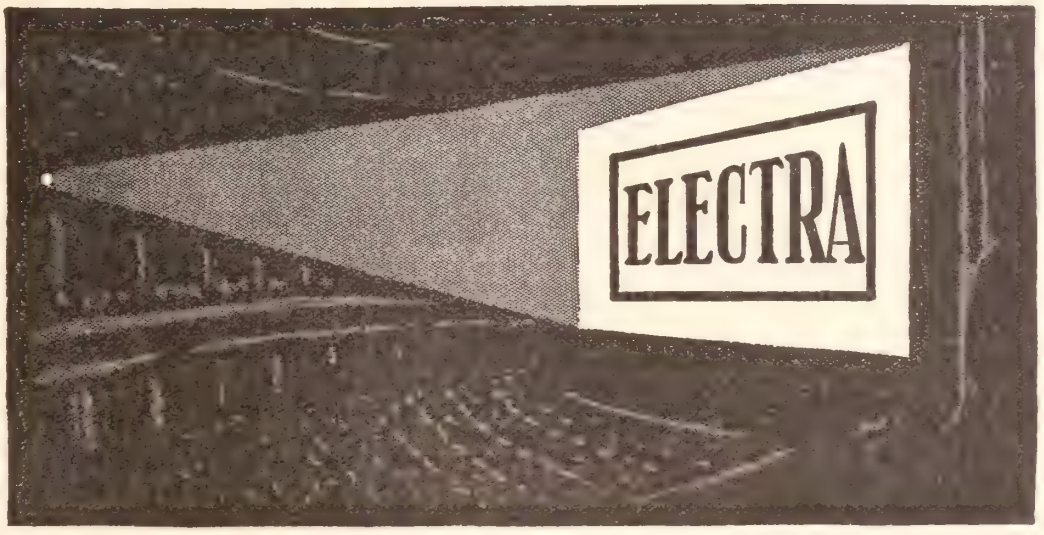
Arthur Brady Co., Inc.

Advertising of every description for the Moving Picture Theatre

Poster Mounting for Feature Men

ARTHUR BRADY personally at the Sign Brush again

TELEPHONE 9044 MADISON SQUARE



An Open Letter
from
The Vice-Chairman
of
International Exposition

Brooklyn, N. Y., May 27th, 1914

Mr. Hugo Reisinger,
11 Broadway, New York City
Dear Sir:

Kindly send me as soon as possible one thousand ⅝x12, carbons, and if my ten years experience as an exhibitor can be considered for a recommendation you can put me down as saying, that of all carbons that I have ever used the best results came from the famous "PINK LABEL". I may also add that your Company is deserving of a great deal of credit for the stand taken in reducing the tariff on carbons, and I am sure the Exhibitors throughout the country appreciate it.

Thanking you for past favors and expecting an early delivery of the above order, I remain,

Respectfully yours,
(*Signed*) WILLIAM HILKEMEIER

ELECTRA

11 Broadway **Hugo Reisinger** New York

Kathlyn Williams' Own Play

"The Leopard's Foundling"

Written, Directed and Acted by

"Kathlyn" Herself

Supported by Chas. Clary, Thos. Santschi, Baby Lillian Wade and others.

In Two Reels



Kathlyn Williams' genius is not confined to acting. She takes rank today with the leading scenario writers and motion picture producers of the world. In "The Leopard's Foundling" she has produced a play that in jungle dangers and tense dramatic climaxes rivals the most thrilling scenes in the entire *"Adventures of Kathlyn"* series. This play will be released June 29th—two weeks after the release of the final reel of "The Adventures of Kathlyn"—a fitting climax to that great series of plays.

Millions of motion picture fans, captivated by the sweetness and daring, the exquisite grace and beauty of Kathlyn Williams, will flock to see this play. ***The name of KATHLYN WILLIAMS alone insures a stupendous popularity.***

BOOK EARLY





Released June 29th

through General Film Company

Two Reels

Kathlyn Williams is the idol of millions. No exhibitor, whether he has shown "The Adventures of Kathlyn" or not, can afford NOT to show "THE LEOPARD'S FOUNDLING." BOOK EARLY.

Selig Polyscope Company

CHICAGO

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES

Niagara Slide Co., Lockport, N. Y.

ASBESTOS BOOTHS

Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS

Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS

A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS

The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS

(Manufacturers, Dealers and Renters)

American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle, N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES

Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.

Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.
Movie "L" Mfg. Co., 406 Schiller Bldg., Chicago, Ill.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS

Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 103-105 West 37th St., New York.

FEATURE FILMS

Aetna Film Co., Longacre Bldg., New York.
All Star Feature Corp., 220 W. 42nd St., New York.
Ambrosio American Co., 15 E. 26th St., New York City.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Cosmofotofilm Co., 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
Films Lloyds, Inc., 220 W. 42nd St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Greene's Feature Photo Plays, Inc., 110 W. 40th St., New York.
Imperial Motion Picture Co.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Leading Players Film Corp., 126 W. 46th St., New York.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Popular Plays and Players Co., 1600 Broadway, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New York.
Stellar Photoplay Co., 1476 Broadway, New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
University Films, Inc., 110 W. 40th St., New York.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

LABELS

Every Ready Roll Label Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS

Cushman Motor Works, Lincoln, Neb.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St.
Ernemann, 114 Fifth Ave., New York. Chicago, Ill.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

NOVELTIES

Philip Hano, 806-810 Greenwich St., New York.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York.

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
Celluloses Planchon, Inc., 75 Fifth Ave., New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

HEARD IN THE LOBBIES

The St. Louis *Sunday Globe Democrat* recently printed the pictures and short sketches of ten prominent motion picture stars who claim St. Louis as their home. The players featured were: King Baggot, Imp; Edwin August, Universal; Naomi Childers and Anne Shaefer, Vitagraph; Kathleen Ray, Biograph; G. M. Anderson, Essanay; Rosemary Theby, Lubin; J. J. Franz, Edith Sterling and Walter Rodgers, Frontier.

The Columbia Theatre, St. Louis, which closed its regular vaudeville bill and has been running a picture program, announces a week's run of Hepworth's Old Curiosity Shop, at fifteen and twenty-five cents admission.

The Aubert Airdome at Aubert and Easton avenues, St. Louis, opened for summer business on May 31.

The Sociological Feature Film, "The Drug Terror," made such a hit at the Hippodrome, St. Louis, that it was booked for a second week's run. Rosemary Theby, a St. Louis girl, played the lead in the feature.

After a month of non-fruitful effort, Messrs. Kelly and Davis, who went to Hobart, Okla., from Oklahoma City to open the Queen motion picture house, have closed the doors of the theatre, hung crepe on them and returned to Oklahoma City. Two other motion picture houses, with better locations, prevented the success of the new venture. Hobart is a city of 5000 population in western Oklahoma.

A company was refused a permit to build a picture house at 21st and Wells Streets, Milwaukee, Wis., the past week because they had not secured the consent of two-thirds of the property owners, as provided by the building ordinance, which provides: It shall not be lawful for any person to locate, build, construct or keep in any block a picture showhouse if two-thirds of the total number of buildings on both sides of the street are devoted exclusively to residential purposes, unless two-thirds of the total number of property owners on both sides of the street shall give their written consent and the same be filed with the inspector of buildings before application for permit be made. The word "street" is hereby intended to also include alley.

The Crystal Theatre, at Hartford, Wisconsin, has been purchased by C. W. Mertes and in the future will be known as the Orpheum.

GENERAL

MAIN OFFICE: 200 FIFTH

LIST OF

CITY	*STATE*	*STREET ADDRESS*
ALBANY	NEW YORK	737 BROADWAY
ATLANTA	GEORGIA	RHODES BUILDING
BALTIMORE	MARYLAND	36 SOUTH EUTAW STREET
BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA., CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
CINCINNATI	OHIO	S. E. COR 7TH & WALNUT STREETS
CLEVELAND	OHIO	1022 SUPERIOR AVENUE, N. E.
COLUMBUS	OHIO	26 W. NAGHTEN STREET
DALLAS	TEXAS	2017 COMMERCE STREET
DENVER	COLORADO	1448 CHAMPA STREET
DETROIT	MICHIGAN	71 GRISWOLD STREET
INDIANAPOLIS	INDIANA	24 W. WASHINGTON STREET
KANSAS CITY	MISSOURI	921 WALNUT STREET
LOS ANGELES	CALIFORNIA	822 SO. BROADWAY
MEMPHIS	TENNESSEE	302 MULBERRY STREET
MILWAUKEE	WISCONSIN	220 W. WATER STREET
MINNEAPOLIS	MINNESOTA	909 HENNEPIN AVENUE
MONTREAL	CANADA	243 BLEURY STREET

FILM CO.

AVENUE, NEW YORK

BRANCHES

CITY	*STATE*	*STREET ADDRESS*
NEW ORLEANS	LOUISIANA	840 UNION STREET
NEW YORK CITY	NEW YORK	440 FOURTH AVENUE
NEW YORK CITY	NEW YORK	71 W. 23RD STREET
NEW YORK CITY	NEW YORK	260 WEST 42ND STREET
OKLAHOMA CITY	OKLAHOMA	211 WEST 2ND STREET
OMAHA	NEBRASKA	208 SOUTH 13TH STREET
PHILADELPHIA	PENNSYLVANIA	1308 VINE STREET
PITTSBURGH	PENNSYLVANIA	119 FOURTH AVENUE
PITTSBURGH	PENNSYLVANIA	436 FOURTH AVENUE
PORTLAND	OREGON	393-5 OAK STREET
ROCHESTER	NEW YORK	501 CENTRAL BUILDING
ST. JOHN	N. B., CANADA	122 GERMAIN STREET
ST. LOUIS	MISSOURI	3610 OLIVE STREET
SALT LAKE CITY	UTAH	260 FLORAL AVENUE
SAN FRANCISCO	CALIFORNIA	138 EDDY STREET
SEATTLE	WASHINGTON	819 THIRD AVENUE
SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	172 KING STREET, WEST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK

RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, JUNE 1ST, 1914.

BIOGRAPH. Death's Witness, D., 997 15101
EDISON. Conscientious Caroline, C., 1000 15108
KALEM. The Barrier of Ignorance, D., 2000 15102
PATHE. The Bricklayer's Joke, C., 350 15104
Monaco, Arch., 300 .....
SELIG. Adventures of Kathlyn, No. 12, D., 2000 15105
SELIG. Hearst-Selig News Pictorial, No. 27, N., 1000 15109
VITAGRAPH. Miss Raffles, C., 1000 15107

TUESDAY, JUNE 2ND, 1914.

EDISON. With His Hands, D., 1000 15110
ESSANAY. An Angel Unaware, D., 1000 15111
KLEINE. Trapped by Wireless, D., 2000 15112
LUBIN. Summer Love, C., 400. 15118
A Brewerytown Romance, C., 600 .....
MELIES. Peters Loves Work, C., 500 15119
An Unfortunate Idea, C., 500 .....
PATHE. Dogs of War, Mil., 1000 15114
SELIG. The Sheep Runners, D., 1000 15115
VITAGRAPH. The Last Will, D., 2000 15116

WEDNESDAY, JUNE 3RD, 1914.

EDISON. By Parcel Post, C., 1000 15120
ESSANAY. Beans, C., 1000.. 15123
KALEM. The Call of the Tribe, D., 2000 15121
LUBIN. Kiss Me Good Night, C., 2000 15127
MELIES. Maud's Glove, D., 1000 15129
PATHE. Pathe's Weekly, No. 39, 1914, N., 1000 15124
SELIG. The Rummage Sale, C., 1000 15126
VITAGRAPH. Wanted A House, C., 1000 15125

THURSDAY, JUNE 4TH, 1914.

BIOGRAPH. The Idiot, D., 998 15130
ESSANAY. Sophie Pulls a Good One, C., 1000 15131
LUBIN. A Girl of the Cafes, D., 2000 15132
MELIES. A Good Excuse, C., 500 15134
Their First Quarrel, C., 500
MELIES. Pauline's Necklace, D., 2000 15137
SELIG. Hearst-Selig News Pictorial, No. 28, N., 1000 15136
VITAGRAPH. A False Move, C., 1000 15135

FRIDAY, JUNE 5TH, 1914.

EDISON. When the Men Left Town, C., 2000 15139
ESSANAY. The Elder Brother, D., 2000 15141
LUBIN. Blotted Out, D., 1000. 15146
KALEM. Reaping for the Whirlwind, C., 500 15143
A Trip to Mt. Lowe, T., 500 .....
SELIG. Willie's Haircut, C., 500 15144
His First Ride, C., 500 ....
VITAGRAPH. The Maid from Sweden, C., 1000 15145

SATURDAY, JUNE 6TH, 1914.

BIOGRAPH. In the Nick of Time, C., 610 15155
Captain Kidd, the Bold, C., 389 .....
EDISON. The Counterfeiters, D., 1000 15147

AT MY HOUSE

ESSANAY. Broncho Billy's Duty, D., 1000 15148
KALEM. The hour of Danger, D., 1000 15154
LUBIN. Fire! Fire! C., 400.. 15149
The Female Cop, C., 600.
MELIES. Who is Who? C., 2000 15157
PATHE. The Lost Heir, D., 2000 15150
SELIG. Rose O' My Heart, D., 1000 15156
VITAGRAPH. Too Many Husbands, C., 2000 15152

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JUNE 8TH, 1914.

BIOGRAPH. The Ethics of the Profession, D., 997 15159
EDISON. The Tango in Tuckerville, C., 1000 15166
KALEM. Nina of the Theatre, Alice Joyce Series, D., 2000.. 15160
PATHE. Woof! Watch Whiffles, C., 650 15162
Picturesque Scandinavia, T., 350 .....
SELIG. Judge Dunn's Decision, D., 2000 15164
SELIG. Hearst-Selig News Pictorial No. 29, N., 1000 15167
VITAGRAPH. Eve's Daughter, D., 1000 15165

TUESDAY, JUNE 9TH, 1914.

EDISON. The Voice of Silence, D., 1000 15168
ESSANAY. Jane, C., 1000.... 15169
KLEINE. The Trap Door Clue, D., 2100 15170
LUBIN. The Pie Eater, C., 550. 15176
He Wore a Wig, C., 450...
MELIES. By Taxi to Fortune, C., 500 15177
Midday or Midnight? C., 500 .....
PATHE. The Poison of Serpents, E., 750 15172
River Travel in Indo-China, T., 250 .....
SELIG. Eugenics at Bar "U" Ranch, C., 1000 15173
VITAGRAPH. The Right of Way, D., 2000 15174

WEDNESDAY, JUNE 10TH, 1914.

EDISON. Andy Goes A-Pirating, C., 1000 15178
ESSANAY. This Is the Life, C., 1000 15181
KALEM. The Quicksands, D., 2000 15179
LUBIN. The Changeling, D., 2000 15185
MELIES. The Love Story of Her Youth, D., 1000 15187
PATHE. Pathe's Weekly No. 40, N., 1000 15182
SELIG. The Doctor's Mistake, D., 1000 15184
VITAGRAPH. The Widow of Red Rock, C., 1000 15183

THURSDAY, JUNE 11TH, 1914.

BIOGRAPH. A Jonah, C., 997. 15188
ESSANAY. The Snakeville Volunteer, C., 1000 15189
LUBIN. The Lure of the Pit, D., 2000 15190
MELIES. His Uncle's Deception, C., 1000 15192
MELIES. Quits, D., 2000..... 15195
SELIG. Hearst-Selig News Pictorial No. 30, N., 1000 15194
VITAGRAPH. The Power to Forgive, D., 1000 15193

FRIDAY, JUNE 12TH, 1914.

EDISON. A Warning from the Past, D., 2000 15197
ESSANAY. The Song in the Dark, D., 2000 15199
KALEM. The Box Car Bride, C., 1000 15201

AT MY HOUSE

LUBIN. Claim Number 3, D., 1000 15204
SELIG. Bombarded, C., 500... 15202
Doc Yak's Zoo, C., 500....
VITAGRAPH. The Accomplished Mrs. Thompson, C., 1000... 15203

SATURDAY, JUNE 13TH, 1914.

BIOGRAPH. The Opals' Curse, D., 1000 15211
EDISON. A Terror of the Night, D., 1000 15205
ESSANAY. Broncho Billy and the Mine Shark, D., 1000.... 15206
KALEM. The Squaw's Revenge, D., 1000 15210
LUBIN. He Changed His Mind, C., 400 15207
A Bargain Automobile, C., 600 .....
MELIES. The Mummy, C., 2000 15213
SELIG. When the Night Call Came, D., 1000 15212
VITAGRAPH. Our Fairy Play, C., 2000 15208

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JUNE 1ST, 1914.

IMP. His Last Chance, D., 2000
STERLING. Kids, C.....
VICTOR. The Golden Ladder, D. .....

TUESDAY, JUNE 2ND, 1914.

CRYSTAL. Easy Money and A Midnight Supper, split reel..
GOLD SEAL. Lucille Love—The Girl of Mystery Series No. 8, D., 2000.....
UNIVERSAL IKE. Universal Ike, Jr. .....

WEDNESDAY, JUNE 3RD, 1914.

ECLAIR. The Stirrup Brother, D., 2000 .....
JOKER. Their First Anniversary, C. .....
NESTOR. Children of Fate, D. .....

THURSDAY, JUNE 4TH, 1914.

FRONTIER. The Girl Next Door, C. .....
IMP. No Release.....
REX. The Big Swede, D., 3000
STERLING. Snitz's Luck, C..

FRIDAY, JUNE 5TH, 1914.

NESTOR. Sophie of the Film Series No. 1, C.....
POWERS. Heart Springs, D.
VICTOR. The Doctor's Testimony, D., 2000.....

SATURDAY, JUNE 6TH, 1914.

101 BISON. On the Verge of War, D., 3000.....
JOKER. Not Yet Decided..

SUNDAY, JUNE 7TH, 1914.

ECLAIR. A Marriage for Money and Society at Simpson Center, split reel.....
FRONTIER. The Girl and the Hobo, D. .....
REX. Closed Gates.....

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JUNE 8TH, 1914.

IMP. The Man Who Lost But Won, C., 2000.....
POWERS. The Undertow, D..
VICTOR. Uncle Sam in Mexico, E. .....

TUESDAY, JUNE 9TH, 1914.

CRYSTAL. His Lucky Day, C.
GOLD SEAL. Lucille Love, the Girl of Mystery, Series No. 9, D., 2000 .....
UNIVERSAL IKE. Universal Ike, Jr., is Kept from Being an Actor, C.....

AGFA

Standard throughout the world for uniformity and superior photographic qualities

AGFA NEGATIVE

has speed, fine gradation and the emulsion being exceptionally free in silver gives the greatest possible latitude in exposure and development.

AGFA POSITIVE

has the standard printing speed, is absolutely uniform in quality, perforates perfectly, is practically non-static and gives an exceptionally fine deposit which assures perfect gradation. The base is tough yet flexible and carries our guarantee of the greatest possible wearing qualities.

AGFA NON-FLAM

has been approved by municipal, state and government authorities. The emulsion is the standard AGFA, the base is made under a new formula and will give the best possible service.

Samples, prices and other particulars furnished gratis upon request

---

Attention is directed to the fact that the Goodwin Film & Camera Co. have granted us the right and license to import, use and sell to others to be sold or used by them both AGFA and GEVAERT cinematograph or motion picture films.

This action on our part has been prompted mainly by our desire to relieve our customers of any concern that may have been caused by any claims made in the past or that may be made in the future, to the effect that film purchased from us infringed upon such patent.

Booth No. 27—Motion Picture Exposition—Grand Central Palace

RAW FILM SUPPLY COMPANY

Sole American Agents

AGFA and GEVAERT Raw Stock

15 East 26th Street New York City

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

WEDNESDAY, JUNE 10TH, 1914.
ECLAIR. Wife, D., 2000.....
JOKER. Mike Searches for His Long Lost Brother, C.....
NESTOR. A Wife on a Wager, D. .....
THURSDAY, JUNE 11TH, 1914.
IMP. Across the Atlantic, D., 3000 .....
REX. The Awakening, D.....
STERLING. When Smaltz Loves, C. .....
FRIDAY, JUNE 12TH, 1914.
NESTOR. Sophie of the Films, Series No. 2.....
POWERS. The Masked Rider, D. .....
VICTOR. Enmeshed by Fate, D., 2000 .....
SATURDAY, JUNE 13TH, 1914.
101 BISON. The Isle of Abandoned Hope, D., 2000....
JOKER. The Cure.....
SUNDAY, JUNE 14TH, 1914.
ECLAIR. Aunty's Money Bag, C. .....
FRONTIER. A Shadow of the Past, D. .....
REX. The Sherlock Boob, C..

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JUNE 1ST, 1914.
AMERICAN. Metamorphosis, D., 2000 .....
KEYSTONE. Not Yet Decided
RELIANCE. Our Mutual Girl, No. 20 .....
TUESDAY, JUNE 2ND, 1914.
BEAUTY. Drifting Hearts, D., 1000 .....

AT MY HOUSE

MAJESTIC. The Newer Woman, D. .....
THANHOUSER. From the Shadows, D., 2000.....
WEDNESDAY, JUNE 3RD, 1914.
AMERICAN. A Prince of Bohemia, D., 1000.....
BRONCHO. Shorty's Trip to Mexico, D., 2000.....
RELIANCE. A Pair of Cuffs, D. .....
THURSDAY, JUNE 4TH, 1914.
DOMINO. The Latent Spark, D., 2000 .....
KEYSTONE. Not Yet Announced .....
Mutual Weekly, No. 75....
FRIDAY, JUNE 5TH, 1914.
AMERICAN. Mein Lieber Katrina, C., 1000.....
KAY-BEE. Tennessee, D., 2000 .....
PRINCESS. His Enemy, D...
SATURDAY, JUNE 6TH, 1914.
KEYSTONE. Not Yet Announced .....
RELIANCE. The Rosebush of Memories, D., 2000.....
ROYAL. Tango Troubles, C..
SUNDAY, JUNE 7TH, 1914.
KOMIC. The Last Drink of Whiskey, C. .....
MAJESTIC. The Intruder, D., 2000 .....
THANHOUSER. The Scrub Lady, C. .....

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JUNE 8TH, 1914.
AMERICAN. The Oath of Pierre, D., 2000.....

AT MY HOUSE

KEYSTONE. Not Yet Decided.
RELIANCE. Mutual Girl No. 21.

TUESDAY, JUNE 9TH.
BEAUTY. Nancy's Husband, D.
MAJESTIC. Her Birthday Present, D. .....
THANHOUSER. Rivalry, D., 2000 .....

WEDNESDAY. JUNE 10TH
AMERICAN. Sparrow of the Circus, D. .....
BRONCHO. A Tragedy of the Orient, D., 3000.....
RELIANCE. The Cowboy's Chicken Dinner, D.....

THURSDAY. JUNE 11TH
DOMINO. A Relic of Old Japan, D., 2000.....
KEYSTONE. Not Yet Decided.
MUTUAL WEEKLY No. 76.

FRIDAY, JUNE 12TH
KAY-BEE. From Out the Dregs, D., 2000 .....
PRINCESS. The Toy Shop.....
RELIANCE. Dan Morgan's Way, D. .....

SATURDAY, JUNE 13TH
KEYSTONE. Not Yet Decided.
RELIANCE. The Horse Wrangle, D., 2000 .....
ROYAL. Handle with Care, C.

SUNDAY, JUNE 14TH
KOMIC. Hubby to the Rescue, C. .....
MAJESTIC. The Rebellion of Kitty Bell, D., 2000.....
THANHOUSER. The Girl Across the Hall.....

HAVE YOU USED ANY

HORSLEY POSITIVE FILM in 500-Foot Rolls? No?



Get Busy! You're overlooking something.

DAVID HORSLEY, Agent

Also American Agent for Lumiere Film

New York Mecca Bldg. | Chicago Schiller Bldg. | Los Angeles Higgins Bldg.

STOP FEEDING YOUR LAMP

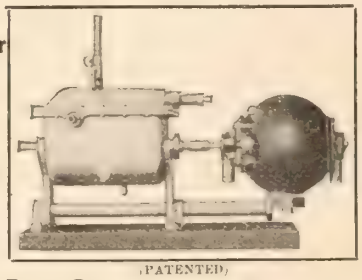
The Arc Controller

WILL DO IT FOR YOU—AND INFINITELY BETTER THAN YOU CAN

MAINTAINS—
A Perfect Arc
A Clear Field
A Perfect Spot
A Brilliant Sheet
—CONSTANTLY

MotorPower Feed

No Shunt Coils or Magnets



(PATENTED)

Enclosed in a Sheet Iron Box 6" Wide 7" High 17" Long

Cannot Burn Out
Positive in Action
Rugged in Construction

Speed Controller Company, Inc.
257-259 William St. New York

Essanay

RELEASED JUNE 8th

The Good-For-Nothing

(IN FOUR ACTS)

with

G. M. Anderson

THIS is a heart interest dramatic attraction concerning the adventures of a worthless son. A photographic and dramatic masterpiece

Essanay Film Manufacturing Company

521 First National Bank Building, Chicago

***Factory and Studios,* 1333 Argyle St., Chicago, Ill.**

BRANCH OFFICES IN

LONDON PARIS BERLIN BARCELONA

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

5—13. The Navy Aviator, D.....1000
5—18. Footprints of Mozart, D.....2000
5—20. Beyond the City, D.....2000
5—25. The Lost Sermon, D.....2000
5—27. Sheltering An Ingrate, D.....1000
6— 1. Metamorphosis, D. 2000
6— 3. A Prince of Bohemia, D.....1000
6— 5. Mein Lieber Katrina, C.....1000
6— 8. The Oath of Pierre, D.....2000
6—10. Sparrow of the Circus, D.....1000

APOLLO

5— 3. The Cheese of Police.....

BEAUTY

5—12. Her Heritage, D.....1000
5—19. Courting of Prudence, D.....1000
5—26. Jane, The Justice, D.....1000
6— 2. Drifting Hearts, D.....
6— 9. Nancy's Husband, D.....1000

BIOGRAPH

5— 9. Under the Skin, D..... 998
5—11. In Fate's Circle, D.....1000
5—14. Her Mother's Weakness, D.....1008
5—16. While the Band Played, C..... 430
Almost An Outrage, C..... 601
5—25. The Price of Drinks, C..... 507
Widow Muggin's Wedding, C..... 489
5—28. The Science of Crime, D., 2 parts.1881
5—30. A Daring Getaway, D..... 997
6— 1. Death's Witness, D..... 997
6— 4. The Idiot, D..... 998
6— 6. In the Nick of Time, C..... 610
Captain Kidd, the Bold, C..... 389
6— 8. The Ethics of the Profession, D.. 997
6—11. A Jonah, C..... 997
6—13. The Opals' Curse, D.....1000

101 BISON

5— 2. The Tragedy of Whispering Creek, D. 2000
5— 9. The Nation's Peril, D.....2000
5—16. The Hills of Silence, D.....3000
5—23. The Triumph of Mind, D.....3000
6—13. The Isle of Abandoned Hope, D..2000

BRONCHO

5—13. Shorty's Strategy .....
6— 3. Shorty's Trip to Mexico, D.....2000

CRYSTAL

5—10. A Pair of Birds, C.....
5—12. Charlie's New Suit and Their Picnic, C. .....Split reel
5—17. Charlie's Waterloo, C.....
5—19. The Dancing Craze and the Mashers, C. .....Split reel
5—24. Their New Lodger, C.....
5—26. Dead Broke and A Change of Complexion, C. .....Split-reel
5—31. Some Hero, C.....
6— 2. Easy Money and A Midnight Supper .....Split reel
6— 8. His Lucky Day.....

DOMINO

5— 7. The Card Sharps .....
5—14. Forest Vampires .....
5—21. The Fires of Ambition.....
5—28. The Ambassador's Envoy.....
6— 4. The Latent Spark, D.....2000

ECLAIR

5—20. In a Persian Garden, D.....2000
5—24. Mother Michael and From Kandy to Colombo .....Split reel
5—27. The Link in the Chain, D.....3000
5—31. The Bar Cross Liar, D.....
6— 3. The Stirrup, D.....2000
6— 7. A Marriage for Money and Society at Simpson Center.....Split reel
6—10. Wife, D. 2000
6—14. Aunty's Money Bag, C.....

EDISON

5—16. The Coward and the Man, D.....1000
5—18. The Adventure of the Counterfeit Money, C. 1000
5—19. The Light on the Wall, D.....1000
5—20. Seraphina's Love Affair, D..... 600
Three Knaves and a Heathen Chinese, C. 400
5—22. The Southerners, D., 2 parts.....2000
5—23. A Tight Squeeze, D.....1000
5—25. A Lady of Spirits, C.....1000
5—26. The Mystery of the Amsterdam Diamonds, D. 1000
5—27. Lost—A Pair of Shoes, C.....1000
5—29. The Two Vanrevels, D., 2 parts..2000
5—30. Mother and Wife, D.....1000
6— 1. Conscientious Caroline, C.....1000
6— 2. With His Hands, D.....1000
6— 3. By Parcel Post, C.....1000
6— 5. When the Men Left Town, C.....2000
6— 6. The Counterfeiters, D.....1000
6— 8. The Tango in Tuckerville, C....1000
6— 9. The Voice of Silence, D.....1000
6—10. Andy Goes A-Pirating, C.....1000
6—12. A Warning from the Past, D....2000
6—13. A Terror of the Night, D.....1000

ESSANAY

5—21. A Snakeville Romance, C.....1000
5—22. The Voice in the Wilderness, D..2000
5—23. Red Riding Hood of the Hills, D..1000
5—26. Blind Man's Bluff, D.....1000
5—27. Pat Casey's Case, C.....1000
5—28. Sophie Starts Something, C.....1000
5—29. When the Lightning Struck, D....2000
5—30. Broncho Billy's Cunning, D.....1000
6— 2. An Angel Unaware, D.....1000
6— 3. Beans, C. 1000
6— 4. Sophie Pulls a Good One, C.....1000
6— 5. The Elder Brother, D.....2000
6— 6. Broncho Billy's Duty, D.....1000
6— 9. Jane, C. 1000
6—10. This is the Life, C.....1000
6—11. The Snakeville Volunteer, C.....1000
6—12. The Song in the Dark, D.....2000
6—13. Broncho Billy and the Mine Shark, D. 1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

5— 9. The Outlaw's Daughter, D.....
5—14. Dad's Allowance, C.....
5—21. Johnnie from Jonesboro, C.....
5—23. The Sheriff's Story, D.....
5—29. The Joys of a Chaperon.....
6— 4. The Girl Next Door, C.....
6— 7. The Girl and the Hobo, D.....
6—14. A Shadow of the Past, D.....

GOLD SEAL

5—19. Lucille Love—The Girl of Mystery No. 6, D.....2000
5—26. Lucille Love—The Girl of Mystery No. 7, D.....2000
6— 2. Lucille Love—The Girl of Mystery No. 8, D.....2000
6— 9. Lucille Love, The Girl of Mystery Series No. 9, D.....2000

GR. NO. SPEC.

5— 5. The Monomaniac.....3000
5—19. The Golden Heart.....3000

IMP

5— 7. Vasco, the Vampire, C.....
5—11. Through the Snow, D.....
With the Burglar's Help, C..... 600
5—12. The Wallflower, C.....1000
5—13. In the Northland, D.....2000
5—14. Madam Coquette, D.....2000
5—14. On the Chessboard of Fate, D....2000
5—18. Beneath the Mask, D.....2000
5—21. Love and a Lottery Ticket, C.....
5—25. A Mexican Warrior.....
5—28. The Dawn of the New Day, C....
6— 1. His Last Chance, D.....2000
6— 8. The Man Who Lost But Won, C..2000
6—11. Across the Atlantic, D.....3000

JOKER

5—20. Their Vacation, C.....
5—24. The Strenuous Life, C.....
5—27. Willy Walrus and The Baby, C...
5—30. The Magnets, C.....
6— 3. Their First Anniversary, C.....
6—10. Mike Searches for His Long Lost Brother, C. .....
6—13. The Cure, C.....

KALEM

5—13. A Man's Soul, D.....2000
5—15. A Darktown Wooing, C..... 500
The Girl and the Gondolier, C.... 500
5—16. The War Bonnet, D.....1000
5—18. The Fringe on the Glove, D.....2000
5—20. The Redskins and the Renegades, D. 2000
5—22. Tight Shoes, C..... 725
5—23. The Vengeance of the Vaquero, D.1000
5—25. The Treasure Ship, D.....2000
5—27. The Bottled Spider, D.....2000
5—29. And the Dance Went On, C.....1000
5—30. The Coming of Lone Wolf, D....1000
6— 1. The Barrier of Ignorance, D.....2000
6— 3. The Call of the Tribe, D.....2000
6— 5. Reaping for the Whirlwind, C..... 500
A Trip to Mt. Lowe, T..... 500
6— 6. The Hour of Danger, D.....1000
6— 8. Nina of the Theatre, Alice Joyce Series, D. 2000
6—10. The Quicksands, D.....2000
6—12. The Box Car Bride, C.....1000
6—13. The Squaw's Revenge, D.....1000

KAY-BEE

5— 1. Love's Sacrifice .....
5— 8. The Substitute .....
5—15. In the Cow Country.....
6— 5. Tennessee, D. 2000

KEYSTONE

5—11. Finnegan's Bond .....
5—14. Down on the Farm.....
5—16. Mabel's Nerve .....
5—18. The Water Dog.....
5—21. When Reuben Fooled the Bandits.
5—23. Acres of Alfalfa and Large Birds .....Split-reel
5—25. A Fatal Flirtation .....
5—28. The Alarm .....
6— 1. The Fatal Mallet.....

KLEINE

5—12. The Toreador's Romance, D.....2000
5—19. Mystery of the Fast Mail, D.....2000
5—26. The Cigarette Maker of Seville, D.2000
6— 2. Trapped by Wireless, D.....2000
6— 9. The Trap Door Clue, D.....2100

KOMIC

5—10. The Scene of His Crime and a Race for a Bride.....
5—17. The Man in the Couch.....
5—24. Nell's Eugenic Wedding.....
5—31. An Exciting Courtship.....
6— 7. The Last Drink of Whiskey, C..

LUBIN

5—15. The Signal, D.....1000
5—16. He Said He Could Act, C.....1000
5—19. He Won a Ranch, C..... 400
Her Horrid Honeymoon, C..... 600
5—20. Love's Long Lane, D.....2000
5—21. A Leaf from the Past, D.....2000
5—22. Life's Lottery, D.....1000
5—22. The Country Girl, C.....1000
5—26. The Particular Cowboys, C..... 400
For Two Pins, C..... 600
6— 2. Summer Love, C..... 400
A Brewerytown Romance, C..... 600
6— 3. Kiss Me Good Night, C.....2000
6— 4. A Girl of the Cafes, D.....2000
6— 5. Blotted Out, D.....1000
6— 6. Fire! Fire! C..... 400
The Female Cop, C..... 600
6— 9. The Pie Eater, C..... 550
He Wore a Wig, C..... 450
6—10. The Changeling, D.....2000
6—11. The Lure of the Pit, D.....2000
6—12. Claim Number 3, D.....1000
6—13. He Changed His Mind, C..... 400
A Bargain Automobile, C..... 600

The Gangsters OF NEW YORK (4 REELS)

The Great Leap (4 REELS)

These Star Photodramas make the Breezes of Success blow daily in your "Open Air"

All Worthy of a Week apiece in the Finest Theatres

THE

BATTLE

OF THE

SEXES

(5 Reels)

All Acknowledged Broadway Hits Direct from New York

Staged by D. W. GRIFFITH. Company includes Robert Harron, Lillian Gish, Donald Crisp, Mary Alden, Fay Tincher, and Owen Moore— Greatest Heart Interest Drama Ever Produced.

THE Dishonored Medal (4 REELS)

The Floor Above (4 REELS)

Now Being Booked Through Continental and Mutual Exchanges

RELEASE DATES FOR READY REFERENCE—Continued

MELIES

5—19. A Good Excuse, C..... 700
Their First Quarrel, C..... 300
5—20. Fifteen Years Later, D.....1000
5—21. Like Father, Like Son, C.....1000
5—23. The Buried Crime, D.....1800
5—26. A Hasty Judgment, C.....1000
5—27. In the Days of Guillotine, D.....1000
5—28. Jack and His Motorcycle, C..... 500
Jack's Inheritance, C..... 500
5—28. Terrible Alternative, D.....2000
5—30. The Stolen Formula, D.....2000
6— 2. Peter Loves Work, C..... 500
An Unfortunate Idea, C..... 500
6— 3. Maude's Glove, D.....1000
6— 4. A Good Excuse, C..... 500
Their First Quarrel, C..... 500
6— 4. Pauline's Necklace, D.....2000
6— 6. Who Is Who? C.....2000
6— 9. By Taxi to Fortune, C..... 500
Midday? or Midnight? C..... 500
6—10. The Love Story of Her Youth, D.1000
6—11. His Uncle's Deception, C.....1000
6—13. The Mummy, C.....2000

MAJESTIC

5— 1. The Quicksands .....
5— 3. The Body in the Trunk.....
5—10. The Wheels of Destiny.....
5—12. The Miniature Portrait.....
5—17. The Lover's Gift.....
5—19. The Swindlers.....
5—24. The Double Knot.....
5—26. The Song of the Shore.....
5—29. The Stolen Radium.....
5—31. The Soul of Honor.....
6— 2. The Newer Woman.....
6— 7. The Intruder .....

NESTOR

5— 6. The Quack, D.....
5— 8. His Strenuous Honeymoon, C.....
5—13. The Siren, D.....
5—15. The Newlyweds' Dilemma, C.....
5—20. The Man Within, D.....
5—22. Could You Bless Her? C.....
5—27. The Passing of the Beast, D.....
5—29. Captain Bill's Warm Reception, C.
6— 3. Children of Fate, D.....
6— 5. Sophie of the Film, Series No. 1, C. .....
6—10. A Wife on a Wager, D.....
6—12. Sophie of the Films, Series No. 2

PATHE

5— 6. Pathé's Weekly No. 35, 1914, N...1000
5— 7. A Meddler with Fate, D.... 2000
5— 9. The Marriage of Cupid, D.....2000
5—11. Hearts Are Trumps, D.....1000
5—12. Wood-Carving and Turning at St. Claude, Ind. 515
The Jerboa, E..... 512
5—13. Pathé's Weekly No. 36, 1914, N..1000
5—14. The Strength of the Week, D.....2000
5—16. The Precious Twins, C.....2000
5—18. Colonel Heeza Liar, Farmer, Cart.1000
5—19. Max's Vacation, C.....1000
5—20. Pathé's Weekly No. 37, 1914, N...1000
5—21. Antony and Cleopatra, D.....2000
5—23. The Conquest of Claire, C.....2000
5—25. Rastus' Riotous Ride, C.....1000
5—26. Making Steel Rails, E..... 500
The City of Agra, T..... 500
5—27. Pathé's Weekly No. 38, 1914, N..1000
5—30. The War of the Lilliputians, C...2000
6— 1. The Bricklayer's Joke, C..... 350
Monaco, Arch. 300
6— 2. Dogs of War, Mil.....1000
6— 3. Pathé's Weekly No. 39, 1914, N..1000
6— 6. The Lost Heir, D.....2000
6— 8. Woof! Watch Whiffles, C..... 650
Picturesque Scandanavia, T..... 350
6— 9. The Poison of Serpents, E..... 750
River Travel in Indo-China, T.... 250
6—10. Pathé's Weekly, No. 40, N.....1000

POWERS

5— 8. Stolen Glory, D.....
5—11. The Adventures of Limburger and Schweitzer, C. .....
5—15. The Transformation of Prudence,D.
5—18. The Count's Infatuation, C.....
5—22. Sisters, D. 1000
5—25. Why They Grew Jealous and From Interlaken to Brientz.Split reel
5—29. The Feud, D.....2000
6— 5. Heart Springs, D.....
6— 8. The Undertow, D.....
6—12. The Masked Rider.....

PRINCESS

5— 1. Forced to Be Stylish.....
5— 8. Politeness Pays.....
5—15. In Her Sleep.....
5—22. A Circus Romance.....
5—29. A Telephone Strategy.....
6— 5. His Enemy .....

REX

5— 7. Aurora of the North, D.....2000
5—10. The Career of Waterloo Peterson, Fashionable Dances. .....Split-reel
5—14. The Unlawful Trade, D.....
5—17. A Boob There Was, C.....
5—21. The Fox, D.....
5—24. Avenged .....
5—28. Shadowed Lives, D.....1000
5—31. The Stone in the Road, D.....
6— 4. The Big Swede, D.....3000
6— 7. Closed Gates .....
6—11. The Awakening, D.....
6—14. The Sherlock Boob, C.....

RELIANCE

5— 2. Ashes of the Past.....
5— 4. Our Mutual Girl No. 16.....
5— 6. The Broken Bottle.....
5— 9. The Deputy Sheriff's Star.....
5—11. Our Mutual Girl No. 17.....
5—13. Dad's Outlaws .....
5—15. The Girl in the Shack.....
5—25. Our Mutual Girl No. 19.....
5—27. The Angel of the Gulch.....
5—30. Silent Sandy .....
6— 6. The Rosebush of Memories, D....2000

ROYAL

5— 2. Snookem's Birthday and Fickle Mary Jane.....Split reel
5— 9. Mike Joins the Force.....
5—16. A Boy for a Day and I Should Worry .....Split reel
5—23. Three of a Kind.....
5—30. Bombsky and the Bomb.....
6— 6. Tango Troubles .....

SELIG

5— 8. The Mother of Seven, C.....1000
5— 9. Two Girls, D.....1000
5—11. On the Minute, D., 2 parts.....2000
5—11. Hearst-Selig News Pictorial No. 21, N. 1000
5—12. Marian, the Holy Terror, C..... 500
Doc Yak, the Marksman, C..... 500
5—13. A Pair of Stockings, D.....1000
5—14. Hearst-Selig News Pictorial No. 22, N. 1000
5—15. At Last We Are Alone, C.....1000
5—16. Taint of Madness, D.....1000
5—18. The Adventures of Kathlyn, No. 11, D., 2 parts.....2000
5—18. Hearst-Selig News Pictorial No. 23, N. 1000
5—19. A Ticket to Happiness, C.....1000
5—20. Teaching Father a Lesson, C..... 500
A Korean Dance, Dance..... 500
5—21. Hearst-Selig News Pictorial No. 24, N. 1000
5—22. Music Hath Charms, Not, C..... 500
5—23. The Estrangement, D.....1000
5—25. The Baby Spy, D., 2 parts.....2000
Hearst-Selig News Pictorial No. 25, N. 1000
5—26. The Clock Went Wrong, C..... 500
Simp Simpson and the Spirits, C.. 500
5—27. Dawn, D. 1000
5—28. Hearst-Selig News Pictorial No. 26, N. 1000
5—29. Second Childhood, C.....1000
5—30. The Girl Behind the Barrier, D...1000
6— 1. Adventures of Kathlyn No. 12, D.2000
6— 1. Hearst-Selig News Pictorial No 27, N. 1000
6— 2. The Sheep Runners, D.....1000
6— 3. The Rummage Sale, C.....1000
6— 4. Hearst-Selig News Pictorial No. 28, N. 1000
6— 5. Willie's Haircut, C..... 500
His First Ride, C..... 500
6— 6. Rose O' My Heart, D.....1000
6— 8. Judge Dunn's Decision, D.....2000
6— 9. Eugenics at Bar "U" Ranch, C....1000
6—10. The Doctor's Mistake, D.....1000
6—11. Hearst-Selig News Pictorial No. 30, N. 1000
6—12. Bombarded, C. 500
Doc Yak's Zoo, C..... 500
6—13. When the Night Call Came, D....1000

STERLING

6— 1. Kids, C. .....
6— 4. Snitz's Luck, C.....
6—11. When Smaltz Loves, C.....

THANHOUSER

5— 4. Twins and the Stepmother, C....1002
5— 4. A Circumstantial Nurse, D.....1002
5— 7. The Runaway Princess, C.....2204
5—11. The Elevator Man, C..... 860
5—11. The Success of Selfishness, D....1009
5—14. The Vacant Chair, D.....1005
5—14. Why Reginald Reformed, C..... 783
5—18. When the Cat Came Back, C..... 946
5—18. Mrs. Pinkhurst's Proxy, C..... 914
5—21. The Dancer, D.....1987
5—25. The Henpecked Hod Carrier, C.. 882
5—25. The Purse and the Girl, D.....1003
5—28. The Golden Cross, D.....1909
6— 2. From the Shadows, D.....2000
6— 7. The Scrub Lady, C.....

UNIVERSAL IKE

6— 2. Universal Ike Jr., C.....
6— 9. Universal Ike, Jr., is Kept from Being an Actor, C.....

VICTOR

5— 1. Who's Who, C.....
5— 4. As Fate Willed, D.....2000
5— 8. The Pawns of Destiny, D.....
5—11. The Toilers of the Sea, D.....
5—15. A Million in Pearls, D.....2000
5—18. The Call Back, D.....
5—22. A Disenchantment, D.....2000
5—25. The Sheep Herder, D.....2000
5—29. A Princess for a Day.....
6— 1. The Golden Ladder, D.....
6— 5. The Doctor's Testimony, D.....2000
6— 8. Uncle Sam in Mexico, E.....
6—12. Enmeshed by Fate, D.....2000

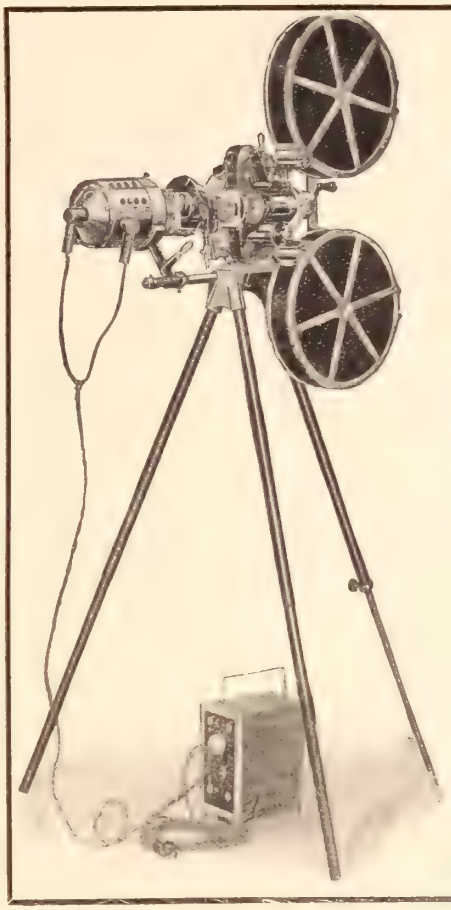
VITAGRAPH

5— 8. Mr. Bunny in Disguise, C.....1000
5— 9. The Antique Engagement Ring, D.2000
5—11. Miser Murray's Wedding Present, D. 1000
5—12. The Acid Test, D.....2000
5—13. Buddy's First Call, C.....1000
5—14. The Sea-Gull, D.....1000
5—15. Bunny Buys a Harem, C.....1000
5—16. The Countess Veschi's Jewels, D..2000
5—18. Dorothy Danebridge, C.....1000
5—19. Johanna, the Barbarian, D.....2000
5—20. The Adventures of the Rival Undertakers, C. 1000
5—21. Out in Happy Hollow, D.....1000
5—22. Bunny's Swell Affair, C.....1000
5—23. Etta of the Footlights, D.....2000
5—25. A Sentimental Burglar, D.....1000
5—26. Cutey's Wife, C.....2000
5—27. The Boys of the I. O. U., C....1000
5—28. Hunger Knows No Law, D.....1000
5—29. Mr. Bunnyhug Buys a Hat for His Bride, C. 1000
5—30. The Mystery of The Hidden House, D. 2000
D., 2 parts.....2000
6— 1. Miss Raffles, C.....1000
6— 2. The Last Will, D.....2000
6— 3. Wanted, a House, C.....1000
6— 4. A False Move, C.....1000
6— 5. The Maid from Sweden, C.....1000
6— 6. Too Many Husbands, C.....2000
6— 8. Eve's Daughter, D.....1000
6— 9. The Right of Way, D.....2000
6—10. The Widow of Red Rock, C.....1000
6—11. The Power to Forgive, D.....1000
6—12. The Accomplished Mrs. Thompson, C. 1000
6—13. Our Fairy Play, C.....2000

"ANIMATED SONGS"

Imperial Motion Picture Co., New York
Releases for May:

1. In the Heart of the City That Has No Heart.
2. Home, Sweet Home.
3. Silver Threads Among the Gold.
4. The Woman Thou Gavest Me.
5. My Melancholy Baby.
6. How Easy It Is To Remember The Things You Would Like To Forget.
7. Tonight's My Last Night Single.
8. Going Up Ahead.
9. Two Floral Wreaths.
10. Rebecca of Sunnybrook Farm.



The VICTOR ANIMATOGRAPH

The First Professional Portable Motion Picture Projector

Standard 1000 foot reels
Brilliant 10 foot image
Attaches to any light socket
Ready for work anywhere

Price Complete in Carrying Cases **$125**

All projector sales records broken—312 sold in three weeks!

Write now for the best selling proposition ever offered to exchanges and supply houses

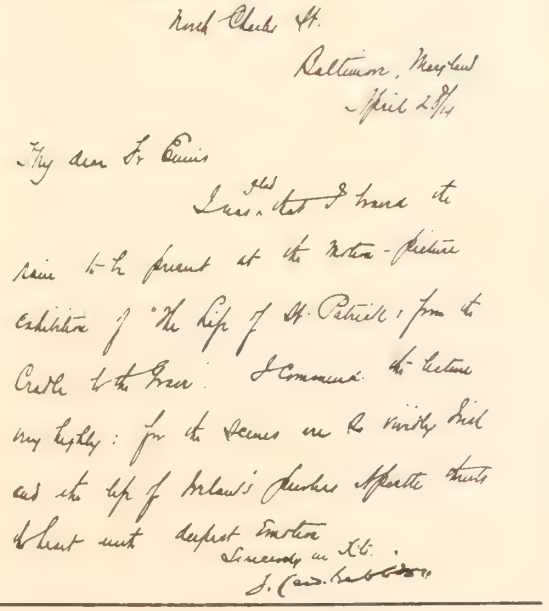
VICTOR ANIMATOGRAPH CO., Inc.

158 Victor Building
DAVENPORT, IOWA

NEW YORK—1472 Broadway CHICAGO—38 So. Dearborn St.

Enthusiastic Reception

What His Eminence
CARDINAL GIBBONS
Thinks of **LIFE of ST. PATRICK**



PHIL. P. BENEDICT, 1402 Broadway
New York City

OPPORTUNITY

To invest in Motion Picture Film Stocks.

I have a limited amount of the following stocks for sale. Some of which return from 10% to 24% at present market prices.

Ansco Film common
Biograph
Colonial Motion Picture Co.
General Film preferred
Inter-Continental Film
Kinemacolor common
Kinemacolor preferred
Mutual Film common
Mutual Film preferred
New York Motion Picture Corp.
Pathé Frères
Reliance
Thanhouser Film
Universal Film Manufacturing Co.
World Film common
World Film preferred

William J. Hoey

Dealer in Unlisted and Inactive Stocks and Bonds

115 Broadway *New York, N. Y.*



More Light and Better

With a direct-current arc in your machine, all the light is thrown forward. The light is steady. Focusing is easy. The result is better and clearer pictures.

If your electric service is only alternating current, a

Westinghouse-Cooper Hewitt Rectifier Outfit

will give you the direct current you need. It saves money in carbons and in current. A 30-ampere D.C. arc is sufficient for projecting 130 feet. Outfits also furnished for 40 and for 50 amperes. Entirely automatic.

Send for folder 4205. Dept. AG

Westinghouse Electric & Mfg Co.
East Pittsburgh, Pa.
Sales Offices in 45 American Cities.

LOCAL PICTURES

Your negative developed, printed and titled complete

5c per foot

delivered within **12** hours

We Set the Pace, Let Those That Can, Follow

Feature Work Our Specialty

Titles **6c** per foot

GUNBY BROS., Inc.
145 West 45th St., N. Y. City

JOHN W. MEATH
145 West 45th St., New York
FILMS BOUGHT AND SOLD
Features and Commercials
Any Amount
What Have You? Send List.

HEARD IN THE LOBBIES

Manager Gibson, of the Majestic, has the honor of installing the first automatic ticket selling machine in Elmira, N. Y.

The Family Theatre, Elmira, N. Y., has just closed owing to lack of patronage.

Mr. Walters, manager of the Amusu Theatre, Elmira, N. Y., which has been playing all of the General Film Company's exclusive features in addition to others, announces that the policy of the house from now on will be a straight four-reel show.

The price of admission will be reduced to five cents and only first-run pictures of the license service will be shown.

Benjamin W. Tint and Isaac Bernstein, both of Brooklyn, N. Y., have leased the Alhambra Theatre in Waterbury, Conn., from the owner, Benjamin Hausdorf. Mr. Tint was formerly manager of the Broadway Theatre here. They will run the theatre along metropolitan lines.

George F. Rabbott of Waterbury, Conn., has entered the moving picture game. Mr. Rabbott has purchased the Alcazar Theatre in Naugatuck, five miles from Waterbury.

Several new motion picture theatres have just opened in Baltimore. On Monday "The Good Time," Milton avenue, near Fayette street, began business under the management of The Good Time Amusement Company, controlled by the firm of Stump, Bowers & Gernhardt. It is running General Film Company service.

William Albert on Monday opened the Airdome at 3505-3507 Eastern avenue, Highlandtown, Md., a suburb of Baltimore.

"The Pimlico," on Park Heights avenue, a Baltimore suburban theatre, together with the Govans, also in the suburbs, are among the new picture theatres close to the city.

The Princess Theatre at Meridian, Miss., the handsomest moving picture showhouse in this section of the country, has been sold for the sum of $55,550 to J. V. Ulmer. The sale was made at public auction, the property having heretofore belonged to S. H. Floyd, Sr. The property was sold to satisfy claims aggregating $40,000. Fifteen thousand dollars cash was also added as a minimum. It did not bring quite as much as was expected. It is considered good property and is leased as a moving picture house for ten years.

The Powhattan Theatre and Airdome in Maplewood, Mo., has undergone extensive and expensive alterations preparatory to the summer season. The theatre has been overhauled from pit to dome, redecorated and two new machines have been installed by the Lears Theatre Supply Company of St. Louis.

The long run of the photodrama, "Creation," which has been given to the public free at the Victoria Theatre, St. Louis, by the International Bible Students Society, has closed. The fourteenth and last program was given Sunday, May 3.

The Best Theatre at Cherokee and Jefferson avenues, St. Louis, is running the Lucille Love series.

Mary Pickford, King Baggot and Alice Joyce are holding down the three top rungs of the St. Louis *Times'* favorite player contest this week.

The Hamilton Skydome, 5900 Easton avenue, St. Louis, is open for the summer season with a program of vaudeville and photoplays.

Building Commissioner McKelvey announces that he will not grant licenses to any theatre in St. Louis unless the buildings are altered to comply with the building regulation of such structures.

Manager Davidson has closed the Lyric theatre, Binghamton, N. Y., and no announcement is forthcoming as to the future of the house. It is rumored, however, that Mr. Davidson has not retired from the picture game and that Binghamtonians have a surprise in store for them shortly.

A. W. Newman's beautiful new Family Theatre in Binghamton, N. Y., is fast nearing completion. Announcement of the opening, of new ideas involved in construction, will appear shortly.

The Symphony and the Star theatres controlled by Messrs. Kohn and Kornblite now control the General Film program in Binghamton, N. Y.

Both houses have eliminated the ten cent admission on week days, but charge ten cents on Sunday when they offer a special program.

Manager Van Wagoner of the New Arcadia Theatre, Syracuse, N. Y., is working on a novel weekly program which he intends distributing throughout the neighborhood during the first part of every week and possibly on the Saturday preceeding.

An enterprising printing establishment is soliciting ads for the program with the result that the house-organ will cost the theatre practically nothing.

Manager Bert Gibbons of the Rex theatre, Syracuse, N. Y., booked "Samson" for an entire week at his theatre, and prevailing prices were 15c and 25c.

The Bijou Theatre on Gifford street, Syracuse, N. Y., has closed and the place has been remodeled for mercantile purposes.

The Pretty Westcott Street Playhouse in Syracuse has also hung out the closed sign with no announcement of the future.

Robert Simpson, a college man, is erecting a 600-seat house across the road from his restaurant on University Hill, and expects to open about the same time as the New Regent down the street.

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEELEY'S PHOTO SUPPLY HOUSE
514-516 Erie Ave. M. P. Dept. RENOVO, PA.

NIAGARA SLIDES

are just what you need. Sample for 10c. and this advertisement. NIAGARA SLIDE COMPANY, Lockport, N. Y.

John Smith of Oshkosh

Tom Saunders of El Paso—Frank Hunt of Portland—James Martin of Bangor—Frank Collins of London—Dick Whipple of New York—and hundreds of other exhibitors are telling, in The News, about what they are doing to get business, how they reduce operating expenses, why they believe in higher rentals. The new ideas in the film business are found in The News.

And fifty-two issues cost Two Dollars.

MACHINES—STEREOPTICONS—COMPENSARCS—LENSES—SCREENS—SPOTLIGHTS—MOTORS—FANS—GAS OUTFITS—SCENERY—TICKET MACHINES—LOBBY DISPLAYS

LET US HAND YOU SOMETHING

A hint from you will bring our A-Z List

IT CONTAINS SOMETHING YOU WANT—EVERYTHING THAT ANYBODY WANTS—IN THE LINE OF PROJECTION GOODS AND EXHIBITORS' SUPPLIES

When you buy "FULCO" goods you get dependable goods at fair prices plus—"FULCO" SERVICE.

"FULCO" SERVICE means prompt deliveries. It means assistance and advice in technical matters—optical and electrical. It means painstaking care on our part to serve you in a way that pleases.

"FULCO" SERVICE is the active principle in our commercial formula that developed SUCCESS for the house of FULTON.

Whether you run a one-night show in a foothill village or a million dollar Broadway palace, your business, large or small, is appreciated and is handled in the non-discriminating "FULCO" SERVICE WAY.

"CONTRACTED SATISFACTION IS THE FULTON PLAN OF ACTION"

E. E. FULTON CO., W. Lake St., Chicago

ATLANTIS

The Film Sensation of Two Continents

STUPENDOUS AND COSTLY FILM ADAPTATION OF

GERHART HAUPTMANN'S

WORLD FAMOUS NOVEL, IN SIX STIRRING PARTS

Produced on an Unusual Scale of Magnitude. Picturing Human Emotion and Peril at Sea.

THE SINKING OF A GIANT LINER IN MID-OCEAN.
THE MOST TALKED OF ACHIEVEMENT IN FILMDOM.

OVER **500** PEOPLE IN THE CAST.

STIRRING ACTION IN MANY CLIMES.



GERHART HAUPTMANN

THE DISTINGUISHED AUTHOR, AS WELL AS PRESS CRITICS PRONOUNCE THIS PHOTO PLAY A REVELATION.

THE LAST WORD IN REALISM.

A MIRACLE OF CINEMATOGRAPHY.

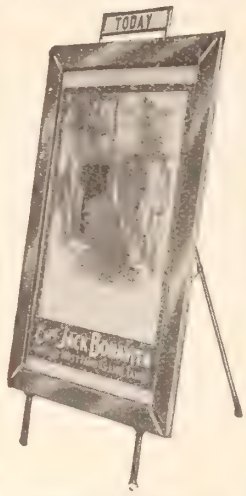
Spectacular and Elaborate Lithographs in various styles are available in One, Three, Six and Nine Sheet Sizes.

STATE RIGHT BUYERS AND EXCHANGE MEN who are on the lookout for Big Features should write or wire for our proposition.—Think quickly—Act at once.

——— ***Fully protected under the Civil and Criminal Copyright Laws*** ———

GREAT NORTHERN FILM CO., 110 W. 40th St., N. Y.

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.
717 Sycamore St.
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.

Kinematograph Weekly

$5.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 *cents*

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS
250A KingstonAve., Brooklyn, N. Y.

FURNITURE & FURNISHINGS
On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS
103-105 West 37th St.
Phone: Greeley 6255.

Lantern Slide Mat Co.

Manufacturers of

Lantern Slide Mats and Reel Bands

Prompt	Prices	Best
Service	Right	Goods

627 Greenwich Street, New York
General Electric Company Building

Telephone: Spring 8558

INCORPORATIONS

Among the recent incorporations are the following:

G. AND G. FEATURE FILM CO.—$2,500; moving picture films, amusement business. M. N. Gollos, G. N. Gollos, H. M. Gollos.

CONSUMERS FEATURE FILM SERVICE, Chicago.—Capital, $2,500. Incorporators: Reuben Levine, B. Wilson More and Thomas Lindskog.

At Augusta, Me.:

BOSTON FEATURE FILM MANUFACTURING CO.—For the purpose of manufacturing, buying, selling and leasing moving picture films, with $150,000 capital stock, of which everything is paid in. Officers: President and treasurer, E. M. Leavitt, of Winthrop. Certificate filed May 6, 1914.

At Trenton, N. J.:

ENGLEWOOD MOTION PICTURE CO., Englewood.—Moving pictures; $5,000; H. G. Fink, Englewood, H. A. Lapaugh, New York; L. D. Pfender, Cranford.

At Indianapolis, Ind.:

FOUNTAIN THEATRE CO., Terre Haute.—$5,000; shows. F. J. Rembusch, Shelbyville, Ind.; W. R. Beck, G. Rembusch.

RIGHT OFF THE REEL

"The Dream Ship," by Eugene Fields, is being produced by the American Film Manufacturing Company, direction of Harry Pollard.

"Bess, the Detectress," a series of comedies featuring Bess Meredyth, is on its way and Bess is kept busy changing from one disguise to another.

Myrtle Stedman, of Bosworth, Incorporated, who has been taking the leads in the Jack London pictures, is one of the several actresses on the operatic stage before going into pictures.

The Vitagraph Company has arranged with Goldberg, the cartoonist of the New York Evening Mail, to furnish a series of comedies.

Harry Pollard has purchased a new bungalow at Santa Barbara and to match this his auto is getting a new coat of enamel.

A rumor that Louis Dittmaro, chief owner of the Majestic Theatre of Louisville, Ky., the largest and most profitable motion picture enterprise in this part of the country, is planning to open a new house in New Albany, Ind., just across the river, has not yet been confirmed.

The Dixie Theatre, Russellville, Ky., will soon open with a seating capacity of 300. Six reels will be shown daily. The General program will be used.

The Powell Lumber Company, Lewisburg, Ky., has started a moving picture theatre. It is operating three nights a week. Universal service is being used.

A theatre for colored patrons only is to be opened at Bardstown, Ky., by the Rev. A. Madison. He has purchased a used Motiograph machine. Another house for negroes is to be conducted by R. E. Smith, Paris, Ky.

The Preston Amusement Company, Louisville, is about ready to start its airdome for the season. Manager Groves has a 6-A Powers machine installed. The weather seems to have settled down, and the airdomes have a good opportunity to show to advantage.

Carpenter & Johnson, Louisville, Ky., camera men, have ordered a new Motiograph machine and portable fireproof booth. They will handle news features and make a specialty of work for commercial organizations.

Harry Ellis, Eminence, Ky., has arranged to conduct a picture show in the opera house.

When it was noised abroad in this city, recently, that the play "Quincy Adams Sawyer" was to be enacted for the "movies" at Sound Beach, Conn., a short distance from New Haven, about five thousand school children journeyed thither from New Haven, Bridgeport and other neighboring cities to witness the "fun." A squad of policemen was required to prevent the enthusiastic youngsters from crowding "into the picture." The film was exhibited at the "Bijou" Theatre in New Haven not long afterward, and attracted record-breaking crowds.

CALEHUFF SUPPLY CO.
INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

Mercury Arc Rectifier	Brass and Wood Frames
Flame Arc Lamps	Ticket Choppers
Automatic Ticket Registers	Asbestos State Booths
Exit Signs	Ft. Wayne Compensarcs
Slide Ink	Fire Extinguishers
Carrying Cases	Fire Boxes
Tickets	Carbons
Condensers	Cement
Pianos	Trap Drum Effects
Chairs	
Wagner Converters	
Spot Lights	

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

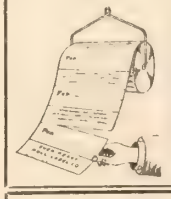
LE COURRIER
Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50



LABELS IN ROLL FORM

Yellow and Red CAUTION and Address Labels.
Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.

Ever-Ready Roll Label Co.
203-7 W. 40th St., New York City

LANG'S FILM REELS
THE BEST MADE
14 in. $1.50 10 in. $1.00
CATALOGUE
LANG MFG. WORKS, Olean, N. Y.

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

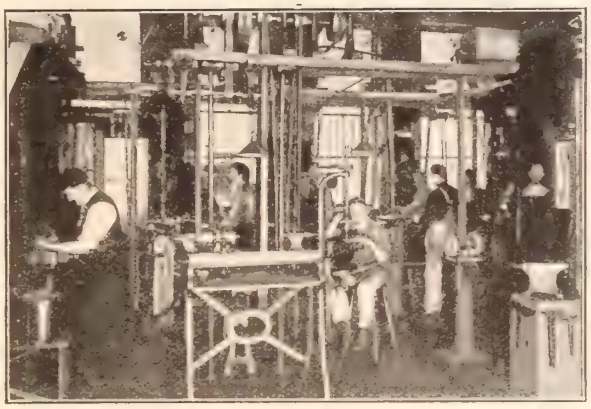
PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

WE EQUIP MOTION PICTURE THEATRES COMPLETELY



Manufacturing Projection Supply House

That's Why We Have

REASONABLE PRICES

Quick Repairs of M. P. Machines and Cameras of All Makes

Edison, Powers, Simplex, Motiograph and Edengraph Machines and Genuine Parts

HENRY MESTRUM, Succ. to **C. B. Kleine**

Established since 1865

385 6th Ave., New York Between W. 23rd and 24th Streets

Ventilation Cooling Heating



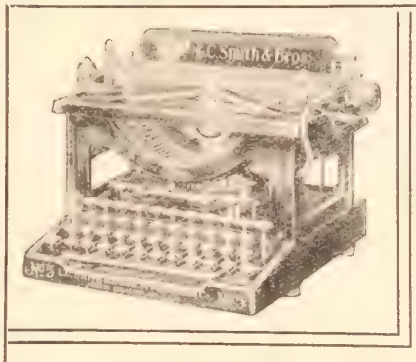
"TYPHOON BLOW-IN SYSTEM" has revolutionized the ventilating problem. You get in front of a desk fan to keep cool, not in back. Apply this common sense and blow the air in.

Don't waste money experimenting with exhaust fans.

The TYPHOON MULTIBLADE BLOWER will force air right through ordinary exhaust fans. Reversed, the air can be exhausted as well.

Our Catalogue N tells how to keep cool in summer and warm in winter.

TYPHOON FAN CO. NEW YORK CITY 1544 BROADWAY



Write Your Slides on an L.C. Smith & Bros. Typewriter

DO YOU KNOW that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card and it looks far better than the scrawling and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.

Home Office and Factory, Syracuse, N. Y.

New York City Office, 311 Broadway. Branches in all principal cities.

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Give Your Operator Confidence

Increase your profits, and assure your audience clear, brilliant pictures by equipping your machine with

Bausch and Lomb Projection Lenses

No other equipment so perfectly portrays every minute detail.

Bausch & Lomb objectives and condensers put an end to your projection troubles, and help to give your house an enviable reputation.

Regularly supplied with Edison and Nicholas Power Machines, and procurable through any film exchange.

Our free booklet contains much of interest to owners and operators. It will be of value to you.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

LUBIN

Five Releases Each Week

"THE PIE EATERS"—Split Reel Comedy ..... **Tuesday, June 9th**
A merry fight among the police force of Hotelyville over a pie eating contest.

"HE WORE A WIG"—Split Reel Comedy ..... **Tuesday, June 9th**
A gallant Major loses his wig and Auntie gets it, also a kiss and the Major thrown in.

"THE CHANGELING"—2 Reel Drama ..... **Wednesday, June 10th**
Very dramatic story in which a doctor changes two babies at birth only to reap the terrible consequence of his crime.

"THE LURE OF THE PIT"—2 Reel Drama ..... **Thursday, June 11th**
Melodramatic story of the wheat pit and its terrible gambling operations.

"CLAIM NO. 3"—Drama ..... **Friday, June 12th**
A melodrama of the West with a physiological and tragic denouement.

"HE CHANGES HIS MIND"—Split Reel Comedy ..... **Saturday, June 13th**
Very funny farce on the flirtations of the pretty servants and policemen.

"A BARGAIN AUTOMOBILE"—Split Reel Comedy ..... **Saturday, June 13th**
Comedy crook story. Two yeggmen secure an automobile, intending to steal the town, but the machine is a failure.

A Comedy every Tuesday, and Saturday	A Drama every Friday	A Two Reel Feature every Wednesday and Saturday

Special Two Reel Features

"THE STRUGGLE EVERLASTING"	Wednesday, June 17th
"THE HOUSE OF DARKNESS"	Thursday, June 18th
"THE GREATER TREASURE"	Wednesday, June 24th
"THE CANDIDATE FOR MAYOR"	Thursday, June 25th

IMPROVED LUBIN POSTERS

By Our Own Staff of Artists. One and Three Sheets with Single and Split Reels. One, Three and Six Sheets with all Multiple Reels.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. **CHICAGO OFFICE: 154 West Lake Street**

"Flying A" Feature Films

See Americans First

"JIM"

IN TWO PARTS

A Poetic Gem Visualized—Featuring *Ed Coxen* and *Winifred Greenwood.* Under the direction of Thomas Ricketts

ONE, THREE AND SIX SHEET LITHOS, PHOTOS, SLIDES AND HERALDS

RELEASE MONDAY, JUNE 15th, 1914

"THE DREAM SHIP"

The Most Superb Novelty Production of the Season—Featuring *Margarita Fischer* and *Harry Pollard*

GET AN EARLY BOOKING

RELEASE TUESDAY, JUNE 16th, 1914

"THE UNMASKING"

Society Drama of the highest order—*Wm. Garwood* and *Vivian Rich* under direction of Sydney Ayres

RELEASE WEDNESDAY, JUNE 17th, 1914

AMERICAN FILM MANUFACTURING CO.

CHICAGO

They Come No Bigger

There is a vast distinction between features, but

Should a Woman Tell?

has been conceded one of the most active, interesting and biggest of features that has been place on the American market.

It has been entertaining the public that travels Broadway for many months.

We, the G & G FEATURE FILM CO., Inc., are offering the exhibitors of Illinois and Wisconsin the opportunity to give their patrons the treat of the season. And on week stands we are making a special low price.

Our lobby display is positively the biggest and best thing that has ever been put over. It is distinctive because it is so tremendous in every way. There are 2 styles of 1's, 2 styles of 3's, 9's, 16's and photos, etc.

This is one of the films you can not afford to pass up. You will have every Woman that visits your theatre Telling about it.

G. & G. FEATURE FILM CO., Inc.

37 S. Wabash Ave., *Room 500c* *Telephone, Rand 5191* Chicago, Ill.

Welcome

Visiting Motion Picture Friends

To those interested in knowing how Film is prepared for the market, a cordial invitation is extended to visit our Laboratories which are equipped with the most modern appliances devoted exclusively to the product of Independent Producers.

Evans Film Mfg. Co., Inc.

416-24 West 216th Street
at Broadway
NEW YORK

PHONES
7652--7970 Audubon

Always Open

Novelty Slide Buys Out Wheeler

Latter Retires After Twelve Years—Entire Equipment Taken Over, Including Ten Thousand Valuable Negatives.

ONE of the interesting events of the week is the purchase of the Hudson Transparency Corporation by the Novelty Slide Company of this city, and retirement from the slide business of Mr. DeWitt C. Wheeler, who for the past twelve years has been producing high class song slides.

The entire business, including Mr. Wheeler's famous darkroom equipment, cameras and lenses, and over ten thousand valuable negatives has been taken over by the Novelty Slide Company, of 67 West Twenty-third street, New York, who will conduct the business from now on. The same high quality work which has made the Wheeler name famous will be maintained.

Joseph F. Coufal, general manager of the Novelty Slide Company, said: "For the past year, the Novelty Slide Company has been doing a remarkable business; in fact, I may say we have been doing the largest slide business in the country. An opportunity was offered us by Mr. Wheeler to take over his long established business and I felt that the addition of this excellent equipment and the exceptional value of Mr. Wheeler's negatives would place the Novelty Slide Company in a position to execute orders for song and lecture slides, as well as for the regular commercial slides that we have been producing. This gives us the best photographic installation and largest capacity of any slide company in the world."

BIG WILKES-BARRE THEATRE SOLD

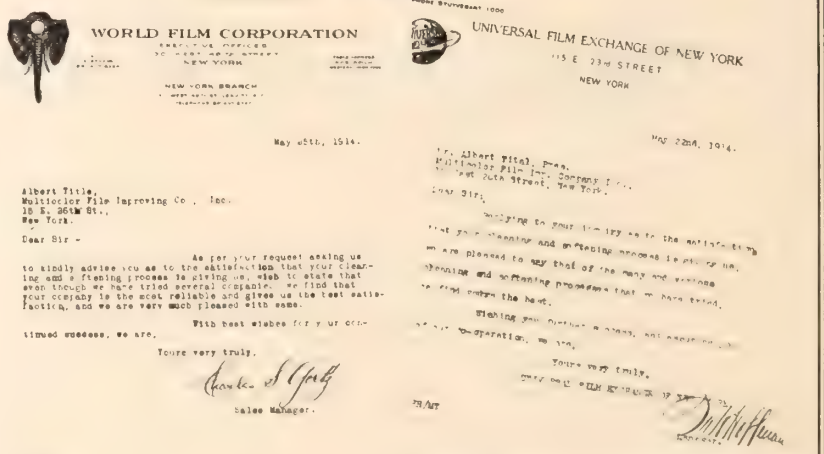
Special to THE MOTION PICTURE NEWS

Wilkes-Barre, Pa., June 4.

One of the largest motion picture houses in this section of Pennsylvania was sold when the Alhambra Theatre, on the public square, this city, changed hands. It was sold by the Posten Brothers to Charles Bartholomew, who is new to the business, having acted for several years as head clerk at the Redington Hotel. The new owner immediately made extensive changes, and reports that business has taken a decided jump.

J. C. Rohn, who managed the Alhambra for the Postens, has been transferred as manager for the same firm at the Sun Theatre. Clayton Heebner, who was in charge of the Sun, resigned and sold his interest in the house. He will enter the motion picture field in the Middle West.

"New Films MULTICOLOR For Old"



—many more commendations on file.

When such experts as these are so outspoken and frank as this what more can we say than "Let us show *you*."

Literature on request

MULTICOLOR FILM IMPROVING CO., 15 E. 26th St., New York City

WHEN AT THE CONVENTION

ASK FOR BOOTH 338

WHO? ——YOU!

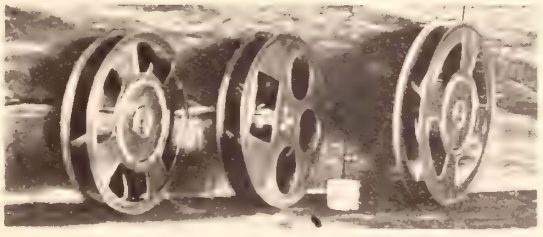
A SURPRISE WILL BE READY FOR YOU—— YOU WILL WANT IT——NO CHARGE——

COSMOS FEATURE FILM CORP.

126-130 West 46th St., New York

PATENT ALL METAL FILM REEL

Patent All Metal Slide Carrier



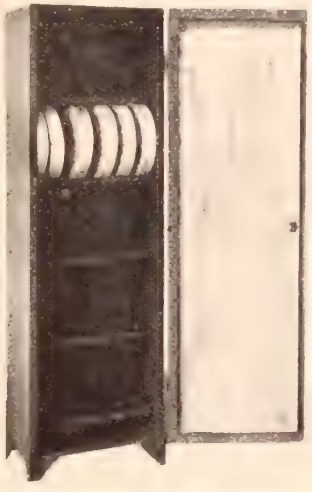
Lamp Houses
Magazine Boxes
Switch Covers
for the Machine Manufacturer

We also manufacture high grade reels with wooden hubs, the hub being reinforced with a metal bushing, and patented clip gives longer service and is far superior to any other.



Made for safety in the Theatre, Church or Lecture Room, where the Motion Picture Machine is used and where it is necessary to take the booth apart or set it up quickly, and when it must be stored away compact in a small space.

It is impossible for Fire to Escape from this Booth





Portable, Asbestos and Sheet Metal Motion Picture Booths

MANUFACTURERS OF

Film Reels, Film Cans, Film Cabinets

Metal Re-Winding Tables, Racks and Shelves for the exchange

SHARLOW BROTHERS COMPANY

440-442 West Forty-second Street NEW YORK CITY 439-441 West Forty-first Street

FILM TITLES

PRINTING AND DEVELOPING

GIVE US A TRIAL
PRICES RIGHT

ALL WORK GUARANTEED
PROMPT SERVICE

If you have any event that you want photographed we can furnish an expert camera man

STANDARD MOTION PICTURE CO.
5 S. WABASH AVE. Telephone, Randolph 839 CHICAGO

Slides of the Great Steamship Disaster
The Sinking of the Steamship Empress of Ireland

Nine (9) Sensational Slides Ready for Delivery

The Pictorial News Slide Service has ready for delivery nine (9) stereopticon fireproof film slides of the most striking scenes in the great steamship disaster.

These slides are made of a new photo process on fireproof films, mounted on mats, and ready to throw on the screen. Mailed first-class letter postage.

$1.00 for the Complete Set of Nine (9)

The Pictorial News Slide Service furnishes thirty-six (36) slides a week to the moving picture theatres; six (6) mailed every day for $2.50 a week.

Write in for further information

Pictorial News Slide Service
422 South Dearborn Street, CHICAGO, ILL.



Price complete, packed in a strong wooden cabinet $22.75 with 500 foot reel box, or $25.00 with 1,000 foot box.

Profitable Territories Now Being Granted

to live men able to see a big opportunity and financially able to lay in a small stock of these inexpensive, serviceable, easily operated and rapid selling machines. For such firms we have a liberal proposition to make, granting exclusive sales agencies which mean big profits for you. Every family is a possible purchaser of

Bing's Home Entertainer

THIS fascinating, absolutely safe motion picture machine, practical in every respect, is manufactured at our factories in Germany, is sold on import, and to dealers only. While useful for lectures and sales demonstrations it is primarily designed for home use. Simple and self-contained; takes standard sized films; equipped with fire-proof film boxes of 500 and 1,000 feet capacity.

Bing's Home Entertainer gives very large white pictures at a short distance; has strong, silent mechanism and large lamp house. Each machine has a baby arc lamp of 800 candle power, taking about 6 amperes. The rheostat supplied is suitable for 110, 150 or 220 volts.

Don't delay—write us for territories open NOW

BING BROTHERS, Manufacturers. **JOHN BING, Sole Representative, 381 Fourth Avenue, New York**

RIGHT OFF THE REEL

Rollin S. Sturgeon, director of the Vitagraph's Western Company at Santa Monica, Cal., has returned to the coast after a month's vacation.

Under the direction of manager Julius Stern, the Imp studio, New York, is soon to be enlarged. With this enlargement, according to Mr. Stern, will go decided improvements in the way of new lighting systems, more and enlarged dressing-room, a new stage with improvements made to the old ones, a quantity of fresh scenery and new executive offices. Mr. Stern states that the enlargements and improvements will be made with an eye of facilitating the production of photoplays rather than increasing the present Imp output.

The happy family at the Edison studio is reunited. The forces that have been performing in Edison films for the past seven months at Jacksonville, Fla., under the direction of C. Jay Williams and Richard Ridgely are now back in harness at the Bronx studio.

"The Skull," a sensational two-reel melodrama, has been completed at the Imp studio, New York, under the direction of Frank Crane. Alexander Gaden, Dorothy Phillips, Ruth Donnelly and William Welsh play the important roles.

The members of a family in Washington, D. C., have been so greatly impressed with Sallie Crute's performance in an Edison film "The Powers of the Air" that they have sent her a 1000 mile book on the B. & O. and promised a grand celebration when she pays them a visit at the Capitol City.

The Loftus Features of Los Angeles will manufacture two features per month of four reels or more in length. Constance Crawley and Arthur Maude will star in one series, while modern pictures manufactured on the burning questions of the hour will be utilized for the second output. A large investment has been made in studio and equipment. Joseph Shipman has quite an interest in the company, acting in capacity of general manager.

A Hawaiian centipede, eight inches in length, put William Clifford, leading man of the Universal "101 Bison" company, on the sick list for eight days. The centipede attached itself to Clifford's leg while he was enacting a scene in "Blind Wife in the South Seas," near Honolulu. Rather than spoil the scene, Clifford withstood the insect's stings until the camera had stopped.

Neva Gerber has been engaged by the Messrs. Horkheimer to play leads opposite Edwin August, in the productions of the Balboa Feature Films.

On the completion of the one reeler, "An Old Rag Doll," Herbert Brenon will commence a two-reel melodrama, "When the World Was Silent." It is from the pen of Harvey Gates.

Francis Ford is working on Number 11 of the "Lucille Love" series. The Mexican Rebellion gets into the present two-reeler.

A three reel production entitled "The Cruise of the Hell Ship" will shortly be released by the Balboa Feature Films through their American and English agencies.

Harold Lockwood is taking the part of Tillford Wheeler in "The County Chairman" at the Eastern studio of the Famous Players. Macklyn Arbuckle is the star and Allan Dwan is producing. Russell Bassett is the county storekeeper and Willis Sweatmann has his original part.

Work on razing the present buildings and constructing the new theatre began the first of June. The house will carry an elaborate front and will seat 300 people.

Manager M. Schwartzmeier, of the Owl Theatre, on Sycamore street at the corner of Jefferson, Buffalo, N. Y., is one of the city's "live-wire" managers. A line is seen in front of this theatre every evening. The Owl is located in Buffalo's great East side business district.

The Star Theatre, at State and Broad streets, Trenton, N. J., one of the larger of the second-class motion picture houses of the city, feeling the necessity of competing with the larger houses of amusement, has added four and five reel feature pictures.

Motion pictures are now being shown in a large open-air pavilion at the White City Park, Trenton, N. J., a large pleasure resort just outside the city limits. Three-reel features are being specialized.

Six-reel senations are now being shown at the Royal Theatre, South Broad street, Trenton, N. J., the Park, Pennington avenue near Warren, the Bijou, South Clinton and Chestnut avenues and at the Majestic, South Broad street. Lubin films are being used.

REBUILT MACHINES AS GOOD AS NEW

ALL MACHINES ENTIRELY REBUILT AND ONLY GENUINE PARTS USED.

Powers No. 6	$140.00
Motiograph 1913	150.00
Powers No. 5	75.00
Edison Exhibition	75.00
1912 Dissolving Motiograph	165.00

Many others. Write for complete list. All the machines are complete with the electrical attachments. A-1 condition guaranteed.

We carry complete line of new machines and supplies. Will take back your old machine in part payment of new one.

TIME OR CASH

Send for catalog today.

Amusement Supply Company

160E No. Fifth Avenue **Chicago**

New York, May 26, 1914.

TO THE TRADE:—

The dispute between the Lewis Pennant Features and Messrs. Klaw & Erlanger with reference to the right to the use of the title WOMAN AGAINST WOMAN in connection with the Lewis Pennant Features photoplay known as WOMAN AGAINST WOMAN or RESCUED IN THE CLOUDS has been mutually settled to the satisfaction of both contending parties.

It is agreed that the Lewis Pennant Feature be known under its present companion title of RESCUED IN THE CLOUDS so as not to confuse it with that of the Klaw & Erlanger release known as WOMAN AGAINST WOMAN.

The Lewis Pennant release as originally produced, together with the paper as originally lithographed, with the exceptions above noted, will continue to be used. Both Klaw & Erlanger and the Lewis Pennant Features are extremely pleased with the mutual satisfactory settlement of these differences.

TRUE TO QUALITY
NOVELTY SLIDES
SPACE 32
NEW YORK EXPOSITION.
NOVELTY SLIDE CO.
67 W. 23rd ST.
NEW YORK

The Centaur Film Co.

The Oldest Independent Film Manufacturers have the **Largest Commercial Plant** in America. The most up-to-date equipment and an organization second to none.

Printing and Developing in any Quantity
Guarantee Quality—Prices Interesting

THE CENTAUR FILM CO.

Factory and Studio BAYONNE, N. J.
Offices 1600 Broadway, N. Y.

Big Increase in Motiograph Sales

in spite of the complaint of others that business is dull.

THERE'S A REASON. It is ROCK STEADY, FLICKERLESS PICTURES combined with the MOST EXCELLENT WEARING QUALITIES, a combination to be FOUND IN NO OTHER MACHINE.

There are NO die cast soft metal gears in the MOTIOGRAPH. We use solid steel gears, hardened and ground star and cam, and the best arc lamp and lamphouse that money can buy.
Send for particulars and a list of high class satisfied MOTIOGRAPH USERS and BOOSTERS.

THE ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph Street, Chicago, Ill.



"American" Motion Picture Cameras

AT THE FRONT

Our famous **Improved No. 2 Camera** on the firing line at "Vera Cruz." "AMERICAN" products are always with the Advance Guard. The world's most important motion pictures are taken with "AMERICAN" CAMERAS.

Agents for AGFA and GEVAERT Raw Motion Picture Film

Send for Catalogue C.

AMERICAN CINEMATOGRAPH COMPANY

617-631 W. Jackson Blvd. Chicago, Ill.

The Flooding And Opening

OF THE

PANAMA CANAL

IN FOUR PARTS

A great feature of the Transcontinental waterway, covering all the most important recent events and incidents that transpired on the Isthmus.

Every scene in this subject is full of action and interest and of *great historical* value. The only feature of the Flooding and Opening of the Canal. Entirely different from any other canal picture ever produced.

A Canal Picture that is Really a Feature

STATE RIGHTS NOW SELLING

Hagy's Features

239 W. Fifty-Second St.

New York City

MOVIE "L." MFG. CO.

Producing, Developing and Camera Work

Film Developed and Printed 5c per ft.

Renovating, $1.00 per 1,000 ft.

FACTORY:
111 N. CICERO AV.

OFFICE:
406 SCHILLER BLDG.
CHICAGO, ILL.

ACME COMMERCIAL FILM CO.

Prices to The Trade
POSITIVE PRINTS .04½ Per Ft.
(In Quantities over 5000 feet)
Above price includes printing, developing, tinting toning and Raw Positive Stock.
Negative Film Developed .01 Per Ft.
Film Titles .08 " "
(Our Special *Title Apparatus* will match any perforation.) All work guaranteed
General Offices
56 East Randolph St. Chicago
Phone Randolph 652

LEA BEL CO.

Features Extraordinary for Illinois

THE MONEY GOD

IN FIVE ACTS

Superlative Sensationalism

Room 912, Schiller Bldg. CHICAGO

One Exhibitor Nearly Starved

before he could make his theatre pay. Today he is one of the most successful theatre owners in the Central West.

His experiences, and those of many others, who had to fight every inch of their way to success, form an interesting and ***personally*** helpful feature of every issue of The Motion Picture News—"The Fastest Growing Picture Journal."

The surest way to get each issue of this publication is to become a subscriber. The rate is exceptionally low—Two dollars a year. Just attach this advertisement to a bill, check, or money order for that amount, and mail it to

The Sales Division

***The* MOTION PICTURE NEWS**

220 West Forty-Second Street, New York City

Why Worry!

BULL DOG CEMENT

HOLDS ALL FILM

At your exchange

ONE DROP OIL CO.

2222 West Monroe Street, Chicago

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

CAMERAS FOR SALE.

DARLING CAMERA.—75mm Zeiss-Tessar lens. Tilting head and panoram tripod. Four 350 foot magazines, $250. Junior professional camera, 50mm Zeiss-Tessar lens. Two 200 foot magazines. Tilting head and panoram tripod. Complete $150. Schneider perforator. First-class condition, $150. GUNBY BROS., INC., 145 West 45th St., New York City.

1914 GRAVES' MOVING PICTURE THEATRE DIRECTORY

containing over 14,000 Moving Picture Theaters and Film Exchanges alphabetically arranged by state and town $5.00 prepaid. R. A. GRAVES, 1000 N. Grand Ave., St. Louis, Mo.



PAN-AMERICAN FILM MFG. CO.

High Grade Feature Films booked in all parts of the country.

Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578

RENTERS OF REAL FEATURES

European Feature Film Corp.

J. H. STEINMAN, Mgr.

220 West 42nd Street New York City

THE CORCORAN RACK IS THE BEST EVER

Get No. 6 Price List

A. J. CORCORAN, INC.

9½ John Street New York

STERLING Motion Picture CAMERA

Price No. 2.....$350
Including Instruction.

This is a practical Professional Camera fitted with Zeiss Tessar Lens, patent adjustable dissolving shutter and aperture plate operated from outside of camera case, equipped with 4-500 ft. magazine.

STERLING CAMERA & FILM CO.
145 W. 45th St., New York City, N. Y.
Bryant 8064

ATSCO, Inc.

Go Straight to the Booth at the Exposition and get $5.00 FREE

It is said that GOLD COINS cannot be sold at a discount. ATSCO will GIVE each exhibitor a $5.00 credit on his first order. Fill in the coupon below and ask us.

Remember: Nothing but the best will keep the ticket sellers busy. You can't have the best unless you show a

Radium Gold Fibre Screen

Why? ***Because*** the Radium Gold Fibre Screen (guaranteed for 5 years) gives the most perfect picture in the world, due to the blending of the lights harmoniously.

Instead of the light from a moving picture machine being white—as is commonly supposed—by the time it reaches the projection surface it is *golden.* A white screen gives a glare. The Radium Gold Fibre Screen blends a golden screen with a golden light. ***Results:*** No glare; no flicker; front seats filled; satisfied customers; *saving to you in current from one-third to one-half.*

ATSCO Supplies Save You Money

Why? ***Because*** we install only the highest grade of supplies—selected at the factory by experts who are the best actual operators in the business.

Because—the installation by these experts guarantees you full value from the equipment.

General Electric Co. has appointed ATSCO, Inc., as the distributors of their fans. Get our revised price list.

How you may obtain this $5.00 Credit Coin Free

At the ATSCO Booth at the Convention at the Grand Central Palace, New York City, June 8 to 13, we will give away free to exhibitors who fill out this coupon a handsome $5.00 credit coin, which entitles the holder to $5.00 worth of ATSCO supplies applied to his first order.

Be sure to fill out the coupon so as to secure this advantage for yourself.

ATSCO, Inc.
218 West 42d Street
N. Y. City

Name.....

Address.....

City.....

Location of Theatre.....

ATSCO, Inc., 218 W. 42d St., New York City

OTHER OFFICES

Hartley Building, Pittsburgh — Nulsen Building, St. Louis — 3 Tremont Row, Boston

Factories: St. Louis and East Orange, N. J.

FEATURES FOR WEEK OF JUNE 15TH



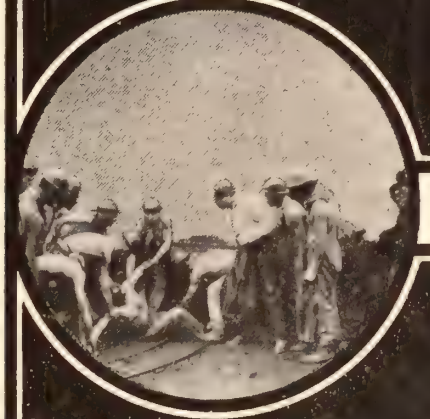
"THE BAITED TRAP"
MONDAY JUNE 15TH
IMP-2 REELS



"LUCILLE LOVE"
(THE GIRL OF MYSTERY)
TUESDAY JUNE 16TH
GOLD SEAL-2 REELS
-PART 10-

FROM MONDAY TO SUNDAY
EVERY DAY A FEATURE DAY
FOR THE UNIVERSAL
EXHIBITOR
EVERY DAY A
BIG DAY
WITH

MOVING
UNIVERSAL
PICTURES



"THE MASK OF AFFLICTION"
WEDNESDAY JUNE 17TH
ECLAIR-2 REELS



"THE LAW UNTO HIMSELF"
THURSDAY JUNE 18TH
REX-2 REELS

USE
THE BRAINS
GOD GAVE YOU

VICTOR-2 REELS
FRIDAY JUNE 19TH
"A SINGULAR CYNIC"

BISON-3 REELS
SATURDAY JUNE 20TH
"THE FORBIDDEN ROOM"





UNIVERSAL FILM
MANUFACTURING CO.
CARL LAEMMLE-PRES.
1600 BROADWAY - NEW YORK

RAMO FEATURES

GREETINGS

EXHIBITORS



Coming! *Coming!*

THE CONQUERORS

IN FIVE REELS

RAMO FILMS, Inc.

C. LANG COBB, Jr., Manager Sales and Publicity

Columbia Theatre Building New York, N. Y.

JUNE 20, 1914 PRICE, 10 CENTS

The Motion Picture News

LAUNCH National Board of Trade CAMPAIGN

The fastest moving picture journal

VOLUME IX NUMBER 24

Lucille Love







THE GIRL OF MYSTERY

FEATURING GRACE CUNARD AND FRANCIS FORD

AN AWE INSPIRING UNIVERSAL IN 15 INSTALLMENTS

MECCA

DAVID GREENEBAUM
President

WM. KESSEL
General Manager

A HIGHWAYMAN'S HONOR

IN FIVE PARTS

FEATURING THE LATE

SIR HUBERT VON HERKOMER, R. A., C. V. O.

This is a Production That Exhibitors Will Clamor For

One
Three
and Nine
Sheet
Lithos
Photos
and
Heralds



State
Right
Buyers
Send
for
Terms
and
Booklet

An English Costume Drama of the Eighteenth Century

A thrilling story of a beautiful daughter of an English nobleman who married the man she loved in preference to the Knight her father had selected for her.

This picture is artistic and picturesque **There is a thrill in it every minute**

A POSTAL WILL BRING A BOOKLET

MECCA FEATURE FILM CO., Inc.

126 W. 46th Street : : : : : New York, N. Y.

MECCA

A SUCCESS FROM

Fresh News, Live News, Real News,
Fame of PATHÉ'S WEEKLY
get each

THE PATHÉ

In the United States alone thirty-seven camera men with
time getting the best of pictures for this remarkable and
tains to India's coral strand" are others

The activities of this Great Motion Picture Newspaper
up by the wonderful organization and unequalled facilities
powers are unqualifiedly assured. Remem-

FROM MANUFACTURER TO EXHIBITOR DIRECT!

And the Cost?

Write at Once For Full Details

THE PATHÉ

1 Congress Street

THE VERY START!

the kind of News that has made the WORLD WIDE—That's what you day in

DAILY NEWS

a keen scent for interesting events are on the job all the epoch making innovation. "From Greenland's icy moun- devoting their energies to the same end.

are limited only by the boundaries of the World. Backed of **PATHÉ'S WEEKLY** its value and drawing ber—It goes to you each day by mail!

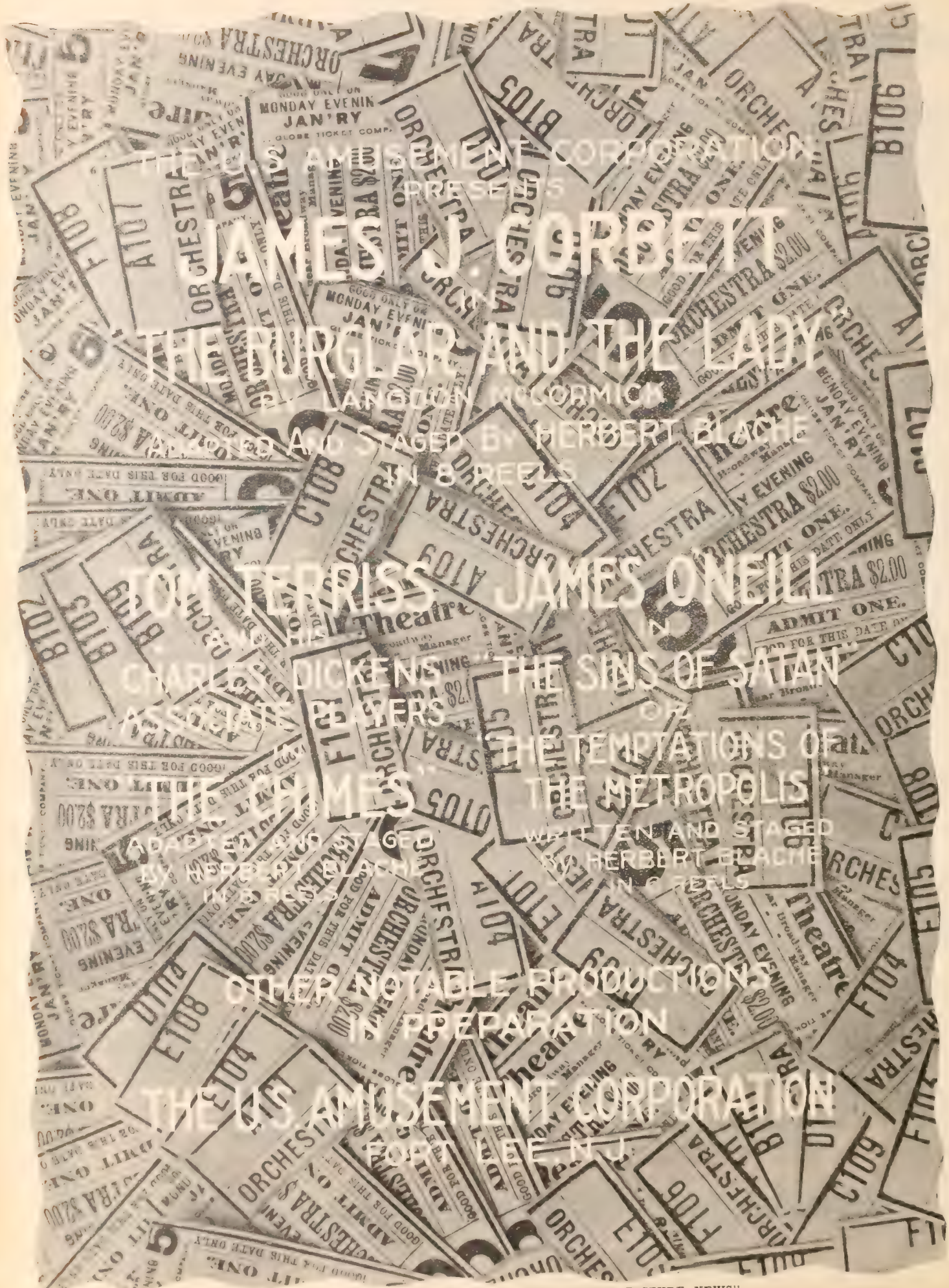
NO RED TAPE—NO DELAY!

Astonishingly Low!

as to This Service, Addressing

DAILY NEWS

Jersey City, N. J.


THE
AMUSEMENT CORPORATION
PRESENTS
JAMES J. CORBETT
IN
THE BURGLAR AND THE LADY
WRITTEN BY LANGDON MCCORMICK
PRODUCED AND STAGED BY HERBERT BLACHE
IN 8 REELS
TOM TERRISS
IN
CHARLES DICKENS' MASTERPIECE
OLIVER TWIST
AS ADAPTED FOR THE STAGE
BY
HERBERT BLACHE
IN 6 REELS
JAMES O'NEILL
IN
THE SINS OF SATAN
OR
THE TEMPTATIONS OF A
THE METROPOLIS
WRITTEN AND STAGED
BY HERBERT BLACHE
IN 6 REELS
OTHER NOTABLE PRODUCTIONS
IN PREPARATION
THE ECLAIR AMUSEMENT CORPORATION
FORT LEE, N. J.

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
Presents
The Popular Photoplay Star

CARLYLE BLACKWELL

In The Famous Nautical Comedy-Drama



"THE SPITFIRE"



A Melodramatic Farce of Laughs and Thrills.

— By Edward Peple —

The Story of the Theft of a Heart, a Yacht and a Case of Jewels.

In Motion Pictures

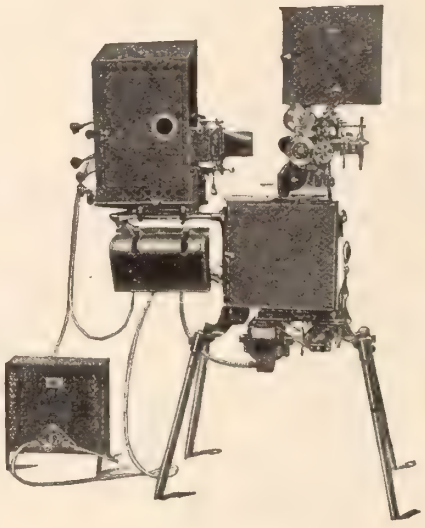
The humorous situations of "The Spitfire," together with its absorbing dramatic element, make the subject certain to please both lovers of light drama and those who prefer the big heart-throb of tense, overpowering incident and episode. In the film production the laughs and thrills are carefully balanced.

In Four Reels—RELEASED June 20th

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"



IT is a significant fact that the largest space occupied by any one Company at the Second International Exposition of the Motion Picture Art is devoted to the interesting and vital branch of the motion picture industry, THE PROJECTION, as exemplified by the highly developed and efficient projecting machines manufactured by the largest producers of this class of machinery in the world.

NICHOLAS POWER CO.

Manufacturers of

Power's Cameragraph No. 6A

Ninety Gold Street New York City

JESSE L. LASKY

announces

WINCHELL SMITH'S GRIPPING HEART STORY

"THE ONLY SON"

In Five Parts 200 Novel Scenes Select Cast

WITH THE ORIGINAL STAR

THOS. W. ROSS

IN THE ROLE HE CREATED

RELEASED JUNE 15th

IN PREPARATION

MAX FIGMAN and LOLITA ROBERTSON

IN THE COMEDY CLASSIC

"The Man on the Box"

DISTRIBUTORS IN EVERY STATE

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE W. 48TH STREET

JESSE L LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B DeMILLE, DIRECTOR GENERAL

Superior Dramatic Productions that have already created a reputation on the Legitimate Stage.

OUR FEATURES FOR EXHI

A Deep Sea Dramatic Masterpiece Adapted from the Stage Play

THE GRE

IN FIVE

STATE RIGHTS

A Drama of American Life

A Few States Left Unsold

THE BANKER'S

By BRONSON HOWARD,

FIVE

OUR NEXT RELEASE

NORTHER

FIVE

Written by Edwin Barbour

A Photoplay That Will



TRADE MARK

All of our productions scenically and photograph

Wonderful Lithos and Advertising Matter

We Produce Features Adapt

LIFE PHOTO FIL

Executive Offices

220 West 42nd St., N.Y.

COIN MONEY

BITORS

All our features the product of our own Studios and Laboratories—Hence our guarantee.

YHOUND

PARTS

NOW SELLING

Written by Paul Armstrong and Wilson Mizner
Scenario by
Louis Reeves Harrison

DAUGHTER

Contains Gripping Scenes Depicting Love, Pathos, Heart Interest and Humor

Dean of American Dramatists

PARTS

N LIGHTS

A WESTERN PSYCHOLOGICAL DRAMA

PARTS
and William Harkins, Jr.

Be a Marvel of Our Time

ically perfect and acted by picked all star casts

Wire or Write Territory Desired

ed From the Legitimate Stage

M CORPORATION

Studio and Laboratories

102-104 West 101st St., N. Y. TELEPHONE RIVERSIDE 6532



TRADE MARK

Good—All Through

No finer feature films have ever found their way into the hands of the exhibitors than those released by WARNER'S FEATURES, Inc.

Three Reasons Why

1st.—We buy Open Market films exclusively, rejecting the unfit and accepting only those that measure up to our standards of "the best in motion pictures."

2nd.—We pay producers of note more for their negatives than any other independent organization can afford to pay, thus encouraging the manufacture of more and better feature films.

3rd.—It is our good fortune to deal with producers having in their employ recognized stars of the screen, capably supported by artists of ability.

Net Result:—Lavish photoplays; well acted; brimming over with action, and possessing that requisite of all good pictures—perfect photography.

Write for interesting booklet describing our de luxe feature service.

WARNER'S FEATURES, Inc.

130 West 46th St. New York City

27 Branch Offices Now Established


POPULAR PLAYS AND PLAYERS (INC) PRESENT
JACOB P. ADLER
THE EMINENT ROMANTIC ACTOR
IN
MICHAEL STROGOFF
FIVE GREAT PARTS
210 BIG SCENES
MASSES
RUSSIAN AND TARTAR SOLDIERS
HUNDREDS OF HORSES
VIVID BATTLE PICTURE
THE RIVER OF FLAMES
TARTAR ENCAMPMENT
ONE OF THE GREAT SCENES IN THIS MAMMOTH PRODUCTION—PLENTY OF STRIKING PAPER
POPULAR PLAYS AND PLAYERS INC.
HARRY J. COHEN, GENERAL MANAGER
MECCA BUILDING
NEW YORK CITY
PHONE—BRYANT 4016
1600 BROADWAY
UNANIMOUS VERDICT AT SHOWING—"GREAT!"
In Preparation—HENRY MILLER'S and MARGARET ANGLIN'S Recent Success
"THE GREAT DIVIDE"
BATTLE BETWEEN THE RUSSIANS AND TARTARS



"Let's go to the House that shows MUTUAL Movies. We are *sure* of a good show *there.*"

This is a phrase that has brought millions of dimes into Moving Picture Theatres.

It is being said by hundreds of people in your own neighborhood today.

Is *yours* the house that will get their money?

The Sign of the Wing-èd Clock

appears on the following well known brands:

American	Princess	Domino
Reliance	Royal	Beauty
Thanhouser	Keystone	and
Majestic	Broncho	Mutual
Komic	Kay Bee	Weekly

NOTE—*The Mexican War Film made under special contract with General Villa has been proven an undertaking of such gigantic proportions that it cannot be adequately handled as a part of a general film feature business.*

We have, therefore, sold the complete rights in these pictures to the

MEXICAN WAR FILM CORPORATION
Room 1205, 71 West 23rd Street
NEW YORK
to whom all communications regarding State Rights should be addressed.

MUTUAL FILM CORPORATION

Branches in 49 Cities NEW YORK

The Ultimate Achievement in Heart-Throb Photo Drama

Mutual Movies Make Time Fly

D. W. Griffith's MASTERPIECE

Mutual Movies Make Time Fly

Home Sweet Home

NOW BEING RELEASED

Company of 25 Stars

H. B. Walthall
Blanche Sweet
Robt. Harron
Mae Marsh
Donald Crisp
Miriam Cooper
Mary Alden
Fay Tincher
Courtenay Foote
Jack Pickford
F. A. Turner
Teddy Sampson
W. E. Lawrence



6 REELS

Company of 25 Stars

George Seigmann
W. H. Long
Lillian Gish
Dorothy Gish
Ralph Lewis
Irene Hunt
Owen Moore
Edward Dillon
John Dillon
Earl Foxe
Mrs. Crowell
Spottiswoode Aitken

Mr. Griffith suggests that the running time for the picture should be:—16 M. for the first reel, 14 M. to 15 M. for the second reel and from 13 M. to 14 M. for each of the other reels. The last reel, however, should be run slowly from the beginning of the allegorical part to the end.

Like the music of a Great Opera, "Howe Sweet Home" centers about one theme—The spirit of home and the influence of this Home-Spirit over the lives of men and women.

It aims to do more than make money alone—it aims to uplift and ennoble the entire photodramatic art.

"Home Sweet Home" is the dramatic essence of all that is pure and truly worth while in modern life.

Continental Feature Film Corp.

ALL MUTUAL EXCHANGES 29 Union Square, New York

KAY-BEE

KAY-BEE FEATURES
One two part photoplay a week
Friday Release Day
THOS. H. INCE, Director General

DOMINO WINNERS
One two part photoplay a week
Thursday Release Day
THOS. H. INCE, Director General

BRONCHO HEADLINERS
One two part photoplay a week
Wednesday Release Day
THOS. H. INCE, Director General

KEYSTONE COMEDIES
Three comedies a week
Monday, Wednesday and Saturday Release Days
MACK SENNETT, Director General

KEYSTONE

BRONCHO

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50c. for sets of four; $1.00 for sets of eight.

Thos. H. Ince	Roscoe Arbuckle	Tsuru Aoki	Shorty Hamilton
Mack Sennett	Harry G. Keenan	Roy Laidlaw	Charles Ray
Mabel Normand	Barney Sherry	Clara Williams	Walter Belasco
Charles Chaplin	Richard Stanton	Jay Hunt	Frank Borzage
	Gretchen Lederer	Mildred Harris	Thos. Chatterton
	Margaret Thompson	Leona Hutton	Wm. Ehfe

A set of 8 by 10 Photos of "Keystone Mabel" in four different poses, 50 cents.

New York Motion Picture Corp.
LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO ®

Thos. H. Ince's Wonderful Production

The Wrath of the Gods

. . *or* . .

The Destruction of Sakura-Jima

6 Parts

Scored the Biggest Hit Ever Recorded at

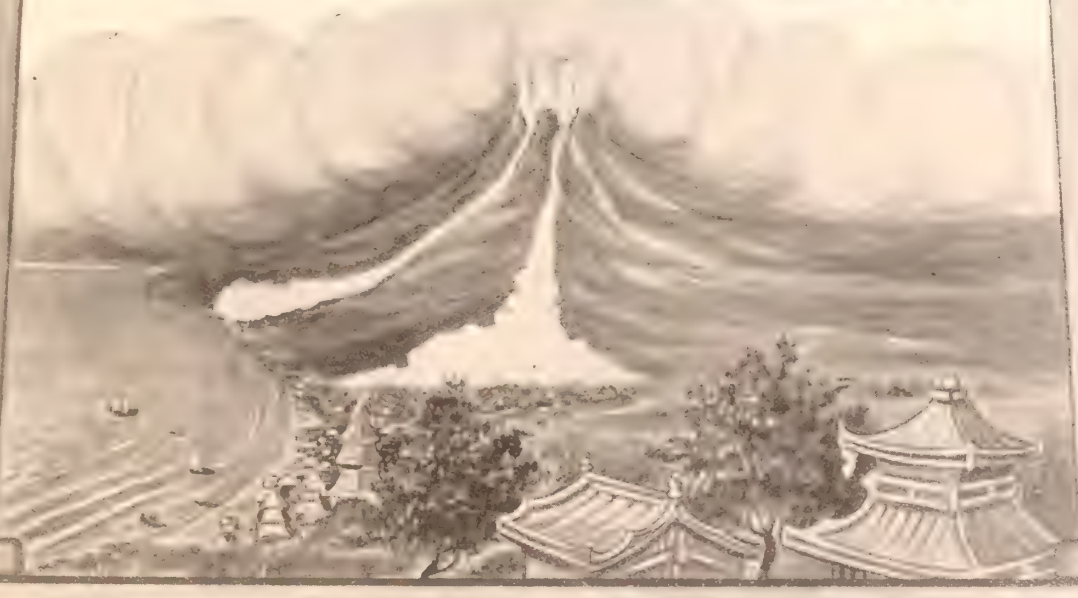
The Strand Theatre, New York

Box Office Records Broken Unprecedented Applause

Consensus of Opinion — the Greatest and
Most Spectacular Photo Play Ever Produced

Book Now—Mutual and Continental Exchanges

New York Motion Picture Corp.
LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK



EDISON

**DOLLY PLAYS DETECTIVE

Tenth page in the active life of "Dolly of the Dailies." By Acton Davies.

Featuring MARY FULLER



On two occasions a beautiful necklace is discovered missing. Dolly is suspected but in turn becomes detective, and not only recovered the necklaces but captures the culprit.

Released Saturday, June 27th

**THE REVENGEFUL SERVANT GIRL

Seventh of "Wood B. Wedd's sentimental experiences." By Mark Swan.

Featuring WILLIAM WADSWORTH



A beautiful damsel finally accepts the noble "Wood B." but the servant also loves him. Curses on his fatal beauty! As a breaker-up of weddings that servant person has no equal.

Released Monday, June 29th

Coming Multiple Reel Features

***THE HAND OF HORROR
In Two Parts. Drama. Friday, June 19th.

***THE MAN IN THE STREET
By Mary Imlay Taylor. In Three Parts. Drama. Friday, June 26th

Coming Single Reel Releases

*A MODERN SAMSON

ON THE STEPS
Comedies. Wednesday, June 17th.

*IN THE DAYS OF SLAVERY
Drama. Saturday, June 20th.

*THE BASKET HABIT
Comedy. Monday, June 22nd.

**A FOOLISH AGREEMENT
Drama. Tuesday, June 23rd.

*THE MYSTERIOUS PACKAGE

ON THE ICE
Comedy and Scenic. Wednesday, June 24th.

**DOLLY PLAYS DETECTIVE
Tenth "Dolly" Drama. Saturday, June 27th.

**THE REVENGEFUL SERVANT GIRL
Seventh "Wood B. Wedd" Comedy. Monday, June 29th.

**THE MYSTERY OF THE FADELESS TINTS
Eighth "Cleek" Drama. Tuesday, June 30th.

*One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.

275 Lakeside Avenue **Orange, N. J.**

TRADE MARK

CHILDREN PHOTOPLAYS
For CHILDREN By CHILDREN

TRADE MARK

Absolutely New!!!

OUR INTRODUCTORY OFFERING IS

"KIDS OF THE MOVIES"

Unusual and Unique

Entirely Original



A One Reel Comedy With A "Wallop"

The First Photo-play Without A "Sub-title"

A Feature in Itself

Just Imagine

IT LEAVES AN INDESCRIBABLE, LINGERING FEELING OF JOY AND CONTENT

Wire, Write or Call

CHILD PLAYERS CO. OF AMERICA, INC.

MARTIN P. KORN
President

45 West 34th St., New York City

Telephones 6270 6271 Greeley

Our aim is, and always will be, to produce wholesome, clean and good portrayals of child-life – the kind that charms and amuses one with sweet memories of childhood days. WATCH US!!





The Most Stupendous Motion Picture Production Ever Presented Starts Everywhere

NEXT MONDAY
JUNE 22nd

Next Monday, June 22nd, will mark the release of the first 2-reel episode of the Million Dollar Mystery, the largest and most costly serial motion picture production ever brought out. The entire play will take 46 reels—***nine miles of film involving love, romance and adventure.*** 2-reel episodes will be released once each week. And ***$10,000.00 in cash will be paid for the best solution of the mystery.***

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath—Scenario by Lloyd Lonergan

Thanhouser's Million Dollar Motion Picture Production

In this wonderful serial production you will find many startling scenes enacted at great cost. The fall of a balloon in mid-ocean—motion pictures of the ocean bottom's mysterious life and vegetation—a death-dealing railroad wreck—these are a few of the "thrillers."

Don't forget that this startling story by Harold MacGrath will appear in the Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe, Buffalo Courier, and 200 other leading newspapers starting June 28th. Watch the newspapers—and ***watch the crowds at the theatres showing the Million Dollar Mystery.*** Don't wait! Book ***NOW!*** The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd Street, New York City **166 W. Washington Street, Chicago**

or Syndicate Film Corporation representative at any Mutual Exchange in the United States and Canada.

The Thanhouser Three-A-Week

Tuesday, June 16, "Remorse" (2 reels)
A powerful drama very capably enacted by J. S. Murray, Mrs. McCoy, Morris Foster, Ethel Jewett, Edward N. Hoyt, Boyd Marshall, Jack Sullivan, Joe Baker and Harry Blakemore.

Friday, June 19, "The Man Without Fear,"
a drama of business life with Arthur Bauer, Mignon Anderson, Irving Cummings, George Harris, Eugene Redding, N. S. Woods, Joe Flamont and Lydia Mead.

Saturday, June 21, "The Outlaw's Nemesis,"
a startling western drama, featuring J. S. Murray, Mayre Hall, George Harris and Boyd Marshall.

Thanhouser Film Corporation

Head European Office: Thanhouser Films, Ltd., London, W. C., England **New Rochelle, N. Y.** *Thanhouser releases will continue to be features of the Mutual Program*



When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume IX June 20, 1914 Number 24

LAUNCH NATIONAL BOARD OF TRADE CAMPAIGN AT CONVENTION

Project for Trade Organization Embracing All Departments of the Business Set Forth at Thursday's Session at Grand Central Palace—National Board of Censorship Endorsed Delegates Protest Against Multiple Reels from Regular Program Producers

PRELIMINARIES to the equable adjustment of conditions under which exhibitors labor mark the activities of delegates present this week at the convention in New York City of the International Motion Picture Association.

A uniform schedule of rental prices, a resolution calling upon American exhibitors to support the National Board of Censorship in its campaign against state regulation of films, tentative opposition to manufacturers who have entered the exhibiting field, and general tirades against the faults of exchanges, constituted the important matters brought before the convention the first three days of the week.

More vital to exhibitors even than any of the topics of the convention is a fact of international importance brought clearly into view with the business of the New York assemblage less than one-half completed.

A way has been opened, and a path made clear for a National Board of Trade. Whether the New York convention will be able to accomplish it remains to be seen. But the topics under discussion on Monday, Tuesday and Wednesday, demonstrate the urgent need for an organization of sufficient scope and jurisdiction to act as arbitrators in the settlement of the many unsatisfactory relations now existing between exhibitors, exchangemen and manufacturers.

AND this National Board of Trade will, first of all, benefit the exhibitor. This convention is doing its mightiest to accomplish a worthy purpose. But its delegates are men with businesses, beset with personal interests too great to permit a division of their time. A need for trade organization specialists has been manifested, men of experience in trade cooperation. Whether this need will materialize remains for the convention to decide.

Despite the efforts made to maintain a smooth-running, business-discussing convention, there were many loopholes. There were times during the several sessions when the convention was in disorder. Parliamentary proceedings were lacking in many respects. Urgent need of a constitution and by-laws under which to conduct the various discussions and arguments was apparent on several occasions. These faults, while they did not detract to a great extent from the accomplishments of the sessions, would, if eliminated, have resulted in a greater degree of harmonious action.

But to the men who fostered and promoted the convention, is due a measure of credit they will probably never receive. Nerve, sheer and forceful, initiative pioneer in character, and a faith in their beliefs steadfast in the face of ridicule and scorn, combined to produce an exhibitors' convention—the forerunner of that which promises to elevate the motion-picture business to a plane of solid commercialism, free from the haphazard methods, questionable actions, lax systems and deleterious internal strifes that have characterized the first few years of its existence.

They plunged, boldly and determinedly, into a thing unattempted and beyond the mental grasp of others with greater power and experience. And when they emerge, with the closing of the convention on Saturday, the business associations of the men who manufacture, rent and market motion pictures will bear a new and more intimate and lasting relation one with the other.

WHETHER the convention accomplishes all of the minor ambitions placed before it, to it, and the men who organized it, will belong the privilege of having demonstrated, by their own handicaps, the great financial, commercial and constructive value of a National Board of Trade embracing representatives of every branch of the industry.

They have shown, with results thus far accomplished despite a lack of breadth of vision in trade organization, and a deep and intimate knowledge of the technique of commercial cooperation, the great and wonderful opportunities presented to a National Board of Trade, conducted by men of determined integrity, ability, originality and possessed of a thorough understanding of trade arbitration.

And out of this convention, unique in its discrepancies when viewed in the light of the future, will be born a National Board of Trade, to which every exhibitor, exchangeman, manufacturer and allied individual may turn for the prompt, impartial and just disposition of questions involving and affecting their interests, to the satisfaction and contentment of all concerned.

And when this achievement is made, and then only, will the motion-picture industry be ranked as a business of solidity, safety and universal prosperity.

THE Thursday afternoon session of the convention was given over to the discussion of this all-important question —the formation of a national trade organization.

The keynote speech, from which the convention took its cue for the action that followed, was pronounced by Jacob William Binder. Mr. Binder's name has been prominently identified for years with movements for the organization of various trades and industries, and his qualifications to speak on this topic with authority gave him the undivided attention of the exhibitors gathered before him.

The full text of Mr. Binder's speech follows:

MR. PRESIDENT and Gentlemen of the Convention:

When, some two years ago, I first began to study your tremendous industry—said to rank fourth in the country to-day—from the standpoint of an organizer, I was impressed with three big facts that confronted me. I shall write them on this blackboard. They were:

1—The magnitude of the business.
2—Its latent possibilities.
3—Its disorganization.

To-day, as I stand here face to face with you, the men who have made this business and who are carrying it forward; as I look at your great art in the light of the knowledge that has come from a close study, this same trilogy of facts still confronts me. Its magnitude has been multiplied many times over; its undeveloped possibilities are still there in a great measure, and, as for its disorganization, I regret to say it, too, has grown with the years.

But I say this in no spirit of hostile criticism, for I have the vision of the great future of your art, and many of my very best friends are engaged in it, but I say it in exactly the same spirit as does the surgeon whose diagnosis has disclosed a cancer when he states the fact to his patient, and, like the surgeon who knows his skill in operating will save the patient's life, I say to you that while these facts undoubtedly confront your industry to-day, you need not fear for its life.

There are men—keen, trained business men—coming to the front as producers, as exchange men and as exhibitors, who, not only have *correctly* diagnosed the disease which threatens your industry and art, but who, at the same time, know what is necessary to save it and restore it to healthy, normal business life and who have the courage and the determination to DO THAT THING.

I TAKE it, Mr. President and gentlemen, that you want me to speak plainly and directly of my beliefs, indeed, that is the only way I know how to talk. Early in life I learned the lesson that the shortest distance between two points is ever a straight line, so I shall try to avoid all that does not bear directly on the subject. I shall, in consequence, not touch at all upon items 1 and 2. I shall confine myself entirely to the last item—number three—the palpable disorganization of your industry as it exists to-day and what shall be done to bring about a better day for all engaged in it.

In doing this I shall, following my youthful training as a newspaper man, "stand my story on its head" and tell the big fact first. Here it is:

ALL THE PROBLEMS WHICH CONCERN THE MOTION PICTURE INDUSTRY TO-DAY CAN BE SOLVED BY A NATIONAL TRADE ORGANIZATION MADE UP OF REPRESENTATIVES FROM THE THREE GREAT DIVISIONS OF THE INDUSTRY—THE PRODUCER, THE EXCHANGE MAN AND THE EXHIBITOR.

This is a broad and strong statement. I refuse to qualify it in any way. It covers all of the problems peculiar to you as exhibitors—the spectre of censorship, which is already a very real peril; the price you shall charge for admission to your theatre; the number of reels you shall show for that price; the kind of pictures you shall show; the price you shall pay for your program; the kind and character of the posters and other advertising matter you shall use; local legislation concerning Sunday closing; oppressive building regulations; unfair competition—these are but a few of the many problems with which you, as exhibitors, are painfully familiar.

I repeat, they can all be solved by the right kind of a national organization which will bring to the support of each the strength of all—not alone exhibitors, but exchange men and producers as well.

NOW, having nailed our flag to the mast, let me hasten to anticipate the objections which I know are already in the minds of some of you, that this all sounds very well, but it is impossible of realization.

It is *not* impossible.

It has been done in hundreds of other industries whose problems while bearing different names, were at base exactly the same as yours. I am going to name these industries and businesses and pick out a few at random to show just what such an organization as I propose has done for the business as a whole and for each individual concern in it from a dollar-and-cents standpoint, as well as from the standpoint of standardization of prices and practices and in the field of broadening their respective markets.

Before doing this, however, I am going to ask your indulgence for a few moments while I—no, I am not going to tell you a story, we haven't time for that—but while I speak to you about organization—the thing, the force which has been so potent in the history of the world and without which our modern civilization, with its complex and intricate phases of art, science, religion, politics and of business could not exist.

I shall ask you to consider only its application to business, and I am not going to ask you to subscribe to what I personally believe regarding organization. I am going to quote some of the foremost men in America, judged from a business standpoint.

First, I shall call upon that canny Scot whose genius conceived the greatest single commercial enterprise in the world—the Carnegie Steel Company, later the U. S. Steel Corporation. "Mr. Carnegie, what about organization?" "What has made America great is the fact that whenever three Americans get together they organize." Carnegie carried out this belief in his whole career. Later he substituted corporations for individuals. But they, too, organized. The principle was the same.

Harry G. Selfridge, who is reproducing in London the great success he had as manager of the Marshall Field store in Chicago, says: "More important than any one thing in the conduct of business is organization. No matter how forceful the personality which inspires an establishment, how superior its goods or how efficient the individuals in its employ, organization is the one thing necessary to make them most effective."

NOW, I could multiply these testimonials almost indefinitely, but I will not take time more than to ask you to imagine if you can what a great railroad system would be without organization—how utterly impossible it would be to conduct its operations without that perfect co-ordination of all its departments and divisions which enables it to move its trains, passenger and freight, on time with regularity; loaded with the maximum tonnage that may be safely carried at the proper rate per ton mile. All of which is simply the result of proper organization.

So we see that organization—the thing—is good. We need not argue that any further. Let us now proceed to apply it to the specific problem we are considering—the utility of the properly organized National Trade Association. Again we have abundant material at hand. There are in the United States over five hundred of those associations, many of them with histories dating back more than a score of years. I will name only a few which you all know by name at least.

We will begin with the farmer who owns real estate and personal property valued at over 30 billion dollars and who, last year, produced crops the value of which was nearly fifteen billion dollars. Does he have a national organization to look out for his collective interest? He has two. And if you want to know how well they work and how effective and powerful they are, ask your congressman to introduce a bill affecting the farmer adversely and try to pass it. I make the assertion—from personal knowledge—that the legislation proposed to create farm banks would never have been brought about had not the farmers, through their national organizations, demanded it so effectively that it just had to come.

But, you say, we are not farmers. No, but you, too, have legislation you might like to have passed or killed.

THEN take the great newspaper-making industry. One of the most efficient trade associations in the world is the A. N. P. A.—the American Newspaper Publishers Association. I venture the assertion that the modern newspaper would be an impossibility without this body.

There is the greatest tribute to its efficiency in the present Tariff bill. There is no tariff on paper or pulp. Some of us still recall how earnestly some individual newspapers supported high tariff for everything but white paper. And what do you suppose would happen if it were proposed to censor the matter which goes into a newspaper before it is allowed to print it? Can you imagine the headlines and can you conceive of a congressman with nerve enough to introduce such a bill even "by request"?

The wholesale and retail grocers each have their national associations. The foundry men; the hardware trade; the lumber industry; the book publishers; the booksellers; the automobile trade; the national bankers; the investment bankers; the electrical industry as a whole; its engineers separately; the advertising men of the nation; the authors; the liquor dealers; their enemy, the Anti-Saloon League; the dry-goods merchants; all these have their national trade associations which work out their common problems and fight their common battles co-operatively.

And, Mr. President, only last Saturday the trade that is so closely related to the motion picture industry that it is almost a part of it if, indeed, not of it—the Theatre Managers of America, decided that they could not any longer stand as individuals and so they organized the National Theatrical Managers Association and elected to its presidency no other than Mr. Marc Klaw, who says that the objects of the Association are to meet—as a whole trade—such questions as international copyright, censorship bills, ill-advised legislation, railway rates, unfair demands of union labor, etc. This brings the question of the wisdom of such an organization pretty close home, does it not?

The National Association of Paint Manufacturers affords us an example of the modern association that is alive to the possibilities of trade-building, to the necessity of protecting itself against a threatened shortage of raw materials, and to the opportunity of educating the public in a wider and more intelligent use of its product.

In Washington this association to-day maintains a permanent bureau of investigation and education. Its activities now cost not far from fifty thousand dollars a year and will probably call for an increasing expenditure each year. This year the educational bureau of this association has sent out more than a million and a half pieces of literature, varying in character from a bulletin treating of the proper materials and colors for the painting of schools and hospitals to a leaflet dealing with paint-durability tests.

It has even prepared advertisement posters for final distribution to retail paint dealers—hangers intended to emphasize the economy of a consistent and systematic use of paints. One of these little trade-builders carries the catch-line:

"Paint is cheap—lumber is dear. 'Good paint costs nothing,' say the thrifty Dutch."

IN the library of the American Paper and Pulp Association, in New York, are several sets of charts that vividly illustrate the broad, constructive tendencies of modern trade association work at its best. These are maps of trade tendencies that present in a few graphic lines the history of the past and a forecast of the future, both as to supply and demand. They tell the story of paper consumption in this and other countries as concisely as a clever cartoon delivers its message of satire.

There is hardly a question bearing on paper consumption, paper prices or the trend of the trade to which these charts will not furnish an instantaneous answer. Lately a manufacturer, who has his eye on the future and who is planning for the expansion of his plant, called at headquarters and laughingly remarked:

"I don't suppose this association can tell me off-hand about how much print paper this country is going to use in 1918."

"No," was the quick answer, "but we can tell you exactly how much the United States will use of this product provided the demand increases for the next five years at the same rate as for the last five—that's easy. We have it all charted."

When this association was organized its membership was less than ten per cent of those in the trade. To-day less than ten per cent are *not* members.

Probably no better example of trade-building by standardization can be cited than that done by the National Canners Association in its

large laboratories in Washington. Its object is to definitely standardize all canned foods so that the consumer may know exactly what he is buying without opening the can.

The association also maintains a test laboratory in Washington owned by its members, who are informed through a monthly bulletin of new and cheaper processes of manufacture. The best service rendered, perhaps, is to keep members informed of the relative demands for different kinds of canned goods so that they can govern their planting operations accordingly. Nothing is left to chance.

"Any man in the industry," says the Secretary, "can have the benefit of any work done by the association. He doesn't have to ask for it; we hunt him out and thrust it upon him. There is nothing unselfish about this. We simply CANNOT AFFORD TO HAVE A POOR SLOVENLY OR INCOMPETENT CANNER IN THE BUSINESS. ONE CANNER'S OUTPUT OF POOR GOODS IS A KNOCK FOR CANNED FOODS THAT IS FELT THROUGH THE WHOLE INDUSTRY AND IT FOULS THE REPUTATION OF THE WHOLE TRADE.

"This association has spent as much as $200 in investigating a single case of alleged poisoning from canned goods. We aim to investigate every such case that is reported in the press. It is true that in most instances we find that the canned food has simply served as the 'goat' —but that does not matter. The association is out to locate every canner who is putting unworthy or unwholesome food on the market, whether he is a member of the association or not.

"And we shall not be contented until this line of product is the best standardized and the most carefully and intelligently manufactured line offered to the consumer. This work could never be done without a vigorous trade association."

MR. PRESIDENT, I have said previously that the problems solved by these national trade associations, while differing in name, were at best the same as those which vex the motion picture industry. To prove how true this is, I will just repeat what I have said regarding the work of the National Canners Association, substituting for the name "canner" the words MOTION PICTURE. (Does it.)

Are not the cases exactly parallel? Has not the motion picture been too often made the "goat" of the press and public?

Still another invaluable field of trade-building is suggested by the systematic work of the National Association of Credit Men in educating the retailer—especially the country merchant—in better business methods. This association is industriously coaching the retailer—especially in the country—in the right way of figuring costs and profits; in the necessity of charging interest on overdue accounts; in a more simple, consistent and effective system of giving credit; in more careful attention to discount terms and opportunities; and in the advantages of more business-like relations with both his customers and his creditors.

Something of the same work is also done by the National Association of Wholesale Grocers, whose effort is especially directed to educating the smaller wholesalers and jobbers in a more accurate system of cost-keeping. According to the president of this organization, the only competition to be feared as a menace to the industry as a whole is that of the jobber who does not know his costs and whose business is run ignorantly, instead of intelligently.

One of the biggest jobs of the up-to-date business association is that of reducing to black and white the vital history of its kind of manufacturing—gathering, digesting and recording every kind of information of practical value to every man in that line of production, so that it may be instantly available and understandable to all.

Only an association can do this peculiar and invaluable work in a comprehensive way. The individual manufacturer cannot collect the statistics of his competitor's plant, and the outsider is barred for the same reason. The association, organized for the express purpose of serving the good of all, is recognized as the proper agent for this work—and the association can do it at the minimum of cost to the individual manufacturer.

MR. PRESIDENT, these instances are only a very few out of the hundreds of histories I might quote covering the operations of successful trade associations organized on a national, co-operative scale. In the cases I have cited the associations have been organized for from five to fifteen years. Their operations cost their respective trades, annually from $225,000 to $250,000.

There is recorded in the secret history of one of them the astounding fact that the dollars and cents value of a single discovery made through its Washington bureau working in conjunction with the Department of Agriculture, had more than paid all the expenses of its activities for the seven years of its organized life. Not, mind you, in higher standards of goods, although those had been set; not in better trade ethics although those, too, had been established, but in cold hard dollars.

I am convinced, Mr. President and gentlemen, that what has been done in other lines of trade, can be done equally well, if not better, by those engaged in the motion picture industry. I am unwilling to admit for a moment that an art which has advanced as rapidly and as wonderfully on its technical and artistic sides as has yours, cannot, at the same time, reach a similar degree of helpful, efficient, co-operative development on its business side.

From the first crude short-length reel of motion pictures to the magnificent spectacle of "Cabiria" is a far cry. But the advance has been made and the end is not yet. From the first crude business beginnings of your art to the great machine for producing, distributing and exhibiting motion pictures which is in existence today, is an even further cry, and, here, too, THE END IS NOT YET.

BY reason of the fact that everybody in the business has been so busily occupied in simply filling the demand for the motion picture, that they have had no time for study along co-operative lines, it may be that the man or men who will bring such an organization into being and carry forward its work shall be, techincally speaking, outsiders. This has frequently been the case, not alone in the history of the other trade organizations which we have mentioned, but indeed, all history is full of instances of a similar character.

Morse, who gave us the telegraph, Field, who gave us the cable; Bell, who gave us the telephone, were all outsiders. Although the work of each was intimately connected with electricity, neither was an electrician nor had either any apprenticeship or training in any electrical profession. Morse was a painter of portraits; Field was a merchant and Bell was a professor of elocution.

Carnegie was not a steel maker when he began; he was a railroad official, and originally a telegrapher; Judge Gary, who is to-day the real head of the Steel Trust, was a lawyer. E. H. Harriman, the first and greatest organizer of railroads, was a Wall Street broker; Eastman, the creator of Kodaks was a bank clerk; while Goodwin, who first used a celluloid film in place of a glass plate to make a photographic negative, and to whose genius is due your great industry, was an Episcopal preacher.

So I say, Mr. President, that it is entirely possible—nay, more than that—it is almost a certainty that the men who shall bring together all three branches of this great art will be men who are technically outsiders, knowing little of the internal strifes, jealousies and troubles—the birth pains which are inseparable from every great industry—and who will have only a single concept and purpose—to build an organization which shall have for its motto the one word which is the keynote of all human endeavor today—SERVICE.

And when that is done, to paraphrase Holy Writ, you will see the Lion of the Producer lie down with the Lamb of the Exhibitor, and the little child, the distributor, shall lead them.

WEDNESDAY was, in point of definite accomplishment, very nearly the high-water mark of the convention.

The work of the National Board of Censorship was enthusiastically endorsed; the delegates bound themselves to urge all exhibitors to refuse all pictures not passed by that board; and to become associate members of the board.

Legalized censorship of all kinds was emphatically repudiated.

A resolution was unanimously passed calling upon all manufacturers dealing in regular programs of single and two-reel subjects at regular prices, to discontinue the multiple reels at extra rates.

This resolution is as follows:

"Resolved: That it is the sense of this convention that the manufacturers furnishing regular single- or two-reel service to exhibitors be requested to confine their energies and resources to such regular service at regular prices and refrain from inflicting upon their customers large multiple reels at extra cost, and that a copy of this resolution be sent to the manufacturers."

The resolution on the poster situation and allied subjects was also unanimously adopted, as reported by the Grievance Committee. Its substance is as follows:

That the exhibitors vigorously protest against extra charge for regular release; that the film company should at least collect films in instances when they are to be returned the same night as used. That we are emphatically opposed to crowding out of single reels and replacing same with multiple reel subjects which further has taken the former merit out of single reels.

That sufficient leader be put on the beginning and end of films so that the story may be completed.

That manufacturers and exchange men should under all conditions remain out of the exhibition business.

That the poster situation is possibly one of the worst evils facing us and we believe that the posters should be made part of the film service, booked as we book the reels. That posters advertising a high-grade of amusement should be at all times clean and presentable. That manufacturers should have interest in their products being represented to the public in a manner befitting them. That the exhibitors be given the privilege of sufficient advance advertising.

THE censorship resolution in full is as follows:

WHEREAS a measure is now pending before Congress for the establishment of a federal censorship for motion picture films, and the advisability of state censorship is under discussion, and

WHEREAS there are at present upon the Statute Books legal safeguards against the exhibition of any improper photoplays, and

WHEREAS the establishment of legal censorship will subject the entire motion picture industry to the despotism of censors without possibility of appeal or review, and

WHEREAS legal censorship of any kind is opposed to the fundamental rights of all citizens freely to express their opinions and sentiments, and the abuse thereof is fully subject to legislative control, and

WHEREAS the National Board, through its five years experience in the criticism of motion picture films, has adopted a constructive policy and has endeavored to represent public opinion in a disinterested, fair and skilful way through the adoption of broadminded and intelligent standards of judgment, therefore be it

RESOLVED by The International Motion Picture Association, in convention assembled, that the legal censorship of motion picture films is opposed to the best interests of the public, and that no conditions exist requiring such censorship for the protection of the public; and further

RESOLVED that this organization declare itself as unalterably opposed to Federal, State or local censorship of motion picture films based upon legal authority, on the ground that censorship of this kind is a restriction of the right of free expression. Be it further

RESOLVED that this organization record itself as in favor of the voluntary co-operative criticism and regulation of films as at present conducted by The National Board of Censorship; and, Further, that it be the sense of the exhibitors of the United States, in convention assembled, that as the National Board is a co-operative body, all exhibitors be urged to refuse to exhibit any picture which has not been duly reviewed by that body.

This resolution was drawn up Tuesday morning by Sam Bullock, of the Resolution Committee, and although read to the assembled delegates, was not passed upon then. Discussion of this subject was held over until Wednesday morning

and speeches by exhibitors and others were limited to three minutes each.

THE Wednesday morning session of the convention commenced at 11.15 A. M., with the officials in their places. There was an attendance of 115 delegates present. The most important item taken up in the morning session was the solution of the censorship problem. An amendment was added by Sam Bullock as follows:

"Be it further resolved that we urge all exhibitors to apply for associate membership in the National Board of Censorship in order that they may be entitled to receive the weekly bulletin and all the information regarding the work and decisions of the Board." After considerable talk, the entire resolution, together with the resolution above mentioned, was passed by a unanimous vote. Lester C. Smith, of the National Board, suggested that the amendment be made to read, "That all manufacturers be asked to submit all their films to the National Board for inspection." Orrin G. Cocks, one of the secretaries of the National Board, stated that, on consultation with other officials of the National Board, they had decided that it would be possible to give exhibitors each week all of their literature with the exception of their bulletins for $2 a year, and that all literature and bulletins could be had for $5.

Delegate Denton, of New Jersey, suggested that the exhibitors should have a representation on the Board.

Sam Bullock, of Ohio, by a unanimous vote, was requested to speak on what he had accomplished in that state against censorship. Mr. Bullock, one of the hardest workers against legalized censorship in the country, read the bulletins sent out by the Cleveland Photoplay Board of Trade. This was followed by letters until the interest of all the Ohio exhibitors had been aroused.

The results showed that out of 846 exhibitors asked regarding their views on Censorship, only two were for legalized censorship in any form.

The 844 were for the repeal of the Ohio state censorship law and, concluding his remarks, Mr. Bullock stated just what the intentions of himself and his associates were.

"We will put in a repeal bill and will work our screens until next winter, at which time there won't be a single censorite left. The exhibitor can and must become his own censor by getting bulletins of the National Board."

This was followed by an address by W. Stephen Bush. Mr. Bush spoke for probably twenty minutes and was given an ovation for his speech, "The Moving Picture and the Press."

Tuesday's session began at approximately 11 o'clock, with seventy-eight delegates present.

Frederick P. Howe, Director of the People's Institute and head of the National Board of Censorship, was introduced by Mr. Phillips, the National President, to speak on "Censorship." His introduction consisted of a short review of the original plans of the Censorship Board. "I am in absolute sympathy with those who believe in the freedom of the films," said he, "but at the present time it is an impossibility. We will say that there are twenty manufacturers. Nineteen of them are absolutely straight, and are working for the uplift of the business and are doing everything in their power to make it desirable.

"The twentieth man, however, is the one that causes the need for censorship. The motion-picture industry is cleaner by far than thousands of other trades, but the power which it has over its tremendous following is another justification for censorship."

Mr. Howe followed this by some illuminating remarks regarding the system used by the National Board of Censorship. "If the exhibitors of the country would co-operate with the National Board, the question of censorship would immediately become something tangible," he went on. "You who are gathered here to-day are indeed a representative of the other men in this great industry. If a picture reaches you in which the eliminations have not been made, which you feel necessary, why not write the National Board regarding that picture? It very often happens that we order pictures cut and which the exchange, for some reason or other, does not alter; it is then up to you."

"In conclusion," he said, "I want the motion pictures to be free. I want the Federal Board out of it because with the Government interfering in something which they know nothing about, the freedom of the picture is sacrificed." [A prolonged clapping followed the talk.]

Orrin G. Cocks was also called on to speak. Following Mr. Howe's thought, he brought strongly to bear on the necessity of strong co-operation between the board and the exhibitor. Considering the fact that they were passing on 185 pictures a week, this co-operation was imperative. The merits of several plans was discussed by him, principally the method now being worked in Detroit.

"In Detroit a number of exhibitors got together and resolved to do away with the official censor. To this end a committee composed of their own members passed on all the films and in this manner controlled the situation.

"You must get hold of wild-cat manufacturers and force them to do the right thing or force them out of business. Why will you allow one man to show poor pictures made by these so-called 'wild-cat' manufacturers, and in this manner make the whole of you look like horse thieves?"

The afternoon session was a little late in getting under way. Practically the entire session was taken up in debating the various clauses in the report of H. A. Victor, Chairman of the Grievance Committee. J. Stuart Blackton, of the Vitagraph Company, was not present. Edward M. Saunders, manager of the Universal Film Exchange, was on hand and spoke for fifteen minutes, following which a general debate was had.

It was at first intended that a discussion of the report be held between the manufacturers, exchange men and the exhibitors. However as so few of the former were present, the discussion took place between the assembled members.

A committee consisting of the Grievance Committee was appointed to see the manufacturers and show them the report and return their findings to the convention by Friday morning. It was the opinion of a number that the manufacturers had always been willing to meet any exhibitors more than half way in the explaining of difficulties. Mr. Rosengarten, of the Cosmos Feature Film Company, was among those present representing the manufacturers and stated his willingness to meet any of the exhibitors half way and straighten out their hardships.

The report was then taken up by sections and discussed by various members.

The exposition and convention was opened exactly on scheduled time by President Woodrow Wilson on Monday, June 8. The opening ceremonies consisted of the undraping of the President's picture at the north side of the huge hall when a button, connected electrically with the White House, was pressed by Mr. Wilson. At the same time the New York Catholic Protectory Band rendered "The Star Spangled Banner" and the representative throng loudly applauded. The tableau was a most impressive one.

Unfortunately, Mayor John Purroy Mitchel, of New York, was unable to be present, but a welcome was extended to the gathered exhibitors by the City of New York through the Borough President, Marcus Marks. In a few strong words, Mr. Marks bid the visiting delegates feel at home and assured them that figuratively the keys of the world's second city was at their disposal

"On behalf of the city administration," said Mr. Marks, "I welcome the motion-picture exhibitors of the United States and Canada. We offer them not merely the welcome of the city's streets, buildings, hotels, theatres! we offer them the welcome of the heart of the world."

The Reverend W. Miller Reid, of Lincolnshire, England, also addressed a few remarks from the platform.

Madame Alma Gluck, prima donna of the Metropolitan Opera House, and undoubtedly one of the world's greatest

(Continued on Page 61)

PENNSYLVANIA CENSORS FACE THREE SUITS

Universal and Mutual File First; Second Entered by Mutual Company of New York—Third Is Filed by Exhibitors of Quaker City—Assail Constitutionality of Law and Seek Injunction—Arrests Will Come June 15 if Restraining Order Is Not Granted

Special to THE MOTION PICTURE NEWS.

Philadelphia, June 12, 1914.

THE first guns of the battle against censorship in Pennsylvania were fired on June 2, when three suits in equity were filed against J. Lewis Breitinger and Mrs. E. C. Niver, comprising the Pennsylvania state board of censors of motion pictures.

The suit of the most vital importance is the one entered into jointly by the Mutual Film Corporation, of Pennsylvania, and the Interstate Films Company, the representatives of the Universal company in eastern Pennsylvania. The bill in equity was signed by James H. Butner for Mutual, Vernon R. Carrick for Interstate.

The second suit names as plaintiffs the Mutual Film Corporation, of New York, with offices at Buffalo, and is signed by Arthur Lucas, who is the eastern district manager for Mutual.

The third suit names Albert E. Brown, William Sachsenmaier and Vernon R. Carrick, trading as the Overbrook Theatre

The complainants in this case are exhibitors and claim that to enforce the law at this time would be denying the exhibitors the right to test its legality.

THE complaining companies seek to have the act establishing the censor board declared unconstitutional on the ground that it imposes upon them, "in a manner wholly beyond the police powers possessed by the general assembly of the commonwealth, the legal duty, as a condition precedent to the rights of your orators to rent films, reels and stereopticon views, of first obtaining the approval of the defendants to the films, which approval, under the terms of the act, may be withheld by the defendants if, in their unlimited judgment and discretion, formed without any hearing whatsoever and without the right of any appeal therefrom, said films are sacrilegious, obscene, indecent, immoral or such as tend to corrupt morals."

The complainants aver that the receipt by them, on April 25 last, of the pamphlet containing the rules and regulations of the censorship, did not give them time to comply with its provisions. The censors entered office on January 20, but did not begin their duties until April 4.

The imposition of a tax of $2.50 upon each original film and its copies, approved by the board, is arbitrary and contrary to the constitution of the commonwealth, the complainants aver. These fees, it is complained, are exorbitant.

At the present time 15,000 films are being exhibited throughout the state, it is set forth, and at least 700 films, many of which are duplicates, are ready for release each week, all of which are to be inspected by the censors.

ASIDE from asking that the act be declared unconstitutional, the complainant companies seek an injunction restraining the censors from enforcing its provisions, and also to restrain them from investigating the films on view or disapproving the exhibition of the pictures.

Already the censors have demanded that the exchanges submit all their films to be exhibited after June 1 for inspection, and have threatened that unless their demand is complied with they will cause the arrest of the complainants and all others who attempt to place on exhibition films that have not been approved.

A further complaint from the manufacturers is that it is a physical impossibility for the censors to inspect from time to time enough films to meet the demands of the exhibitors and keep within the law.

"One of the most important elements in determining the rental value of a film is the novelty thereof and the proximity of the date of the production of it to the release date," relates the bill in equity. "Were the complainants obliged to await the approval of the board of censors on all their films, it is contended the delay which would necessarily follow under present conditions would mean a tremendous financial loss."

The act creating the board of censors, the companies charge by its provisions, places an embargo on all engaged in the motion picture business, and prohibits them from carrying on a lawful business, pending an arbitrary ruling of the censors.

The producers further protest vigorously against being compelled to provide suitable rooms, paraphernalia, etc., at their own expense for the display of the reel and films while being inspected by the censors.

TO the provision of the act imposing a penalty of $50 for the first offense and a fine of $100 for each subsequent act of exhibiting pictures unapproved by the board of censors, the bill of complaint declares that thousands of dollars would be collected daily for disregard of this requirement.

The penalties, it is affirmed, are extreme and excessive, and intended to limit or prevent a test of the validity of the act, and to so burden any challenge of its legality that the complainants and others in a similar business would be necessarily constrained to submit and comply with its requirements, in the fear that their property rights would be destroyed by criminal proceedings.

The burden of paying the fine is placed upon the exhibitors, it is pointed out, and is for the purpose of deterring them from renting the films pending a decision on the legality of the act. This condition, it is alleged, is hampering the exchanges from carrying on their business, and is an infringement on their property rights.

THE act is at variance with the constitution of this state, it is contended, as it confers on the censors legislative powers in determining the standard of the films which are invested only in the general assembly.

In violation of the Pennsylvania and United States constitutions, it is contended, the act abridges the rights of the complainants and others to freely exhibit films to the public. The subjects which the films will present, it is declared, are dramatizations, current events of historical and news interest which have appeared in hundreds of magazines, newspapers and periodicals throughout the country, and which are not violative of the laws.

J. M. SOLOMON, JR.

Harrisburg, Pa., June 11.

THERE is practically a condition of armed truce existing between the Pennsylvania State Board of Censors and the film manufacturers who have organized and brought a suit in Philadelphia to test the constitutionality of the censorship law which went into effect in this state on June 1.

Under this tacit agreement, the board is not yet making arrests of exhibitors who display films without the stamp of the board's approval. It is understood, however, that unless there is a restraining order

issued by the court by June 15, the board will be in a position to begin enforcing the law on that date.

Inquiry at the censors' headquarters here to-day brought the information that manufacturers are beginning to submit films for examination of the censors. The board has passed on several hundred films and is disposing of them at the rate of fifteen or twenty a day at the temporary projecting rooms established in Philadelphia. In about two weeks the board expects to have permanent projecting rooms established.

The board has issued a formal statement in which it is said, after repeating its attitude as explained in previous issues of THE MOTION PICTURE NEWS, that the fact that some of the manufacturers have united to test the law in the courts "will not prevent the board from passing on other films which may be submitted, and that unless the restraining order is issued by June 15, "any person violating the act will be arrested and fined."

V. H. BERGHAUS, JR.

BRONX OPEN AIR THEATRE RUNNING

The "Pictorium Gardens," a new open air motion picture theatre located at 180th street, between Vyse and Daly avenues, the Bronx, New York, opened its doors to the public on June 2. Samuel H. Harris is the manager and his policy is to exhibit feature photo plays of the highest quality, along with a well-selected program.

The theatre is equipped with a full orchestra and also a Wurlitzer Unit Orchestra. The house is beautifully decorated and all the latest devices to insure the comfort of the patrons are installed. The admission price is adults, ten cents; children, five cents.

The entrance to the theatre is through the Pictorium, and is located two blocks west of the Bronx Park Subway station.

SUNDAY QUESTION ARISES IN MISSISSIPPI

Special to THE MOTION PICTURE NEWS.

Natchez, Miss., June 10.

Because Sunday baseball has been started here and permission has been asked to operate motion picture theatres, members of the Protestant Ministers' Association have appealed to District Attorney Marion Reilly. A great majority of the people of this city, especially the working class, favor Sunday amusements such as prevail in nearly every other part of this state, and it is understood that if the preachers insist that all the laws be enforced to the letter the district attorney will close all of the cigar, news and confectionery stands and put the "blue laws" into active operation.

581,000 Feet Condemned by Quebec Censors

Annual Report Just Issued—Condemned Pictures Confiscated—Loss of $75,000 to Producers—11,241,000 Feet of Film Examined.

Special to THE MOTION PICTURE NEWS.

Montreal, P. Q., June 11.

THE Quebec board of censors have issued their report for the year, and in it they give the following figures:

FILMS EXAMINED.

Subjects 9,853
No. of reels (1,000 ft. each) 11,241, or 11,241,000 ft.

PASSED WITHOUT MODIFICATION.

Subjects 8,986
No. of reels.....9,399, or 9,399,900 ft.

PASSED WITH MODIFICATION.

Subjects 506
No. of reels 1,261
No. of cuts .....1,656, or 33,528 ft.

PROHIBITED AS A WHOLE.

Subjects 361
Reels .....581, or 581,000 ft.

The most frequent causes of prohibition, or of the cutting of films, were immorality, parodies of ministers and of the mysteries of religion, vulgarity, anti-patriotic scenes, representations of contemporary crime, suggestive stories, white slave films, and the representation of the passion and of Biblical events for commercial purposes.

"We are glad to be able to announce," says the report, "that as a result of the firm stand taken by the board in regard to suggestive, immoral, and other objectionable films, the film manufacturers and the artists in their employ have come to realize that it is useless to spend money upon the production of such films either for the province of Quebec or for Canada as a whole. Thus the general standard of films submitted is of a much higher character than formerly, and is improving all the time.

"It was, perhaps, but to be expected that censorship work should arouse a certain amount of criticism. It is easy to understand this, when the cost of films is taken into consideration. Each film condemned means a direct loss to the parties submitting it The films cost an average of 10 cents a foot or no less than $100 per film of 1,000 feet. During the year 581 films of 1,000 feet have been rejected in their entirety, and in addition 33,528 feet have been eliminated from authorized subjects.

"These condemned films and scenes are not returned, but are kept in the archives of the bureau, thus being confiscated. It is calculated that the cost of films which have thus been condemned amounts to no less than $75,000. It will be seen, therefore, that the confiscation of films is a serious matter for the companies presenting them, but the board of censure has not allowed this consideration to weigh with it for one moment in its task of safeguarding the public morality."

F. J. ARROWSMITH.

Photo Drama Supreme in New Orleans

It Makes Comic Opera and the "Legitimate" Take Back Seats—Motion Picture Houses Full All the Time

Special to THE MOTION PICTURE NEWS.

New Orleans, June 10.

THE final opposition, if such it might be called, to motion pictures has disappeared with the failure of the New Orleans Comic Opera Company. After several weeks of ineffectual efforts to combat the lure of film drama the company has disbanded and the members have returned to New York City. With the exception of vaudeville interspersed with films there is no theatre now running in the city.

Backed by New Orleans capital a high-grade company was engaged in New York to produce standard comic opera at popular prices during the summer months. The Crescent, one of the two Klaw & Erlanger houses here, was leased and great preparations were made for a big season. The first week the house was practically "papered" and thereafter the management had trouble in getting rid of the passes. After several weeks of expense and high houserent the local "angels" decided that they had enough.

Backers of the company then hit upon what they believed a solution of the problem. Permission was obtained from the park commissioners to use a building at City Park, the largest of the municipal pleasure grounds, the only return being that the company should give a short concert nightly before the regular performance. This concession was not enough, however, and the company sought the street railways' donation of free transportation and a contribution toward the band. This was refused and the company disbanded.

Every motion picture house in the city, however, is in full operation. Though there is a large exodus from the city beginning the middle of May and lasting during the summer the film houses declare that they have not felt the difference. On the other hand, more extra-admission performances are being put on each week.

R. E. PRITCHARD.

"TRAFFIC IN SOULS" CASE COLLAPSES

Prosecutor's Admission He "Didn't Know Why Sheehan Had Been Arrested," Ends Farce in Waterbury Court—Regarded as Blow to Local Censorship—Two Exhibitors Fined for Violation of Minors' Law; Both Appeal

Special to THE MOTION PICTURE NEWS.

Waterbury, Con., June 11.

LOCAL censorship was virtually given a "black eye" here Tuesday, June 2, when the case of the State against James R. Sheehan, charged with exhibiting an allegedly obscene and immoral motion picture, "Traffic in Souls," at the Jacques Theatre a short time ago, was nolled in the district court.

Attorney E. F. Cole, a former judge, defended Mr. Sheehan and he made a great argument for his client, which eventually led to a discharge. Attorney Cole said the picture which caused Mr. Sheehan's arrest was one which showed the inside workings of the white slave traffic and was based on actual reports of the Rockefeller commission especially raised to look into this matter.

"The newspapers and clergy have been decrying white slave conditions," said the lawyer "and this picture was evidently made to aid them in their desire to stamp out this nefarious trade. It was evidently manufactured to give the public a fair idea of the evil and also to satisfy glamour and romance. The same picture was exhibited in Bridgeport and New Haven without protest.

"Mr. Lynch, our prosecuting attorney and Mr. Beach, our superintendent of police, went up to the theatre on the first day the picture was exhibited, saw it shown, and apparently found nothing wrong with it. Two days later Mr. Lynch issued a warrant. I suppose there is a wide range as to what ought and what ought not to be shown."

[Note—The picture was shown for three days, Thursday, Friday and Saturday. The warrant was issued on the last day, Saturday.]

CONTINUING, Attorney Cole said the picture told a very pretty love story. "The hero was a policeman," the lawyer went on. "He saved two girls who had just arrived in New York. He was a clean-cut officer of the law to whom the girls told their story after certain agents had endeavored to take charge of them. There was not a thing objectionable to it.

"One woman said she wished every girl could see the picture. It was educational. If it was not educational and was against the law, the officers who visited the theatre should have said so and the management would have removed it."

Judge Francis T. Reeves was on the bench.

Judge Reeves was mayor of Waterbury until January 1, this year. The prosecutor was Attorney E. B. Reiley, Jr. After Attorney Cole had argued his case and moved for a nolle, Prosecutor Reiley said he "couldn't understand why Mr. Sheehan had been arrested."

This knocked the bottom out of the case completely, and after the prosecutor said he was heartily in favor of a nolle the court so ordered.

READERS of THE MOTION PICTURE NEWS will remember that Mr. Sheehan when tried before the city court was fined $100 and costs. The warrant charging him with two counts against the morals of the community was issued, as stated hereinbefore, by Attorney James Lynch, prosecutor in the city court, and the case was tried before Judge William E. Thomas, Democratic mayor of this city for two terms.

It attracted considerable attention among local exhibitors, and when Sheehan appealed from the verdict of the city court, the final decision was awaited anxiously by those who have the interests of the photoplay at heart.

Mr. Sheehan, who had been out of town for several weeks, returned Monday, June 1, and when interviewed by a representative of THE MOTION PICTURE NEWS said he was confident that he would be acquitted and that Censor Lynch would find out to his sorrow that he had bitten off a larger piece than he could masticate, had started something that he couldn't finish.

The prediction bore luscious fruit and fellow exhibitors of Mr. Sheehan are on easy street once more. They met the enemy and he was theirs.

It was victory number one.

IT has developed that Manager Carroll, of the Carroll motion picture theatre, who was fined $50 and costs a week or more ago, did not pay his fine as he said he would. Instead, he has taken an appeal and his case will be heard in due season.

Manager Carroll claims that the youngsters who were in the theatre at the time the warrant was made out secured older people to get their tickets and then entered the theatre with them. When the older ones left the children stayed behind.

He does not see how he can be convicted on such facts as these and promises to put up a stiff fight. The other motion picture manager fined with Carroll settled.

ROBERT MOLZON, proprietor of the Lyric motion picture theatre, on South Main street, was fined $50 and costs Friday, June 5, in the city court by Judge William E. Thoms, on a charge of permitting children under fourteen years of age to visit his theatre without being accompanied by a parent or guardian.

Molzon, through his attorney, Robert A. Lowe, pleaded guilty to the charge, but admitted that children were permitted to enter the theatre under some circumstances.

Mr. Molzon said that on June 2 he was operating the motion picture machine and was unable to stand at his accustomed place near the door. He said he did not know that children had been admitted.

But to this Judge Thoms said that the proprietor was responsible, just as the owner of a saloon is responsible when minor youths are permitted to enter his place of business.

Patrolman MacMullen, who preferred the charges against Molzon, testified that there were almost a score of children present when he entered the theatre on the night in question, and that when the children were questioned they said they were not present with a parent or guardian. Two children who were in the theatre when MacMullen entered said that they had bought the tickets themselves. The boys who testified were Julius Grossman, of 42 Kingsbury street and Jacob Apirian, of 14 Newell Place.

After hearing all the testimony, a fine of $50 and costs was imposed. Molzon took an appeal, however, and Attorney Joseph A. Bergin furnished a bond of $150.

Waterbury appears to be the only city in the state that is conducting such a campaign against motion picture theatre managers.

E. CHRISTY ERK.

LEASE ELIZABETH HOUSE

Elizabeth, N. J., June 11.

The Royal Theatre in Elizabeth avenue near Smith street has been leased by its owner, William R. Brown, to Aaron Cantor, of Newark. Mr. Brown will devote all of his attention to his amusement enterprises in Perth Amboy and the New Jersey coast resorts.

BUILDING WAVE HITS CLEVELAND

Nine Theatres Are Under Way in the First Era of Theatrical Construction in That City Since 1911—Standard Opens at Once as All-Day House with Features—Other Photoplay Houses in Various Districts

Special to THE MOTION PICTURE NEWS.

Cleveland, O., June 11.

CLEVELAND is having another boom in motion picture theatre building. There are now under way nine houses all of modern construction and large capacity. The activities in this line have had a lull for three years, following the erection of about twenty houses in 1911.

Those engaged in the business say there is no room for more houses and consider the business already overdone, while investors in this class of building are well satisfied with returns upon their ventures.

The most important of the new theatres is the Standard, which is now nearly completed. It is located in the Standard Drug Company's Prospect Avenue Building and has been leased for a term of years to Joseph Grossman, formerly owner of the Delmar, Central avenue. Mr. Grosman expects to open the Standard on June 12.

The house is reached through a spacious foyer opening on Prospect avenue, at the corner of East Eighth street. The theatre seats 750 persons. It will show photoplays exclusively with first-class music. It is the first exclusive motion picture theatre built in the downtown section of the city.

Although Cleveland has a number of important downtown picture houses, all have been remodeled from store spaces or are theatres showing vaudeville in connection with films.

The Standard, it is believed by Manager Grossman, will fill a want that has been felt here for some time, and provides a place where the films of highest grade may be shown at a profit. He has contracted to use Mutual service, including the Continental features. He will also book outside features. It is to be an all-day house. In its construction every comfort of the patron has been considered.

IN the same section there is being built the Palace, occupying the McMillan Building on East Ninth street, near Prospect. The Hausheer Construction Company are the owners of this house, and it is being constructed at a cost of about $25,000. It will have 400 seats and its entertainment will consist of photoplays exclusively.

The Doan Square Realty Company, the directors of which are practically the same as those in the Gordon Square Company, owners of the Gordon Square Theatre, are erecting a $75,000 theatre and commercial building at Superior avenue and East 103rd street.

This house will have a capacity of 1,600, on two floors. While equipped for any kind of a theatrical performance, it will be opened with pictures and vaudeville.

Another downtown house is being erected by the Fireproof Theatre Company, on Prospect avenue, just east of East Ninth street. This is to be an exclusive theatre building with an auditorium seating about 750 persons.

EDWARD KOHL, the builder of several of the larger suburban theatres in the city, is erecting a large house on East 105th street, between St. Clair avenue and Superior.

It has been leased for a term of years to S. E. Morris and L. H. Wilk, both of whom now own theatres in that section.

The Home Theatre, conducted by Mr. Morris, is soon to be discontinued to make room for a large commercial building, it is stated, and Mr. Morris will give his personal attention to the new house. It will be ready for use in about two months.

Other houses are being erected on St. Clair avenue at East 105th street and two on Detroit avenue, in Lakewood, one of the city's important suburbs.

PAUL C. MOONEY.

First Montana Convention in July

Scheduled for the 7th and 8th in Butte—The Ball Started by Philip Levy, of the Ansonia—League Only Formed Last Year.

Special to THE MOTION PICTURE NEWS.

Butte, Mont., June 2.

MONTANA exhibitors are watching with unusual interest the approach of the first annual convention of the Montana Theatrical and Exhibitors League, which will convene in the city of Butte for two days, July 7 and 8. The league was formed last year and it was then decided that the first annual convention would be called in Butte. The place of the second convention will be fixed at the coming meeting. The growth of the motion picture business in Montana, a virgin state practically as far as this industry is concerned, will invest the approaching gathering of the managers with a public interest which the formation meeting did not obtain. However, the good work started on that occasion has taken root, and when the managers from all parts of Montana gather in Butte two days of real business and the right sort of fun will be handed to the visitors.

The story of the Montana league, as has been said, is a comparatively recent one. In September of last year Philip Levy, manager of the Ansonia Theatre, sent circulars to all the managers of theatres in the state explaining his plan of forming an exhibitors league for the purpose of, as set forth in the adopted constitution, "protecting the interests and welfare of all owners or persons engaged in the management of 'opera' or 'combination' houses, vaudeville, stock, burlesque, or motion picture theatres or other places of theatrical amusement in the State of Montana."

There were other objects and they are set forth at large in the articles of the constitution. For the present, it is only necessary to know that the meeting was a great success. All the managers were enthusiastic. They had a fine time at the meeting and the gathering proved distinctly profitable to everyone concerned. They discussed the business in all its branches and elected the following set of officers to serve for the first term: President, Philip Levy, Ansonia Theatre, Butte; vice-president, A. Heinecke, Bijou Theatre, Lewistown; secretary-treasurer, William Cutts, Montana Amusement Company, Butte; directors-at-large, Frank N. Jones, Star Theatre, Billings; E. P. White, Alcazar Theatre, Livingston; H. E. Rehfield, Miles Theatre, Miles City; H. O. Clark, Alcazar Theatre, Great Falls.

The charter members with the theatres which they are represented are as follows: A. Mandoli, Reel Theatre, Anaconda; Frank N. Jones, Star Theatre, Billings; F. A. Boedecker, Lyric Theatre, Bozeman; William Cutts, Montana Amusement Company, Butte; C. W. Eckhardt, Lyric Theatre, Butte; Philip Levy, Ansonia Theatre, Butte; George Boedecker, Orpheum Theatre, Deer Lodge; H. T. Ashlock, Pastime Theatre, Dillon; H. O. Clark, Alcazar Theatre, Great Falls; Lewis E. Freeman, Gem Theatre, Great Falls; George H. Reeves, Gem Theatre, Havre; W. H. Hartwig, Antlers Theatre, Helena; E. P. White, Alcazar Theatre, Lewistown; A. Heinecke, Bijou Theatre, Livingston; H. E. Rehfield, Miles Theatre, Miles City; Fred C. Quinby, Empress Theatre, Missoula; J. D. Prior, Ruby Theatre, Ruby; E. W. Waddell, Three Forks, and L. J. Sissel, Orpheum Theatre, Whitefish.

JAMES CUMMINS.

PLAN SEVEN-STATE CONVENTION IN OMAHA

January Will See Exhibitors Gather from Nebraska, Iowa, Kansas, South Dakota, Colorado, Wyoming and Missouri for Exposition and Trade Meeting—Neff Dominates Small Grand Island Gathering and Swings Delegates to Dayton for Himself

Special to THE MOTION PICTURE NEWS.

Grand Island, Neb., June 10.

WHILE probably not as noteworthy in attendance as many other conventions of exhibitors, the second annual convention of Nebraska Branch No. 22 of the Motion Picture Exhibitors League of America, held June 2 and 3, made up in interest and enthusiasm "for the cause" what it may have been minus in numbers. The skies were glowering and a steady drizzle of rain welcomed the visitors, but this was soon forgotten, and the sun on Tuesday afternoon, June 2, shone brilliantly to make up for any deficit in the warmth of the greeting.

Due to the weather conditions, the officers scheduled to speak during the forenoon session of June 2 did not arrive in time for the event and two programs in one were crowded into the afternoon meeting. Mayor Ryan welcomed the motion picture men most heartily to the city, and assured them that the key was theirs as long as they honored Grand Island with their presence, and an able response was made by President Frank Harris, of the Nebraska league.

President Neff, of the national organization, then made an address in which he called attention to the wonderful work being accomplished by the motion picture industry throughout the world. The motion pictures, according to President Neff, rank higher than any other educational force to-day, and that being the case each motion picture man should bear in mind the plan to elevate the morals of the boys and girls which come under the influence of his especial productions.

DUE to the non-arrival of certain of the exhibitors who were scheduled to be on hand with their machines, certain film exhibits which were to have been shown at the Liederkranz Theatre, through the kindness of Manager Hayman, of the Lyda Theatre, were exhibited at the latter show house, to which the public was given a cordial invitation. The program lasted from seven until twelve o'clock without a change of play, and the echoes of the satisfaction still reverberate. These courtesies were extended by the Kansas City Feature Film Company, and the Mutual Film Corporation, and were thoroughly enjoyed and appreciated by Grand Island's show-going public.

Wednesday morning was devoted to an executive and business session of the league, where, as might be supposed, the ever-present question of censorship was the chief subject. Following the executive session, election of officers for the ensuing year was held, the result being as follows:

E. C. Preston, Superior, Neb., president; R. M. Shlaes, Plattsmouth, first vice-president; G. J. Warren, Red Cloud, second vice-president; G. S. Weaver, Omaha, secretary; S. A. Hayman, Grand Island, treasurer; S. Harding, Omaha, national vice-president.

Delegates to the national convention at Dayton, O., July 6 to 11, were elected as follows: Frank Harris, A. R. Pramer, G. S. Weaver, all of Omaha; A. P. Ake, Wymore; G. J. Warren, Red Cloud, and S. A. Hayman, Grand Island. Alternates as follows: Charles Schartow, Omaha; I P. Hoffmaster, Elmcreek; A. Gerke, Ravenna; Arthur Johnson, Stromsberg; S. F. Rolph, Fullerton, and W. H. McGiffin, David City.

OMAHA was chosen as the next place of meeting, to take place at the time of the Mid-West convention in that city, at which time motion picture men will gather in January from Nebraska, Iowa, Kansas, South Dakota, Colorado, Wyoming and Missouri, and participate in one of the most inclusive exhibitions of the motion picture profession ever shown west of the Mississippi.

At this time it is planned to have many of the notable actors and actresses of the motion picture screen on the ground, "on the hoof," as it is termed in the West, and give a genuine demonstration to the public as to the how, why, and wherefore of the building of a motion picture play.

The Wednesday afternoon session was cut somewhat short, owing to the necessity of several of the visiting delegates catching an early train. However, time was taken to pass resolutions extending thanks to the city for the cordial welcome, and instructions were passed binding the delegates to the national convention to vote for M. A. Neff for re-election to the national presidency of the league.

A "get-together" meeting which had been planned by the Commercial Club, of this city, was not held, owing to the inability of the chief officers of the organization to be present, but the city, which now supports five of the finest play houses in the state, has a warm spot in her heart for the exhibitors and will be always glad to have them within her gates.

DESPITE the bad weather and the rather discouraging attendance, it remained for a woman, Miss Etta Arthur, of the Kansas City Feature



NEWLY ELECTED AND RETIRING OFFICIALS OF THE NEBRASKA BRANCH NO. 22 M. P. E. L. OF A. (NATIONAL PRESIDENT M. A. NEFF IN CENTER, SEATED), AT SECOND ANNUAL CONVENTION AT GRAND ISLAND, NEB., JUNE 3, 1914.

Film Company, to outdo her male compatriots and "hang" one of the best booths and displays ever witnessed in the city.

She was the life of the convention, and in the closing hours of the afternoon session, made an address to the gathering, in which she read a telegram inviting every exhibitor present to drop into the Kansas City office when in that metropolis.

Suffragettes are frowned upon, but while Miss Arthur does not claim to have even sympathy with "our English sisters," she accomplishes more through pleasant approach and kindly speech than do they with banners and their arson brigade.

A tip from a "lay brother" to the motion picture men is that no better asset can be found for increasing sales than a pleasant-faced and polite cashier, censorship, electric juice, and all other matters to the contrary notwithstanding.

And so the meeting closed, and all are making preparations for the big event in Dayton next month. That Nebraska will be there "with bells on," goes without question.

C. C. Cross.

AMERICAN FILMS FAVORITES IN PANAMA

Special to The Motion Picture News.

New Orleans, June 10.

Motion pictures are attracting great attention in Panama, to judge by copies of the Panama "Morning Journal" received here.

Advertisements of the three theatres in that city occupy almost a solid page. Films portraying war, western and South American scenes appear to be the favorites. Productions of Spanish and Italian companies are used where possible, but the American films with a great amount of action, appear to be equally as popular.

On account of the large non-English speaking element, films which require little explanation are desired, unless such explanations are given in Spanish.

KENTUCKY FIRM WILL SELL SMALL THEATRES

Special to The Motion Picture News

Louisville, Ky., June 10.

The Switow Amusement Company, of which Michael Switow is president, this week announced that all motion picture theatres controlled by them which are located in small towns are to be sold. The theatres to be disposed of are located at Salem, French Lick, Madison, Centerville, and Martinsville, Ind., and Madisonville, Ky. It is the intention of the Switow company to center its attention on a few of its large houses located in this city, Jeffersonville and New Albany, Ind.

Nashville Censors Favor Sunday Opening

But Ministers Alliance Makes Severe Protest, and Conflict Is Certain at Next Board Meeting—Decide Question at That Time

Special to The Motion Picture News

Nashville, Tenn., June 11.

TO have or not to have motion picture shows on Sunday is the burning question in Nashville just now. At a meeting of the board of censors with the motion picture show operators here last week, one of the recommendations was that Nashville allow the picture shows to operate on Sunday. Along comes the Ministers Alliance, condemning the board of censors and protesting against the opening of the shows on the Sabbath.

The outcome of the battle is uncertain, since no definite move is expected to be taken until the next meeting of the censors a week hence.

Charles Cohn, chairman of the board of censors, declared that he was heartily in favor of the motion picture houses being open on Sunday, and other members of the board agreed with him in this view. It was pointed out that motion pictures in the city are making money under present conditions, and that from a financial standpoint they do not need to run on Sunday, but it was also shown that such an innovation would afford many whose only "time off" was on Sunday the opportunity to enjoy some inexpensive and clean amusement.

It was argued that this rule prevailed in many of the large cities of the South and that the laboring people took advantage of it in every case. One of the principal examples given was that of Memphis, where the shows are allowed to run from 2:30 p. m. until 11 o'clock. All of the pictures shown must be submitted to the board of censorship.

Mayor Howse agreed with the board that their powers shall be so extended that they will have authority over all forms of amusement in the city.

R. L. Pique.

Among the Buffalo Exhibitors

Panic in Cazenovia Theatre When Trolley Wire Blows Out Fuse in Film Box—Shrine Night at Majestic—Other Items

Special to The Motion Picture News.

Buffalo, N. Y., June 11.

A SCORE or more women narrowly escaped being trampled to death shortly before 9. o'clock last Thursday evening in the Cazenovia Theatre, Seneca street near Kamper street, when a fuse blew out and the interior of the theatre was thrown into darkness. Someone in the rear of the theatre yelled "fire" and there was a mad rush for the front door. Nearly 250 persons were in the theatre and when attendants held the crowd back, women screamed and dropped on the floor fainting. The panic continued for more than ten minutes until the gas was lighted and the audience was assured that there was no danger and allowed to depart quietly.

A trolley wire in Seneca street broke and in falling struck a wire leading into the theatre. The fuse in the film-box blew out and a film caught fire. Although there was a crowd of nearly a thousand persons about the theatre after the panic, there was no police lines drawn and the next morning the police of the Babcock street station were not aware that there had been a panic.

Police Superintendent Michael Regan wants to know why, and has ordered that the police of that station make a special report on the matter.

A private exhibition was given on Friday evening, June 6, at the Elmwood Theatre, of the beautiful and at the same time sensational photo-drama "Loyalty," just released by the Pathé company. A large audience of local exhibitors were in attendance. The production will be shown at the Elmwood for two days during the week of June 15. The film is exquisitely hand-colored.

Wednesday evening, June 10, was Shrine night at the Majestic Theatre. Ismailia Temple has closed contracts for the entire capacity of the theatre on that evening. In addition to the showing of the Kleine photo-spectacle "Spartacus," the films of Ismailia Patrol, band and party, covering the entire trip to the recent Atlanta, Ga., convention and all the parades in that city will be thrown on the screen for the entertainment of the local nobles and their ladies. The local temple took a cameraman along with them on the pilgrimage to Atlanta.

Patrons of the Elmwood Theatre were given a treat when Manager George W. Erdmann showed them a film which he made himself of the monument unveiling ceremonies at Pine Hill cemetery on Sunday, May 31, by the Knights of St. John. Manager Erdmann is always on the lookout for gool local features to show his patrons. It was he who filmed the Beardsley bandit feature for local audiences. A large audience witnessed the completed reel of the monument unveiling.

Do Exhibitors Want Censorship?

Omaha Exhibitors with Motion Picture News in Fight Against State Censorship—Harrisburg, Pa. Men Divided; One Favors It, but Opposes Keystone Law; Others Deny Value of State Supervision—Chattanooga Against State Censorship

J. M. Lenney, owner and manager, Lenney's Photoplay Theatre, 5 and 7 North Thirteenth street, Harrisburg, Pa.:

"I am opposed to the general idea of state censorship of motion pictures because national censorship, as now in operation, is adequate in most respects. All the big associations of manufacturers are parties to the national censorship plan and they recognize that it is essential to the life of the motion-picture business that improper pictures be barred. The reputable exhibitors, I believe, take the same view of the situation as the manufacturers, and will ban in their theatres any pictures that are not proper, that may get past the national censors. The exhibitors themselves are coming to know that the few theatre managers who do put on improper films are a menace to the whole business and the decent managers are showing a disposition to unite to wield their influence to suppress improper pictures in the few houses that insist on showing them. The only advantage that I can see in the plan of state censorship is that state boards can suppress indecent pictures that sometimes are put on the road by individuals not allied with the big associations of manufacturers and that consequently are not subject to national censorship as it now exists."

Peter Magaro, manager of the Magaro Amusement Company, operating the Star Theatre, 410 Market street, Harrisburg, Pa., and the Orpheum Theatre, Carlisle, Pa.:

"Without special reference to the Pennsylvania State Board of Censors, which is an untried proposition, as it does not begin its work until June 1, I am opposed to the general idea of state censorship, because in most cases state censors are not experienced motion-picture men, as in the case of the present national censors, but women and others who, though well-intentioned and prompted often by the best of motives based on their ideas of protecting the young from hurtful influences, cannot get the viewpoint that does justice to the manufacturers and exhibitors. These amateur censors are apt to take a narrow view based on prejudices and inexperience, and bar pictures that would not be barred by censors more familiar with the kinds of pictures that are actually harmful."

C. Floyd Hopkins, local manager for Wilmer, Vincent & Appel, who control the three largest theatres in Harrisburg, Pa.:

"I believe state censorship is desirable from the exhibitors' viewpoint, as it eliminates all controversy as to the propriety of displaying pictures once they have been approved by the state board. This will prevent a great deal of annoyance for theatre managers who, as things are now, are constantly becoming involved in disputes with the clergy, the police and various other unofficial censors. I think, however, that the censorship law in Pennsylvania places very much of a burden on the film manufacturers, as it requires the payment of a fee of $2.50 for every film censored and also requires the manufacturer to provide the facilities for examination of the films."

In a series of interviews sent to THE MOTION PICTURE NEWS from Omaha exhibitors, the sentiment has run strongly toward the advocations of the NEWS. Here are some others:

G. S. Weaver, of the Star Theatre, Twenty-fourth and Franklin streets, Omaha, and secretary of the local M. P. E. L. A. branch in Omaha:

"Mine is a community theatre. My patrons believe in me. I want to give them something that has been authoritatively censored. The National Board is doing very well. Like everybody else, though, I believe it should have more authority. I do not place much stock in the fear of graft in a national board. Graft, it seems to me, would be easier in state or local boards. I believe you'll learn something when you hear what action our state branch takes."

M. M. Aronson, manager of the Cameraphone Theatre, 1403 Douglas street, Omaha:

"I have studied the situation, sure, and have some ideas on censorship. The National Board seems to be doing good enough work. I refuse to worry, though, because I will show what the exchanges sell me and they will be responsible if my films are censored until I am damaged. I am confident the manufacturers and exchanges will not distribute films broadcast unless the films can stand the test."

Carmelo Mangiameli, proprietor of the Elite No. 1 Theatre, 1313 Douglas street, Omaha:

"The National Board is satisfactory. I am not familiar enough with the subject to say much. I would be better satisfied if a board was organized to send us business."

J. H. Marcus, the Majestic Theatre, Broadway and Sixth street, Council Bluffs, Ia., across the river from Omaha:

"I am proud of the class of pictures I show. I believe in censorship to regulate those who do not take the proper pride. Of course the National Board as advocated by THE MOTION PICTURE NEWS is the best thing. I don't see much grounds for a scrap there."

Mrs. A. White, Sixth street and Broadway, Council Bluffs, proprietress of the American Theatre:

"I don't believe in running censorship into the ground. I do believe that public-minded men should see the films first, before they are given the people. The manufacturers are good judges, but they are apt to become too enthused. A national board with authority, it seems to me, would be what is needed."

Lewis A. Hoberdier, feature exchange man, Canton (Eagle Block):

"Censorship of motion pictures is not needed so much as censorship of vaudeville. Judging from the development of the censorship idea in Ohio I should say it is a mere scheme for the creation of political jobs. Here one of the three members of the censor board usually censors the pictures. Some things that ought to be cut out are left in and some things that ought to be left in are cut out. The system is foolish. In my opinion there is no need for any sort of censorship of the pictures made by the leading producing houses. Millions of dollars are invested in those houses and they can not afford to injure their reputation for turning out good, clean pictures. There are a few wild-cat producers, however, who need watching. For those, I suppose, a national board of censors is necessary, but surely not a local board in every state.

"One way to prevent the issuance of unclean or unreasonably risque pictures would be to have every manufacturer stamp his films with his firm name. The wildcatters dodge responsibility by declining to stamp their films."

M. J. Bobo, Bonita Amusement Company, Chattanooga, Tenn.:

"I am of the opinion that the government censorship is all right and proper. My idea is that a competent board of censors, appointed by the government, should be sufficient for the entire country. I cannot see any sense in every state, county and town censoring every film, giving not only the film exchanges endless annoyance, but the exhibitors as well. There should be an act of Congress setting forth what should or should not be admissible in filmdom. We must all admit the great possibilities of this industry for good or bad on the minds of children as well as adults. Therefore it is essential that the industry should be censored by a competent, broad-minded board."

G. & G. FEATURE COMPANY BUYS "LITTLEST REBEL"

The G. & G. Feature Film Company, of Chicago, which is operated by the Gollos Brothers, have purchased the first print of "The Littlest Rebel," sold by the Photoplay Productions Company, of New York City.

This five-reel production will be booked by the G. & G. exchange throughout Illinois and Wisconsin. "The Littlest Rebel" is considered one of the best of the recent feature releases. This is but one of the big subjects that the G. & G. has purchased.

Mr. Gollos, who has been in New York a week, has contracted with some of the big producing companies for their entire output for the coming year.

CASHING OPPORTUNITY

Elizabeth, N. J., June 11.

F. J. Chadwick, manager of the Olympia Theatre in Elizabeth avenue near Spring street, was alive to his opportunities when 3,000 members of the Junior O. U. A. M. paraded here on Memorial Day. He had motion pictures made of the procession and the pictures will be shown in his theatre exclusively.

World Film in $3,000,000 Combine

Joins Shuberts in a Huge Deal for Handling Their Numerous Broadway Successes—Scores of Productions Affected

ONE of the largest combinations put through in the motion picture industry for some time was consummated on June 11, when the World Film Corporation joined the Shubert forces in a $3,000,000 deal. The new company will be known as the Shubert Feature Film Corporation.

The scores of dramas, farces, comedies and other attractions controlled by the Shuberts will be released to the trade through the fifty-five distribution branches of the World Film Corporation, in the United States and Canada.

The combination has been effected for the purpose of manufacturing into motion pictures all of the plays of the Shuberts and others to be acquired by them from various sources in Europe and in the United States.

The Shubert Feature Film Corporation is to make all the picturizations, and the World Film Corporation is to exploit them through its various branches. The number of the exchanges will now be doubled owing to the larger output secured.

A partial list of the productions affected by the alliance includes plays controlled by the Messrs. Shubert, William A. Brady, Charles A. Blaney and Owen Davis. Among some of the best-known productions to be filmed and shown by the new corporation are: The New York Hippodrome spectacle, "America," the Drury Lane and Manhattan Opera House success, "The Whip," "The Midnight Sons," "The Lure," "Girls," "Marcelle," "The Blue Mouse," "The Summer Widowers," "The Girl Behind the Counter," "Way Down East," "Little Miss Brown," "Baby Mine," "Bought and Paid For," "Mother," "Little Women," "The Balkan Princess," "The Gentleman From Mississippi," "The Little Church Around the Corner," "Across the Pacific," "The Boy Detective," and hundreds of others.

Under the terms of the contract between the Shubert Theatrical Company and the World Film Corporation, the latter acquires a large interest in the Shubert Feature Film Corporation, and the Shubert Feature Film Corporation received a generous share of the capital stock of the World Film Corporation. Among the directors of this latest of big combinations are Lee Shubert, George B. Cox, Frederick Edey, Herbert H. Dean of E. B. Smith & Company, George A. Huhn, of Philadelphia, Joseph L. Rhinock, Van Horn Ely, of National Properties Company, of Pittsburgh, and W. A. Pratt, of E. B. Smith and Company.

The election of active officers will take place in a few days, and their names will then be announced. There will also be an interchange of directors between the two corporations. A number of important banking interests are associated in the new venture, all of the stock in the new corporation having been underwritten and bought by the firms of Edward B. Smith & Company, of New York and Philadelphia, Huhn, Edey & Company, of New York, and George A. Huhn & Sons, of Philadelphia.

Excelsior Films Will Give State Rights



SCENE IN THE EXCELSIOR COMPANY'S STUDIO AT LAKE PLACID, N. Y., DURING THE PRODUCTION OF "THE TOLL OF MAMMON"

(Left to right): Octavia Handworth, Gordon De Main, Tom Tempest, Henry Gillen (at camera), and Harry Handworth.

WORD has been received from the Excelsior Film Producing Studio to the effect that they are making rapid headway on their feature releases. Mr. Wright, the treasurer of the firm and Mr. Rosenbach, recently returned from Lake Placid, where the pictures are being taken, they feel assured that they will be a great success. Mr. Harry Handworth and a company of well-known screen stars are appearing in the first feature, "The Toll of Mammon." The company's policy is to release nothing but the highest class pictures, nearly all of which will feature Octavia Handworth.

At a meeting of the board of directors at Lake Placid it was decided to release the pictures through their own office on the state-right basis. Mr. Rosenbach is the sales manager.

FILM PRIZE CATTLE FOR EXPOSITION

Versailles, Ky., June 11.

Four carloads of Hereford cattle which arrived here for the stock farm of Col. E. H. Taylor, Jr., were photographed in unloading by a motion picture concern, 400 feet of film being made. The film will be exhibited at the Panama-Pacific Exhibition.

FIRST AID TO AN "EXPIRING" THEATRE

By Albert C. Sproul

When Miller Took "The Ideal," It Looked as if His Incumbency Was Going to Be a Wake Over a Corpse—Then He Began to Get Acquainted—A Few of His Own Peculiar Advertising Schemes Did the Rest

[Editor's Note—*This is the first chapter of "The Story of Miller." Miller is a real exhibitor. He is also a type—a typical showman confronted by circumstances that are typical in the motion-picture industry. Exhibitors in every state will recognize the problems he met as once their own, if not indeed problems that still confront them. There is "meat" in each of these chapters for every exhibitor, no matter how successful he may be. The second chapter, "CREATING THE 'COME-AGAIN' SPIRIT" will be published in an early issue of THE MOTION PICTURE NEWS.*]

WHEN an exhibitor gets control of a poor theatre in a seemingly hopeless locality, and feels that everything is going to the demnition bowwows, let him do as Miller did.

Miller had about as hard a proposition to buck as any one and, although he had had some experience in the business, it availed him little in building up the patronage of "The Ideal."

Miller wasn't a "mixer." He had a streak of innate dignity that kept him from giving the glad hand to every one he met; and as for accosting a patron in the lobby, that was beyond him. It may be good business in some places, but it wasn't his style.

There was nothing phony about Miller, however; I can vouch for that. He'd use you just the same if he knew you didn't have a dime to pay your way in. He rang true every time.

But, of course, he couldn't wear a placard on his person explaining what a fine fellow he was and how well he intended to treat his patrons. So he was obliged to resort to an original scheme to get things started.

WHEN Miller took charge of "The Ideal" it was like flirting with a corpse. The only mourners were a few stragglers who looked as though they entered by mistake.

The sight of the empty seats, with the fringe of humanity bordering the aisles, was enough to discourage any man. Miller went home after the first evening performance "down in the dumps."

But a good night's rest stiffened his backbone. If there was any possibility of resurrecting the corpse, he was determined to do it. And right there came his hunch.

He had faith in the business; he had faith in himself to win out with half a chance.

What he had to do was to get acquainted.

Falling back upon his past experience, Miller divided his prospective clientele into three classes according to age: The elderly and middle-aged comprised class one; the young men and women, class two; class three consisted of the children.

It was with classes one and two that he first concerned himself.

THE bait that Miller used was a free performance. He built up as varied a program as possible—three vaudeville acts and four reels—and selected Thursday evening of the next week as the crucial time. By choosing the evening, be eliminated, for the time being, the children, and was able, on that account, to concentrate his attention on classes one and two.

By means of fliers which he distributed liberally throughout the neighborhood and a large announcement placed on the front of his theatre, he informed the public of the free performance, stating, however, that children under fourteen years of age were not to be admitted. Human nature is the same everywhere. Anything that is free is bound to attract the people.

On the eventful Thursday evening, the doorkeeper, assisted by one of the ushers, handed each patron an envelope. To the young men and women they gave a red envelope; to the middle-aged and elderly, a blue one. Across the envelopes were the words "A Complimentary Ticket. Look Inside."

There was a slip of cardboard of the same color as the envelope, within, which read:

"This slip, if properly filled out by the person to whom it was presented, will entitle him to a complimentary ticket for any performance at 'The Ideal,' if exchanged at the box-office before ——" The date was one week later. Miller wanted immediate returns.

THE questions asked were few and simple:

Name .....
Address .....
What part of the performance did you particularly like?
.....
What part didn't you like, and why?.....
.....
Keeping in mind the limitations of our theatre, what would you prefer to see?.....
.....

The fact that all slips had to be presented the following week at the box-office prevented a patron from postponing filling in his slip and thereby allowing his impressions of the performance to wear away. When the people came to exchange their slips, the cashier could tell, by the color, whether or not a person of the proper age answered the questions. The exact name did not matter. One patron was as good as another.

In this way Miller acquired a valuable mailing list. He sorted the red slips from the blue and examined each pile separately, noting carefully the consensus of opinion. Then he built up two special programs, one modeled from the suggestions contained on the red slips, the other from the suggestions on the blue.

EVERY typewriter in the neighborhood, from a Model 3 Remington up to the latest Oliver, was requisitioned for the next part of the campaign. Every friend that Miller had round about was pressed into service to typewrite letters, of which the following is a sample:

Mrs. A. L. Stevens,
335 River Street;
Dear Madam: We take pleasure in inviting you to a complimentary performance to be given May 30, 19—. The program has been especially arranged in accordance with the wishes of our patrons. The suggestion on your slip that we eliminate the ——— (Here the typist, with the program of the proper performance written out in detail and Mrs. Stevens' slip with her suggestions, lying side by side, carefully examined the two and noted all points of similarity, commenting upon them tersely in the letter. This made the communication so direct that Mrs. Stevens realized that it was personal and her interest grew accordingly.)

You will find inclosed two tickets. If you will kindly give one to a friend—no children will be admitted to this

(*Continued on Page* 58)

Ramo Will Screen Paul Potter's Plays

Dramatist of "Trilby," "Under Two Flags," "Our Country Cousins," "The Girl From Rector's," and Other Successes, Signs with Ramo for Twenty-four Productions

PAUL M. POTTER, famous over the world for his dramatization of "Trilby," has made a contract with



PAUL M. POTTER

Ramo Films, Inc., to furnish them with script dramatizations of his twenty-four biggest and best plays to be picturized as Ramo Features. Mr. Potter was for many years the London and Paris correspondent of the New York "Herald." His first play to be produced in New York City was "The Chouans," which ran at the old Union Square Theatre and was produced by the late Madame Modjeska. This was followed by "The City Directory," which had a run of five years, and in which David Warfield made his first appearance.

Other of his plays that have been accepted by well-known managers and starred in by the leading stars, are "The Conquerors," "The American Minister," "The Pacific," "Our Country Cousins," "Under Two Flags," "The Red Kloff," "The School Girl" and "Nancy Stair" complete the list of his former successes. "The Conquerors" and "The Victoria Cross" will be the first produced by the Ramo Company. His recent successes are well known. "The Girl From Rectors" and "The Queen of the Moulin Rogue" are the most widely noted.

Many of these will be adapted for the pictures, and with such an experienced man as Mr. Potter behind the pictures something better than the ordinary is to be looked for.

Theatre Couldn't Weather the Weather

Impossible to Keep Warm in Winter or Cool in Summer, so Fitzhugh Hall Theatre in Rochester Had to Close

Special to THE MOTION PICTURE NEWS.

Rochester, N. Y., June 11.

THE Fitzhugh Hall Amusement Company, of this city, is bankrupt, and its place of amusement, the motion picture theatre on South Fitzhugh street, but a stone's throw from Main street, has been closed. It was not many months ago that this theatre was rebuilt from the ground up and completely equipped with the latest improvements. B. N. Sherwood was manager of this theatre. Asked why the concern could not make a go of its business, he replied:

"Our heating plant could not heat us properly in winter, and our place was too hot in summer, owing to the metal roof we had with no ceiling beneath. The heat radiated from that roof in the summer in such a fashion that we could not keep the place cool. We needed a second ceiling. We were also handicapped by finding it impossible to get a regular film service that suited our patrons. We did some good business there with big features, which we advertised heavily."

Referee Sanford has ordered a sale of the assets of the concern, which will be conducted by Paul Sheehan, of Buffalo, the trustee.

The assets to be disposed of include chairs, an organ and the piano, motion picture machine, and such right and title as the bankrupt concern has in a new lease, to begin on September 10, and to continue for five years, on the building.

J. Forbes Potter, of New York, is the lessor of the building, and while the bankruptcy proceedings were in progress he started a municipal court action to oust the company from the premises for non-payment of rent. The municipal court judge issued a warrant dispossessing the company, and Manager Sherwood gave up the key, but has not removed the company's property.

It has not been decided what will become of the property. If the new lease, to begin in September, is found to be worth something, and to be valid, it is possible that motion picture men may purchase the property and lease and continue the business. At present the doors are closed. The sale is to take place in ten days.

ARTHUR R. TUCKER.

AL. LICHTMAN LEAVES FAMOUS PLAYERS

Al. Lichtman, who has been sales manager of the Famous Players Film Company since its organization, will leave that concern Saturday, June 21, for the purpose of inaugurating a film brokerage office through which he



AL. LICHTMAN

will offer a personal sales service to film buyers, renters and producers.

Mr. Lichtman's plan is a novel one. From a long and thorough study of trade conditions, he has concluded that the necessity and desirability of such a connecting link among the three factors of the industry is so obvious that he is confident that his enterprise will fill a long-felt want.

In leaving the Famous Players, Mr. Lichtman stated that he did so with a great deal of sincere regret, as his connection with Mr. Zukor and his associates in the company has always been the most pleasant and harmonious, but gave as his reason for the change the ambition to do bigger things and create and nurture an enterprise of his own. He leaves with the good wishes and friendship of all.

AN ARTICLE FROM A. J. LANG

Through an oversight on the part of the printer, the name of A. J. Lang, of the Nicholas Power Company, was missing from the article, "The Making of a Projector," published in the convention number of THE MOTION PICTURE NEWS. Doubtless the hand of Mr. Lang was discerned in the article by those familiar with his work, even in the anonymous condition of the story, but in justice to him, his authorship should be and hereby is acknowledged.

FILM NEWS FROM FOREIGN PARTS

The Motion Picture in Greece—"L'Aiglon," Rostand Drama, Filmed in Paris; Others of Great Dramatist's Works to Follow—"Lid" on Sunday Opening in Scotland—Kings Pose for Camera—London News

THE motion picture has not prospered in Greece as markedly as in some of the other countries of Eastern Europe and the Levant, notably Turkey and Egypt. The reason appears to have been, observes "Le Cinema" of Paris, which publishes a highly interesting and informative article on the subject, the wretched beginnings of the cinematograph in Hellas.

Six years ago there was not a theatre especially adapted to the motion picture. Open air places were used exclusively, and these were rudely roofed over and walled in during the winter.

Quantities of old "commercials" were mixed in with new films, and the result was not the lifting of the industry in the public esteem. Of late, however, the large European producers have established agencies in Greece, and limited their output to new pictures to the increased popularity of the cinema among the Hellenes.

The importation of films amount to nearly 1,000,000 feet a year. Sales are practically nil. Everything is on a rental basis. French pictures are said to be preferred beyond all others, though American pictures have a substantial popularity, too. The public taste runs to tragic, sombre dramas, plays of ambiguous meaning, and pictures featuring banditti, highwaymen, and others of the criminal brotherhood.

A peculiar feature of the Grecian situation is that the business is almost entirely limited to the large cities of the peninsula. In addition to the customs duties, which are high, an internal revenue tax is laid upon films by every municipality. The result has been that little or no business is transacted between the interior and the seaport cities.

There is one manufacturing concern of note in Greece at the present time — Fabrique Panhellenique de Films S. Leonce, at Athens. The firm has produced nothing but news films and pictures of current local events, but it is said they are preparing a series of dramatic productions. The fine atmosphere and scenery of Greece should make these pictures distinguished for both these qualities, if they are properly produced.

Rostand Dramas Reach Screen

"L'Aiglon," the famous drama of Edmond Rostand, was presented as a photodrama in Paris, May 25, at Mozart-Palace. The cast was made up of noted actors and actresses from the leading theatres of the capital, and the "mise en scene" was the work of M. Chautard. A series of Rostand's dramas on the screen is announced by Henry Hertz, concessionaire of the dramatist's works, among which will be "Cyrano de Bergerac," "The Samaritan Woman," "The Distant Princess," "The Romancers" and others.

South African Taxes

Further news of the new tariff law in force against motion picture films and supplies in South Africa discloses a fifteen per cent tax on all machines, in addition to the tax of five shillings per hundred feet already imposed on imported films. This information is imparted by Joseph Fisher, of Fisher's Elite Bioscope, Ltd., of Cape Town.

The African Film Trust, which practically controls the situation in South Africa, is, in Mr. Fisher's opinion imparted to the "Bioscope" of London before his departure for America, the best thing that could have happened for the business in that quarter of the world. Mr. Fisher left for the United States on the "Olympic," May 20, with plans to attend the exposition in New York at the Grand Central Palace during the week of June 8.

"Bioscope's" Educational Pages

The educational supplement of the "Bioscope," of London, which has been waited on the other side with great eagerness, has at last appeared. It is a four-page affair, opening with an interview on "The Place of the Cinematograph in Education," with Sir James Yoxall, M.P., secretary of the National Union of Teachers and editor of "The Schoolmaster." Notes and news on educational films make up the rest. Pathé educational and scientific films are well in the foreground.

Two new theatres, the La Scala and the Paragon, will shortly open in Manchester, England, and three others are expected to be ready for business before the summer is over.

Sunday Shows Barred in Scotland

"The lid" has been severely put on the motion picture theatres of Scotland. Only one town in the whole country enjoys Sunday openings now. Many Sunday privileges have been recently rescinded by the county and town councils of Scotland, and this in the face of petitions from the citizens of many localities. It is now hinted that Fifeshire people are so indignant that the question will be made a political issue at the next town and county council elections.

An attempt to make six-thirty in the evening instead of nine the hour at which children must thereafter appear accompanied by parents in Kirkcaldy, Scotland, was frustrated not long ago by the chief constable and the magistrates.

Recent American films to receive a cordial reception at the hands of the British trade critics are "Guilty or Not Guilty" (Thanhouser), "The Price of His Honor" (Essanay), "The Independence of Susan" (American) and "The Redemption of David Corson" (Famous Players).

A. E. Huebsch & Company, Ltd., of London, have been granted the agency for the productions of the Ambrosio Company (Turin) for all English-speaking countries.

Selig's serial, "The Adventures of Kathlyn," will begin its British career on July 27.

Interesting Views from Porter

The arrival of E. S. Porter and Hugh Ford, the Famous Players directors and their company, in London and Paris successively, was the signal for all the interviewers of the trade journals of both capitals to "get busy." The "Courrier Cinematographique" of Paris published an extended interview with Mr. Porter, as did the "Bioscope" of London. The "Courrier" besides, seized the opportunity to interview James K. Hackett, who is at present under contract to play in "Monsieur Beaucaire" for the Famous Players this summer.

Predictions for the Future

The perfection of color photography and stereoscopic projection are the biggest steps to be taken in the immediate future, Mr. Porter declared in London. Talking pictures he denominated as "outside the art of the picture play, which is essentially a silent medium."

"Among the most necessary developments is the author's side of the picture play," he went on. "Producers will soon be compelled to rely a great deal more than they do at present, on individual work, of which you know there is still a great dearth.

"I believe that before long the big writers will come into this field quite as readily as the big actors and managers have. The time is coming when important film plays will tour the plays, and then authors will get their theatres after the manner of stage royalties on the box-office receipts just as the ordinary dramatists do at present."

At the next meeting of the Institution of Automobile Engineers, in London, a lecture will be given, illustrated with cinematographic views, on automobile design and construction.

Bocaccio in Films

Bocaccio is the latest of the world's immortals to join the ranks of the "cinematographed." The eighth novel of the second day of the famous "Decameron" has been filmed by a British company under the title of "Count Anguersa." English critics note with approval that none of the spice associated with the great book has been permitted to flavor the photodrama.

The exhibitors of Cardiff, Wales, have taken up the question of Sunday opening and have signed a petition to the municipal authorities asking them for the privilege. Certain houses in that city are now permitted to run until eight o'clock in the evening on that day.

Forty Theatres Fail in Berlin

Forty motion picture theatres have gone out of business in Berlin alone since the beginning of the year. That is but one indication of the situation confronting the German exhibitors at the present time. In the two cities of Bamberg and Wurzburg, the exhibitors have formed an association for limiting the number of motion picture theatres.

A refreshing exception to the generally merciless attitude of the German authorities toward the motion picture exhibitors is the action of the municipality of Potsdam, where the "tax de luxe" has been materially reduced during the summer months to enable the managers to weather this critical period.

Three "Othellos" on Market

Three Italian productions of "Othello" are now on the market. One is the Ambrosio picture, the first out. One has just been issued by Photo-Drama, and a third is to come from Morgana.

A motion picture theatre that will seat three thousand persons is to be erected at Naples, and adjoining it will be an elaborate cafe-garden, where refreshments will be dispensed during performances.

It is rumored in Italy that the Itala Company and Gabriele d'Annunzio have both been so highly gratified by the reception of "Cabiria" in Italy and elsewhere, that the famous poet has engaged to write a second scenario for the firm. The subject has not been disclosed.

Royalty on the Screen

King Christian of Denmark and Nicholas of Montenegro are the most recent among the sovereigns of Europe to have their royal action recorded on the cinematographic film.

The Emperor Franz Joseph of Austria has granted a permit to a motion picture concern of Vienna to film the royal parks and castle of Schonnbrun.

Modify German Booth Laws

Since the introduction of non-flam films in Germany, the German police have modified the rigor of the regulations concerning operators' booths, on the ground that there is now less danger of fire, and the need for the former precautions has decreased.

A new producing company has been formed in Russia.

The exhibitors in the north of Austria have united to form a film exchange controlled by themselves, at Reichenberg.

Suit Over "Bismarck" Scenario

"Bismarck," the big feature of the Eiko-Film, Berlin, is responsible for a lawsuit for damages, brought against that firm by Herr Wolfstieg, head of the Library of the Imperial Reichstag.

It seems that Eiko-Film commissioned Wolfstieg to write the scenario for the production and, with his opportunities for obtaining all the information possible on the life of the "iron chancellor" through the archives of the Reichstag, he produced a script that was authoritative, and incidentally necessitated an unusual outlay of money for its staging.

Eiko-Film submitted the scenario to the police before going ahead with it, and the authorities informed the company that the picture could not receive official sanction in that form.

Another script was prepared, therefore, and the production made, but in the meantime Herr Wolfstieg had gotten wind of the fate of his scenario and demanded payment for his work. The suit resulted. A commission of experts has been appointed to adjudge the amount of damages, if any, due the writer. Such is life under the rule of the German police.

Film Tax in South Africa

The South African government, according to reports among the English trade, has laid a tax of five shillings per one hundred feet on all finished film brought into that country. The African Film Trust is the principal sufferer under the new duty.

Educational matinees are being given by a theatre manager of Balham, England, to the pupils in the boys' and girls' private schools there. Pathé educational pictures are used, preceded by lectures from the teachers in the classrooms, and followed by essays from the scholars. These matinees occur every two weeks.

War Hurts Business in El Paso

Between War Extras and Regiment Bands, Exhibitors Are Hard Put to It—Rich Mexican Will Build $45,000 Theatre There

Special to The Motion Picture News.

El Paso, Tex., June 10.

THE war situation has had a decided effect on the motion picture show business in this city and the exhibitors are trying to figure whether it has bettered or hurt them. There are several thousand refugees of all nationalities in the city, and many of them are picture show patrons, but, on the other hand, the continual bobbing up of the intervention talk has an extremely bad effect.

On the nights that there is anything out of the ordinary, the papers get out extras and it is impossible to coax anyone into the theatres. Everyone is out on the streets reading extras, and they come out in droves. It has been no unusual thing for from twelve to nineteen to come out in a day.

Another bad effect of the war excitement is the sending of troops here. The men and officers naturally increase business, but each of the seven regiments, or parts of regiments, have a band. Two free band concerts are given at a downtown plaza each week. What the exhibitors think of them cannot be told in print.

There are also band concerts at the fort nearly every night and the civilians go out to them. Taken all in all, the local exhibitors would be just as well satisfied if the late Francisco Madero had not started his little revolution in 1910.

A new $45,000 theatre for pictures, and perhaps vaudeville, is being erected here by Señor Cruz, a rich Mexican refugee from Chihuahua. He is a member of the Terrazas family, which is often called "the Rockefellers of Mexico."

He paid $97,000 for the ground which is in the center of the motion picture district. An unique feature of the new theatre will be the introduction of an ice-cream parlor on the balcony floor. This is a Mexican custom. The building will be of reinforced concrete. John McCue, formerly connected with the Bijou, will manage the new place.

L. M. Shadboldt.

FORMER ARSENAL A THEATRE

Albany, N. Y., June 11.

Union Hall, one of Albany's oldest buildings, is now a motion picture house, H. R. Jacobs, the well-known showman and former manager of Harmanaus Bleecker Hall, having leased the building. Union Hall was formerly an arsenal and few believed it would ever be turned into a motion picture theatre.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

LEADING THE PUBLIC TO WATER

A GOOD drink of clear, cold lake water as a business getter for a photoplay house is the last thing one would expect to find in the famous beer city, Milwaukee.

But nevertheless, that is the method that Otto Meister, manager of the Vaudette Theatre, 185 Third street, uses to attract patronage to his house and he has found it very successful.

Situated on the curbing, directly in front of the theatre, Mr. Meister has installed an attractive three-bubble bubbler, from which the thirsty may quench their thirst. Just how it brings business to the theatre is best told by Mr. Meister himself.

"I have found," said Mr. Meister, "that the bubbler attracts people from across the streets, where I have two houses in opposition to me, and after they have taken a drink they nine times out of ten do not re-cross the street, but come into my house. Then too, people are attracted from Grand avenue, our main thoroughfare, by the bubbler and I depend upon my lobby display to do the rest."

The bubbler has been in use a little more than a year now and Mr. Meister says that it has paid for itself many times over.

"A LITTLE DANCING NOW AND THEN"

ALWAYS venturesome and aiming to do "something different," Manager Tom Moore inaugurated exclusive "dansants" on the stage of the Orpheum, Washington, D. C., where a beautiful maple floor was laid for this purpose. An orchestra of seven furnished delightful music. These have been suspended for the present while the doors of the Orpheum are closed necessary for the making of the new Ninth street entrance of this theatre.

The Orpheum was formerly a popular drama house, and has been the scene of some fine plays, and some years ago of opera, but most recently it was the home of melodramas. It ranks as the largest motion picture house in Washington.

PLAYING DOWN THE YELLOW

ALONG an advertising line, W. F. Bozner, of Boise, Idaho, first favors the newspapers and believes the best results are secured through the columns of the press. He is opposed to scare heads, and also the advertising portraying the horrors of any picture, but believes that pictures of a historic nature, showing the destruction of cities, great disasters, etc., should be advertised according to their historic value rather than pictured as a horror, which, he believes, has a tendency to prejudice the public against the picture.

Much of the advertising matter gotten out in the form of posters is detrimental to securing business, rather than productive, in the opinion of Mr. Bozner, who does not believe the flaring posters showing horrible tragedies or the ones enlarging on a picture are of value, and further finds that they do not appeal to the public who are looking for attractions.

Mr. Bozner's picture theatre is never pasted with posters. Small pictures, set in neat frames, give the attractions. Special sign cards for the show are used with good effect, while Mr. Bozner does a large amount of newspaper advertising and also billboard advertising when he gets the right kind of posters, but on several occasions he has received posters which he has not put out, because he believed they would be detrimental to the business and an injury to the picture.

BOOKS ALL WEEKLIES

LOUIS H. BECHT, owner of The Mall, one of the oldest and most successful of downtown theatres in Cleveland, Ohio., has booked all the current topic films coming into Cleveland for stated days each week.

His noon-time business is largely from the business men in the downtown section and he says they ask for Pathé's Weekly, Mutual Weekly and Animated Weekly, so he has booked all three of these features.

His is the first theatre in the city to show more than one of these "newspaper" films.

HE ORDERED ORDER—AND HE GOT IT

IT remained for the proprietors of the motion picture theatre at Irvine, Ky., to put over the most unique stunt ever tried in this region. Irvine usually has a police "force" consisting of two constables. Recently, in the heat of the moment, and in the excitement of a stirring encounter, they killed an obstreperous prisoner.

This man was of sufficient importance to his relatives to start considerable of a stir concerning it, so the two officers were suspended. At once, according to the motion picture man, his troubles began.

He declared people of the town would gather in his place and turn it into a rough house. He appealed to the town councilmen, but the trouble kept up. Then he announced he would close his place until the officers were reinstated, that he could not keep order while the town was wtihout police protection, and that the suspended officials, friends of his, were the best peace-keepers the municipality had ever had anyway.

This strong plea had its effect—the two officials were reinstated, the motion picture show reopened and all is now serene.

$1,000 A MONTH FOR "ADS" IN THE NEWSPAPERS

"ADVERTISE and then deliver the goods" is the slogan of Lou G. Bissenger, manager of the Queen Theatre, Dallas, Tex. Judging from his monthly expenditure for advertising, one would readily decide that he practices what he preaches.

Bissenger believes that the daily newspaper is the best medium. During April he expended exactly $1,000 for such space.

The itemized list of Bissenger's advertising expenses follows:

Newspaper advertising, monthly	$1,000
Novelties	100
Magazines	100
Incidentals	50

The Queen Theatre is one of the best advertised houses in the state. His advertising copy is reduced in a

hundred or more of the small-town papers. Their "ads" usually close like this: "As shown at the Queen Theatre, Dallas, Tex."

CONVERTING CHURCH-GOERS' TO PICTURES

IN Council Bluffs, Omaha's sister city on the other side of the river, a unique plan will be tried by the Majestic Theatre soon. The Loyal Sons' class of the First Christian Sunday-school is going to boost and sell tickets for one of the afternoon and evening programs. It will be a special program with an interesting drama, an educational and scenic film, a comedy and current events. The class will get one-fourth of the proceeds.

In the class are two score young men who are disposing of many tickets among their friends. Mr. Marcus, manager of the theatre, considers it a good advertising scheme, especially as there are still a few people who claim the "movies" are not good for the younger generation. In Council Bluffs most people of such mind are church-goers. The plan adopted by Mr. Marcus will result in them attending once and will probably alter their views, he believes.

KENTUCKY INDIAN BATTLE SCENES FILMED

Special to THE MOTION PICTURE NEWS.

Lexington, Ky., June 10.

The Chicago Feature Film Company, which has had its representatives here for some time filming plays and business houses, will put on a Kentucky drama and use all local scenery, it is stated here. The main setting of the play will be Johnson N. Camden's Spring Hill farm, near this city.

This is a show place of the Blue Grass region, and Camden is a receptive candidate for the Democratic nomination for Governor. For other scenery, the wild country in the mountains and along the Blue Grass rivers will be used.

Particularly will the Kentucky and Dix rivers be filmed, as it was near these historic streams that battles with Indians were frequent in the old days. Lexington will likely be the main headquarters in Kentucky for the Chicago Feature Film Company and at least one other potion picture concern all summer.

A THEATRE TIMEPIECE

THE Theatre Comique, Detroit, has a clock installed in the front of the house in plain view of every visitor so that when a patron of the house drops in to kill a little time before an engagement he will know just when he must leave. As an indirect lighting system is used, the clock face is plainly visible all the time.

Buffalo Theatre Changes Hands

The Elmwood Amusement Company Buys the Allendale for $90,000—The Purchase a Surprise Among Local Exhibitors.

Special to THE MOTION PICTURE NEWS.

Buffalo, N. Y., June 11.

ONE of the biggest transactions of the year in the local motion picture world was made last Wednesday evening at the Elmwood Theatre when at a meeting of the directors of the Elmwood Amusement Company, Inc., owners of the Elmwood Theatre, and L. Michaels, owner of the Allendale Theatre, the latter theatre was bought by the Elmwood company at a cost in the neighborhood of $90,000. The announcement was a surprise to all local exhibitors as the Allendale Theatre was thought to be the last theatre in Buffalo that would go on the market.

The reason for selling, however, is that Mr. Michaels has other large interests on the East Side, which require all his attention, he being owner of the Plaza Theatre and a large retail tailoring establishment, both on William street.

The directors of the Elmwood company are: J. A. Schuchert, general manager; Fred Ullman, Louis Weill and Allen E. Klopp. The Allendale will continue under the same policy for the next two or three weeks, until such time that definite arrangements may be made by the new owners. The present manager is William G. Kaliska.

The two theatres will be under the general management of J. A. Schuchert. George W. Erdman is manager of the Elmwood Theatre.

C. B. TAYLOR.

New Pennsylvania Theatre Planned

Hazleton Will Have $35,000 Picture Playhouse on August 1, with Seating Capacity of 1,000—New State Law Will Govern Building

Special to THE MOTION PICTURE NEWS.

Hazleton, Pa., June 10.

HAZLETON is to have a new motion picture house that will be one of the best equipped in this section of Pennsylvania. Hugh Campbell, one of the largest property-owners in this city, is the builder.

Hazleton's new theatre will cost more than $35,000 and will have a seating capacity of 1,000. It is to be erected on Broad street, the busiest thoroughfare in the Mountain City. The size of the building is to be 30x150. It is to have its own heating and lighting plant. A cold blast air system will be installed for the summer months. On the floor wil be placed suction fans to draw the foul air from the building. Dense green lights will be used to make the theatre very light, but will not affect the pictures. The building will be fire-proof. There will be a revolving curtain on which advertisements will be placed.

It is expected the new theatre will be opened August 1. It is the first house in this vicinity to be erected under the new state rules and regulations for motion picture theatres.

The architect for the new structure is George F. Schroeder, of Wilkes-Barre. He has drawn plans for several of the finest motion picture houses in this section.

Cry of "Bicyclers" Heard in Elizabeth

New Jersey Exhibitors Complain to General Film Against Certain Downtown Managers — Investigation Begun—Boys Used in Scheme

Special to THE MOTION PICTURE NEWS.

Elizabeth, N. J., June 11.

Complaint has been registered with the General Film Company by managers of some of the local "movie" houses regarding the business methods resorted to by proprietors of certain theatres in the downtown section of the city. It is claimed that films are "bicycled" to such an extent that honest competition is impossible.

One manager who operates two houses has films carried back and forth between his theatres, and as a result is able to provide twelve-reel shows without any extra expense.

The films are transported by small boys, many of them under thirteen years of age, and the youngsters take very little care of their burdens. One manager, who is trying to keep within legitimate lines of competition, says that he has seen boys passing his theatre as late as 10.30 o'clock at night carrying reels unboxed, and very often fifteen or twenty feet of film are dragging on the ground.

It is said that an agent of the General Film Company was in town a few days ago investigating reports.

DANCE AT HOLLYWOOD

The Universal Film Company gave an informal dance to the west coast employees June 6, in appreciation of the splendid work of every man and woman connected with the organization in making up for recent fire loss in New York.

The dance was held at the Hollywood studios on the great 400-foot stage, which was enclosed with canvas and gaily decorated for the occasion. Refreshments were also served.

IN THE EDUCATIONAL FIELD

Project to Provide Education by Means of "Action Pictures" Launched in Montreal Schools—Surgical Pictures' Value Discussed—Agricultural Films for Kentucky—Other Items

THE project to provide education in the various schools of the Dominion of Canada by means of motion pictures or, as it has been called by the promoters, "action pictures," so as to distinguish the work from that of the theatrical world, has been successfully launched in Montreal. The idea has been worked out under the patronage of the school commissioners of Westmount.

Kindergarten classes are to be taken first, and then more advanced subjects such as geography, national history, and so on. A film exchange will be opened in Montreal, and already a large quantity of films and slides have been secured. The machines will be purchased by the schools, but the films will remain the property of the Exchange and will be circulated throughout the country.

The promoters intend to be world-wide in their pictures, and it is anticipated that many films will be purchased in the States, where this idea of using educational films in the schools has made great headway. It is also thought that an exchange could be made between the school authorities in the States and the authorities in Canada by which method the British Empire subjects can be shown in the States and vice versa.

In the Orpheum Theatre, Montreal, a vaudeville house which has closed for the season, the International Bible Students' Association, are giving a free exhibition of a dozen motion picture reels and 500 stereopticon slides telling the story of the Bible. The house will be used for this purpose for one month.

The Parent-Teachers' Association of the Penn public school, Montreal, have decided to buy a stereopticon picture machine for use next year in furthering the objects of the organization which aims to create a better understanding between parents and teachers regarding the treatment of children in and out of school.

A "Clean Up" Week in Montreal

The educational value of motion pictures is being more strongly recognized every day in Canada, and especially so in the large cities like Montreal and Toronto. In Montreal there is to be what is termed a clean-up week. The civic authorities and all their organizations, and the public as well, have determined to clean up the city and make it look pretty, and, better still, more healthy.

To create greater interest in the movement the aid of the motion pictures has been requested, and the various managements of the picture halls have agreed to use especially prepared films which will show methods of fire prevention, the difference between clean and dirty lanes, and other hygienic features.

The pictures will be accompanied by five-minute addresses from members of the clean-up committee.

Discuss Surgical Pictures' Value

There has recently been an interesting discussion going around in prominent Canadian medical circles as to the feasibility of introducing the aid of the motion picture in disseminating information by taking films of interesting operations that are performed from time to time in the various hospitals. This subject was created by an operation which was performed by the surgeons at one of the prominent Montreal hospitals, when an operation was performed, which, so it is said, has only one precedent in the history of surgery.

A suffocating sensation about the heart told a young man of the pressure that soon would stop its beating. He knew what was wrong. He knew the pericardium, or sack in which the heart is enclosed, had become inflamed and the inflammation resulted in the secretion of foreign fluid between the pericardium and the heart. As the secretion increased, the pericardium was distended and pressure on the heart itself began.

The surgeons knew desperate remedies only could save him. He was taken to the operating table with his pulse scarcely perceptible. It was impossible to administer a general anæsthetic, so the region upon which the operation was to take place was deadened, and with the patient fully conscious, the operation was concluded. The ribs were exposed. An incision was then made in the pericardium and the fluid was drained off.

Five minutes later the lad was feeling much better. The heart action was returning to normal.

Now, the point is this—that only those at the operating table could gain any idea as to how this operation was done, while on the other hand probably every medical man in the country is interested in the operation, and would give a great deal to gain some insight as to how it was done, with other general details so important to the medical profession.

It is suggested, therefore, that the operating room of every hospital should be so adapted that a motion picture machine can be installed and pictures taken whenever possible of interesting operations.

The pictures could then be sent round to the various students' colleges, exhibited and carefully studied.

Of course there are many apparent obstacles to this scheme, but it is thought by those who have looked into the question that they can be overcome.

Agricultural Films

The State Agricultural Department at Frankfort, Ky., is considering the use of motion pictures for educational work in connection with the department's efforts to improve methods of farming in this state.

Motion pictures may be used to show proper and improper methods of tilling the soil, as well as methods of exterminating the tobacco worm, which is a great enemy of the big "money crop" of Kentucky. The department officials have not yet made any definite plans on the subject, as they have merely been investigating.

Plan Free Shows in Detroit

The Political and Civic League of Detroit, composed of club women, is proposing free educational motion picture shows for the 60,000 public school children of Detroit. It is planned to put the plan in operation in September and it will have the co-operation of the exchange managers and exhibitors, it is said. School Inspector George Condon has expressed himself as favorable to the project if the pictures are strictly educational and closely censored.

Motion pictures of strawberry growing in Warren County, Kentucky's chief berry-growing county, are to be taken by the Farmers' Co-operative Bureau of Agriculture, who have sent Roger E. Tree and Clyde L. Davis to Bowling Green for that purpose. The co-operation feature in growing and selling among the farmers deserves advertisements, in the opinion of the government.

Films to Aid Pennsylvania Farmers

In order to aid in the development of the farm lands of Luzerne county Congressman John J. Casey, Wilkes-Barre, Pa., has arranged with the Department of Agriculture at Washington to give motion picture exhibits of agriculture work in Wilkes-Barre, Pittston and Hazleton just as soon as necessary arrangements can be made.

This material concession was obtained by Congressman Casey after conferring with Secretary Houston, of the Department of Agriculture, J. S. Clinton, chief of the Bureau of Farm

Management, and J. S. Cates, farm expert.

The motion picture exhibitions will show the various developments of farm life under the direction of the bureau of farms, and other scenes of importance, not only to the farmer, but to all others interested in the raising of vegetables, either for private or marketable use.

The exhibitions will have a two fold purpose. They will be the means of getting the farmers and others interested in the development and improvement of farm lands and the results that can be obtained by farmers working under one organized head.

Congressman Casey, when interviewed by a representative of THE MOTION PICTURE NEWS, said Mr. Clinton will come to this vicinity and lecture at the meetings, and as each scene is thrown on the screen he will explain to those in attendance every detail in connection with the picture.

The meetings will be held under the direction of the boards of trade in the cities mentioned.

It is quite likely, Mr. Casey said, that the motion picture exhibits will be given in other cities throughout the state.

Predictions from Edison

"Five-cent operas and visualized geography, botany and scientific lessons and lectures are only a short time away," predicted Mrs. Isa Maud Ilsen, the only woman representative of Thomas A. Edison, who lectured in Detroit, Mich., recently.

"The school of the future—Mr. Edison's model school—will be a perennial motion picture show, with the kinetoscope as the teacher's assistant. School will be too fascinating to allow thoughts of truancy.

"How do I know? Well, Mr. Edison says so, and everything he promises, he does."

FEATURE HOUSE DE LUXE

Special to THE MOTION PICTURE NEWS.

Atlanta, June 11.

Harry B. Hearn and Hugh Cardoza, representing Jake Wells, have completely transformed the Grand Theatre into a motion picture house de luxe, and are presenting there first-run, three and four reel films.

The Grand is one of America's largest theatres. The first thing Messrs. Cardoza and Hearn did after taking over the theatre was to make an attractive foyer out of the lobby. Handsome rugs were spread; palms and other potted plants put in and big armchairs and other public conveniences installed.

The projection screen has been placed at the back of the stage amid a setting of ferns and palms that surround a sparkling fountain, and seated on the stage is a ten-piece orchestra.

"Ex-Church" Toledo's Largest Theatre

First a Congregational Church, the Temple Was Once a Dance Hall, Too—Seats 1,800—Its Manager's Views

Special to THE MOTION PICTURE NEWS.

Toledo, O., June 11.

BUILT at first as a Congregational church, then rebuilt for a dance hall, and now turned into the largest motion picture theatre in Toledo, O., is the history of Toledo's newest, largest and highest priced motion picture theatre, the Temple, recently opened under the ownership and management of W. C. Bettis, one of Toledo's best-known exhibitors. The Temple is on one of the main streets of the downtown section, and next door to the Boody House, the second best hotel in the city, and opposite the County building. It has two balconies, with a seating capacity of 1,800.

Admission is ten cents some weeks and twenty-five cents others. Prices are fixed according to the films shown. "Quo Vadis" and "The Wolf" brought twenty-five cents. Ten cents was charged to see "Dope." All films are shown a full week, and the theatre is crowded at every performance. The show is continuous from 2 to 11 p. m.

Mr. Bettis first started in the motion picture business when the industry was in its infancy. He covered all of Ohio and parts of Michigan with his films and introduced lectures and motion pictures to outlying Ohio districts. He built the Colonial Theatre and showed there for some time. Selling the house later on to A. O. Brailey, a stockholder in the Toledo ball club, Bettis built his second theatre, the Alhambra, which was the largest house in the city until he opened the Temple for his son, Leslie Bettis. When asked by the Toledo correspondent what he thought of the motion picture business and its future, Mr. Bettis answered:

"I believe that the five-cent theatre has answered its purpose in educating the people to motion pictures, and that it will have to give way to the large, commodious, ventilated, and handsomely equipped theatre built expressly for exhibition purposes.

"Outside of the automobile business, I don't think that any line has gone ahead with such leaps and bounds as motion pictures.

"In my judgment, the swiftest thing in the amusement world to-day is the photoplay. Men who two short years ago made fun of it are to-day scrambling for a foothold in the film business. I regret very much that the public cares so little for educational and travel films, but I can see that people's taste is gradually changing in that regard. I look forward to the time when we can present such films with the entire approval of the entire audience. This is the day of the big feature production. I would not be surprised if within another year the ordinary cheap release service would be a thing of the past.

"In the old days we were able to please an audience with one reel and an illustrated song. The patrons hardly got the chairs warm when the show was over and they hurried away to another theatre. But that day has passed, never to return. To-day a manager must present a long, diversified program, in a beautifully appointed place, of large seating capacity, if he hopes to make a dollar or ever get his investment back again. Indeed, to-day it is a case of the survival of the fitest."

F. M. COCHRAN.

SCRAMBLE FOR DRUG FILMS IN TOLEDO

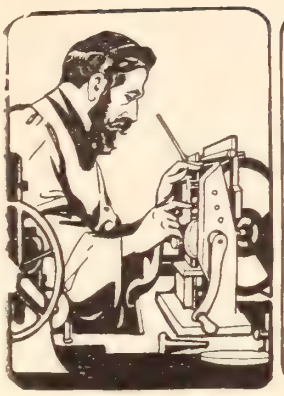
Special to THE MOTION PICTURE NEWS.

Toledo, O., June 11.

"The Drug Terror," the five-reel Lubin drama of dope fiend life and its reformers was passed by the Ohio board of censors and immediately booked by the Valentine Theatre.

Both "The Drug Terror" and "Dope," a six-reel photoplay on the same subject, were brought to this city on the same day. W. C. Bettis, of the Temple Theatre, and Walter B. Moore, manager of the Valentine, had their pick of the films. Bettis took "Dope" and Moore "The Drug Terror." Both reels were showing in Toledo the same week, and every night people were turned away from both houses. Physicians, druggists and nurses were given free tickets, on request, to the Temple by Mr. Bettis, who was interested personally in the picture and thought that everyone should see it. The Toledo "Morning Times" gave away coupons for the Valentine. Anyone holding a coupon could get in for fifteen cents instead of the regular twenty-five cents admission.

The Princess recently closed a contract with the Pathé Frères Company to show Pathé's Weekly every Thursday (one day old). The Weeklies are booked direct by the Pathé Company instead of through a film exchange, and are shown in Cleveland on Wednesday, the release day, and are then sent to Toledo on Thursday. Booked in this manner the Princess management is able to give the public current event news pictures one day after release. The Princess is handling the General Film output.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*
Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest
PATENT AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,097,627. Amusement Apparatus. George C. Hale.
1,097,686. Motion Picture-Film Rewind. J. D. Stephens.
1,097,801. Electrolytic Converter. Alfred Heinz.
1,097,979. Luminous Composition. Corydon P. Karr.
1,098,031. Motion Picture Camera. A. C. Forsberg and H. C. Schlicker.
1,098,370. Shutter for Projecting Apparatus. Alexander G. Donnelly.
1,098,371. Automatic Film-Exposure Apparatus. Alexander G. Donnelly.
1,098,535. Photographic Film. John E. Thornton.
1,098,761. Optical Illusion Amusement Apparatus. Charles J. Rehlin.
1,098,776. Resinous Condensation Products. William C. Arsem.
1,098,777. Resinous Condensation Products. William C. Arsem.
1,098,823. Photographic Objective. Charles C. Minor.
1,098,880. Lens Examining Instrument. L. W. Bugbee.
1,098,889. Picture Projecting Apparatus. R. P. De Vault.

Canada: Patents

153,579. Motion Picture Apparatus. A. Szeliga and F. Tichy.
153,743. Machine, etc. The Revolute.
153,931. Proscenium and Screen. J. A. O'Brien and G. N. Heald.
153,949. Photographic Light Apparatus. T. Busam.
153,974. Picture and Musical Sound. L. Janssens.

France: Patents

468,728. Screens. Vve A. Hart.
468,684. Projection. Mme. Ayrton.
468,760. Colors. A. Nefgen.
468,794. Colors. A. Nefgen.
468,073. Photography. P. Ulysse.
468,167. Safety Device. G. Garnesecchi and L. Andréoni.
468,268. Arcs. C. C. Hughes.
468,297. Color Photography. P. D. Brewster.
468,333. Color Photography. Société d'Epreuves.
468,102. Theatrical Illusions. L. McCormick.
18,813-458,638. Plastic Product. J. E. Brandenberger.
468,338. Chemicals. Lumière & Jougla.
468,537. Chemicals. R. Vidal
468,577. Photography. P. G. Lippe.

France: Trade-Marks

154,978. "Le Film à Façon": films and machines, by L. Mauclaire and A. Bréon.
23,303 to 23,306. Projectors, by Nurnberger Metal und Lackierwaarenfabrik vorm Bing.
23,318. "Adurol": Chemicals for Photography. E. Schering.
155,223. "Films Stéréocolor": films and machines. L. Mauclaire and A. Bicon.
155,253. Films. E. Bretel.
155,254. Films. E. Bretel.
155,267. "Sem": Cinematography. Mackenstein.
155,268. "Sem Paris": Cinematography. Mackenstein.
155,182. "F r a n c i a": Cinematography. Mackenstein.
155,182. "Francia": Cinematography. Société du Caoutchouc.
155,321. "Les Grands Films Internationaux." Cinematography. G. Levy.
155,353. "Film Soleil" Cinematography. L. Paul & Cie.
155,548. "Cosmograph" Cinematography. E. Bretel.

Germany: Patents Recently Allowed

274,582. Camera. E. Townsend.
274,670. Colors. Gaumont.
274,671. Cinematography. L. Hermand.
274,673. Projection. Hans Goetz.
274,710. Colors. E. Zollinger and S. Mischonsniki.
274,581. Cameras. Goerz.
272,956. Cinematography. S. Kucharski.
274,752. Cinematography. E. S. Porter.
274,840. Motion Pictures. Quasapic Company.

Patents Issued

272,666. Colors in Photography. Bernard Richtler.

Public Property

The two German patents, 237,875 and 218,323, have recently been declared void for non-payment of yearly fees to the Patent Office.

Recently Applied For:

14,041. Cinematography. P. A. W. Jurschewitz.

Utility Models (Gebrauchsmuster)

Cinematography. P. M. Pierson and F. W. Hochstetter.

Great Britain

2,125. Incandescent Arc Lamps. M. S. Okun.
2,178. Cellulose Acetates. Chemische Fabrik, etc.
2,231. Lens Mountings. Thornton Pickard Mfg. Co.
2,394. Kinematographs. A. H. Maréchal.
2,465. Nitrocellulose, etc. J. Duclaux.
2,491. Cellulose Acetate. Knoll & Co.
2,538. Color Cinematography. O. Pfenninger.
2,562. C o l o r Photography. R. Fischer.
2,602. Photography. M. Ganzini.
2,675. Photography. A. W. Mathys.

Sweden: Patents

36,560. Motion Pictures. A. Sinding-Larsen and J. H. L'Abbe-Lund.
36,567. Device for Cinematography. Kineplastikon Gesellschaft.

TRADE NOTES

Parisian Theatres

According to statistics emanating from the "Assistance Publique," the Parisian exhibitors are said to have sold tickets amounting to about $3,132,000 during 1913 alone. It must not be forgotten that as a rule French theatres only open in the evening.

Non-Flam

A new film has been announced which is said to be made of hardened gelatine and which costs a little more than a cent a foot. No doubt all raw film manufacturers will become clients of the new firm.

Nikisch and Weingartner Experiment with Invention

In our issue of June 6 we mentioned the British Patent 1728, by O. J. Rausch, for photographing the movements of conductors of orchestras. We now read that the Russian composer, Nikisch, and the German meister, Weingartner, both posed before the camera, so that they may be able to send a positive when they do not feel like going out.

No More Danger

The Raw Film Supply Company, representing the two famous foreign factories, Agfa and Gevaert, has recently introduced several new types of positive and negative films.

We shall not insist on the technical peculiarities of each new film, but it must be said that the Agfa non-flam is certainly the best and most reliable safe film ever placed on the market.

It is generally ignored what a good raw film has to be in order to give satisfaction, the photographic part is a mere trifle if compared with the trouble experienced by raw stock manufacturers, but what does that trouble amount to when compared to the numerous insurmountable difficulties encountered by those who try to make non-flam film? The result obtained by Agfa should therefore be considered as a revolution in the art.

The consequences of the discovery will certainly be in favor of the whole motion picture industry. There are still a great number of people who never saw cinematographic pictures for fear of explosion or other accident coming from the celludoid film. Now they will all come!

Condensers

We are glad to recommend the Golden Radium condensers, which we tried and found to lessen the eye-strain when black and white films are projected.

The only criticism that would be justified is upon the name of the condensers. Why not call them simply the "Solar condensers"? The idea they suggest is more of sunshine than gold

Quarter Theatre for Rochester

George E. Simpson May Decide to Charge Twenty-five Cents Admission When His Place Opens in the Fall.

Rochester, N. Y., June 11.

ROCHESTER may soon have a motion picture house charging 25 cents for admission to the best seats. Indications now point to such a policy on the part of the owners of the new theatre which is being built at East avenue and Chestnut street.

No public announcement of the policy of the house has been made as yet. In fact, the owners, when last quoted, were still deliberating whether to put vaudeville or pictures into the new house, but the writer has been reliably informed that it has been definitely decided to put pictures in the new house, which will be ready for occupancy in the fall.

When discussing his policy some time ago, George E. Simpson, one of the owners of the theatre, said:

"If we put pictures in our new house it will be on a scale never before seen in Rochester. We will have everything of the best. Our house will be the best and largest in the city, and the best equipped in every way to care for the comfort of our patrons. We will also have the best that is to be had in the picture line."

From this talk it would seem that the new house may have a slight advance in prices over the others. At present the Gordon Theatre, on Clinton avenue, north, managed by T. S. Powers, is getting the highest price for pictures, 15 cents at night, with 10 cents in the afternoon for men, and 5 cents for women and children.

When the Gordon annouced those prices at the time it opened, about eighteen months ago, local picture men stood by in amazement and wondered whether folks would pay that much to see motion pictures. The great success of the Gordon has proved they will.

That was a big step forward in the picture business in Rochester, and it remains to be seen whether the new house, which will probably be called the Hippodrome, will go a step further than the management of the Gordon. The tendency in the picture field to-day is toward higher prices and better shows, and it may be that the managers of the Hippodrome will think the time is ripe for a step in advance in Rochester.

Mr. Simpson, who made a great success of the present Hippodrome, which is located on Main street, East, at Elm street, and which will be closed up when the new Hippodrome is opened, is a firm believer in giving the public a first-class show.

"Have the best pictures, the best music, the best seating, the best heating, the best ventilation and show the public courtesy, and people will come to see your show," he says.

"Do you intend to compete with the Gordon?" Mr. Simpson was asked, as a sort of feeler to get his ideas on prices.

"No, the Gordon will have to compete with us," was his reply.

Good progress is being made on the new building. The walls are well advanced, and it will not be long before the roof is in place and the finishing begins.

ARTHUR R. TUCKER.

Philadelphia's Latest Theatre

Lubin's "Drug Terror," Opening Attraction at the West Allegheny Theatre, Draws Big Crowd—Up-to-date Appointments

Special to THE MOTION PICTURE NEWS

Philadelphia, Pa., June 10.

PHILADELPHIANS in the northeastern part of the city witnessed the opening of the West Allegheny Theatre, on Friday evening, May 22. The crowd in attendance was very large, the overflow waiting in the street even as late as 9:30 p. m. for the last show.

The attraction was Lubin's "Drug Terror." The selection of this subject for the opening was a particularly happy one, as many of the scenes in this drama were taken in the immediate neighborhood, the Lubin studio being but a few blocks away.

The theatre itself is built of concrete and brick, with a concrete roof making the structure completely fireproof. The exterior is of pressed gray brick, and is well lighted by flaming arcs on three sides of the building. The interior is finished in buff and rose, with mural decorations in panel around the walls.

The seating capacity is nearly 1,000 and the exits are numerous, there being fifteen in all. The building faces the street on three sides and on the fourth has a wide court.

The booth is very large and roomy, well ventilated and well lighted. The projection equipment consists of two Power 6-A machines and Westinghouse 3r Ampere rectifier. The throw is about 125 feet to a plain white wall with a picture 12x16 feet.

Toilets are provided for ladies and for gentlemen.

The lessee and manager is A. Titelman.

JULIAN M. SOLOMON, JR.

The
Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES
Published Every Week by
EXHIBITORS' TIMES, Inc.
220 West 42nd Street, New York City
Telephone Bryant 7650
Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

WM. A. JOHNSTON.....Editor
MERRITT CRAWFORD.....Managing Editor
LESLEY MASON.....News Editor
E. J. HUDSON.....Circulation Manager
E. KENDALL GILLETT.....Advertising and Business Manager
C. J. VERHALEN.....Chicago Manager

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.
Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $3.00, Foreign $4.00 per year.
ADVERTISING RATES on application.

Copy for next issue must reach us by Wednesday 11 a. m.
For Releases see Pages 77, 78, 80, 82
For Buyers Guide See Page 71

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX June 20, 1914 No. 24

The Pennsylvania Censorship Suits

UNDETERRED by the adverse decision of the Federal Judges of Northwestern Ohio in a similar suit, the Mutual Film Corporation, and with it the Universal Film Manufacturing Company, have promptly set about to make the Pennsylvania State censors of films prove their right to a legal existence.

Not at all dismayed by the manner in which those judges snubbed their demand for a decision on constitutional grounds, the Mutual has raised that issue again in the Pennsylvania suits.

* * *

THIS is decidedly as it should be. It is exhilarating to find the spirit that does not consider defeat save as a postponement of victory residing in at least one group of manufacturers in this industry.

And it is still more encouraging to observe the entrance of the Universal into this fight, at a time when the outcome of the Ohio suit might offer a plausible excuse to a less discerning concern for holding aloof.

Most significant of all is the action of a group of exhibitors in entering a suit, on behalf of the exhibitors and from the standpoint of the exhibitors, against the Pennsylvania law.

Here at last we have the long-desired spectacle of exhibitors and manufacturers, fighting shoulder to shoulder, for the common good of everyone connected with the motion picture.

If this can be accomplished in the courts, why can it not be realized outside the courts? Why cannot the exhibitor and the manufacturer work together every day, in all things, in one organization which shall strengthen and protect every member?

Such an organization will come, must come in time.

WHY NOT NOW?

* * *

IN burdensome provisions, in ridiculous regulations, the Pennsylvania law and its operators, the new censors, have succeeded in surpassing the Ohio statute and its luxury-loving guardians, if such a thing is possible.

The fee charged for censorship is heavier than the Ohio rate.

Their attempts to make their attitude clear on debatable features and scenes in photoplays only result in making the censors clearly ridiculous.

"Prolonged, passionate love-scenes . . . must not be cheapened to the extent of losing their significance," is one brilliant example of their obscure explanations.

"The board will require that violence be not degraded, but rather of educational and social value," is another, which for sound signifying nothing has not had its equal in many a day.

"Farce, burlesque or drama which is actuated by levity or any other than serious purposes will be discouraged by the board."

* * *

IF the audacity of the censors thus arbitrarily to prohibit a whole genre of photoplay,—to banish comedy, which has claimed some of the greatest names in the literature of all ages,—to say that only "serious purposes" shall actuate the photoplays they pass, is not challenged and overthrown, it will be because "judgment has fled to brutish beasts and men have lost their reason."

* * *

THE thanks of THE MOTION PICTURE NEWS and of the exhibitors of the country go forth to the Universal and the Mutual for their heroic and far-sighted attitude toward this question.

They are benefactors of the entire industry, the more so as the fruits of victory will be to everyone alike and in equal measure.

The support of the entire industry is due them in this crucial struggle.

A Symptom of Weakness

JUST a word of advice to a Cincinnati amusement weekly, which is devoting each week a large amount of space to ridiculous attacks upon THE MOTION PICTURE NEWS.

Your general skill in skirting narrowly the libel laws and almost breaking the United States' postal rules does full credit to your experience in your species of fulsome journalism.

But is it possible you do not know that old maxim, so widely applicable, so deeply true, so unanswerable:

"The surest sign of weakness and decay is to knock the successful."

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

Well, Mr. Neff, Why?

Northwestern Representative of THE MOTION PICTURE NEWS.
Minneapolis, Minn.

Dear Sir:—The writer would like to be informed as to why Mr. Neff, the national president of the Motion Picture Exhibitors League of America, changed the meeting place of the State Convention which was to be held at the West Hotel, Minneapolis, on Thursday, June 4 and 5, to Albert Lea, Minn., without notifying all the exhibitors throughout the state of the change.

We received the information second handed that this convention was going to be held at Albert Lea after our local making all arrangements to take care of all out-of-town exhibitors who were in our city on June 4 and 5.

Mr. Neff did not notify any of the members of Local No. 2 that the change had taken place; why it did take place or where the meeting was going to be held.

As stated before, we received the information from an outside source and on Thursday, June 4, I received a telephone call from H. H. Green, our treasurer, telling me that Mr. Neff was in the city and wished to see me immediately at the West Hotel.

I went down to see Mr. Neff, talked to him for quite a while and asked Mr. Neff why the convention was changed, why the exhibitors were not notified, and he stated that he was afraid that if the convention was held in Minneapolis that the bolters of the last National Convention would bother him and the members he had already secured and not allow him to hold the convention peaceably in Minneapolis; therefore, changed the convention to Albert Lea.

Now, Mr. Neff made several indirect promises to me and also to several other members of our local stating that if we would affiliate with his local that he saw no reason why the state president should not be in Minneapolis and intimated that I was the man. He immediately left me and made the same proposition to at least four or five members of our local.

I invited Mr. Neff to attend our regular weekly meeting on Thursday afternoon, to come in and explain his side of the situation to our members, which Mr. Neff accepted.

Mr. Neff talked about an hour or an hour and a half, telling about the time he was a cowboy, compared himself with old Abe Lincoln and of course talked at last on his hobby, national censorship.

In fact, he talked so long that every member got disgusted and asked Mr. Neff to leave the room as they did not care to waste their valuable time listening to such rot.

Local No. 2, of Minneapolis, then decided that as Mr. Neff stated that he had several exhibitors throughout the state who had joined the National League of Minnesota that it would be a good idea for the local to send a representation down, consisting of members of Local No. 2, to see what tactics Mr. Neff used in Albert Lea. The following delegates went to Albert Lea: Mr. D. G. Rogers, Mr. H. H. Green, Mr. D. W. Chamberlain and the writer attended this convention.

At Albert Lea we found that Mr. Neff, instead of having 40 members or exhibitors as he said he would have, six exhibitors were present at the convention. After talking with these exhibitors we found that Mr. Neff promised each and every one of the six either the presidency, the national vice-presidency or a free trip to Dayton, Ohio, as a delegate of Minnesota.

Mr. Neff called this convention to order at 10:30 and about 12:30 p. m. upon the motion of one of Mr. Neff's members, the Minneapolis delegates were invited to come into the meeting.

After Mr. Chamberlain, a delegate of the last National Convention and Mr. D. G. Rogers and the writer got through talking, Mr. Neff stated that there were several members that had to leave town to catch an early train for their home city and that the convention would be called to order again at 2:00 p. m. Every member that Mr. Neff had, as well as the delegates that were sent up there, went out of the meeting and never returned. Therefore, we would like to know if Mr. Neff organized, if he had a quorum, and who are the officers?

Respectfully yours,
(Signed) WILLIAM A. STEFFE,
Secretary Motion Picture Exhibitors Association, Local No. 2.

P. S.—Knowing that THE MOTION PICTURE NEWS is impartial and always fair to both the National League and the Independent Exhibitors of America, we would very much like to have you insert the foregoing article in full or in part in as early an issue as possible. W. A. S.

The Censorship Line-up

Exhibitors

Against State Censorship **900**

For State Censorship - - **9**

Exchange Men

Against State Censorship - **17**

For State Censorship - - **0**

MAINE EXHIBITORS RESIGN FROM LEAGUE

The Maine state branch of the Motion Picture Exhibitors League of America held a meeting Tuesday, June 9, in Portland, Maine, and withdrew from membership in the league. Application was immediately made and accepted for membership in the International Motion Picture Association. Thirty delegates left at once for the convention in New York and arrived on Wednesday.

TRENTON THEATRE CLOSED

Special to THE MOTION PICTURE NEWS.
Trenton, N. J., June 11.

The Little Hippodrome, a fine, airy motion picture house, opened less than a year ago on North Warren street, opposite West Hanover street, is closed. Several persons have taken hold of the place, but all have failed as did the Brown Brothers who had the house erected and opened it. Being at the terminus of the New Jersey and Pennsylvania Traction Company's suburban lines, it was believed that the house would pay. However, several people have tried, but failed.

Live News of the Week

The Mutual Film Corporation has increased its authorized preferred stock by $1,000,000, of which $800,000 has been sold. This makes about $1,500,000 preferred outstanding and about $300,000 held in the company's treasury. The Mutual recently bought some 10 or 11 film exchanges owned by outside parties for which it paid approximately $800,000. These film exchanges are usually large earners.

The Mutual's net profits available for dividends for the 12 weeks ended March 28 before this purchase amounted to $114,000. The corporation has been paying at the rate of 7 per cent. annually on its preferred shares and 1 per cent. a month on the common stock.

Ernest Shipman, who has been in charge of the general office management of the Pan-American Film Company, of 110 West Fortieth street, New York City, will hereafter be active in the interests of the following companies, including the Pan-American:

The Capital Film Company, the Colorado Motion Picture Company, the Rocky Mountain Picture Company, Arthur J. Aylesworth Pictures, Ltd., the Great West Motion Picture Company, the Occidental Motion Picture Company.



ERNEST SHIPMAN

In addition to these large interests, Mr. Shipman is associated with Stanly H. Twist in the management of the Inter-Ocean Sales Company.

In assuming these added responsibilities, Mr. Shipman carries with him the best wishes of all who know him.

David Kirkland, a well-known actor, and formerly director with Essanay, will be in the future co-director with Ford Sterling in Sterling's own company. Mr. Kirkland was born in San Francisco and educated at the University of California. His stage career embraces seasons with Maude Adams and Robert Edeson.

Lillian Gish is undoubtedly one of the very youngest leading women in the theatrical business. She is only 17 and yet is taking all the leading parts in the Majestic and Reliance productions under the direction of D. W. Griffith. Miss Gish was formerly with Sarah Bernhardt, when but eight years old, as a dancer. At that time she formed the acquaintance of Mary Pickford, who was later instrumental in getting her with Mr. Griffith at the Biograph. When that able director left to take charge of the Mutual interests, Miss Gish accompanied him.



LILLIAN GISH

Horace D. Ashton, who is connected with the Vanoscope Company in the capacity of publicity manager, has had an interesting career. He is a Virginian and for some time acted as a war correspondent. In this capacity he served through the Russo-Japanese war and in Hayti and Nicaragua for "Collier's Weekly." He was also photographer to Theodore Roosevelt while he was traveling as President. He was recently attached to Department B of the General Film Company and was also advertising manager of that concern.



HORACE D. ASHTON

Charles M. Seay, the Edison director, refuses to have spectators interfere with his exterior scenes any longer. He has quite a novel idea and it worked to perfection at Coney Island the other day. With a group of people watching and striving to get into the picture, Seay rigged up a dummy camera and had characters not in the cast perform while a real scene with Barry O'Moore as Octavius" was being enacted only a few feet distant.

"The Great Divide," the recent spectacular success of Henry Miller and Margaret Anglin, will soon be seen in motion pictures. It is now being produced as a multiple reel feature by Popular Plays and Players, Inc., of 1600 Broadway, New York City.

Arrangements have been concluded and the feature picture will be made on a pretentious scale.

Oscar Eagle is vice-president of the Reel Fellows' Club, of Chicago and head producer of the Selig Polyscope Company, eastern companies.



OSCAR EAGLE

Mr. Eagle, previous to associating himself with the Selig company, directed some of the big Belasco dramatic productions.

"The Master Cracksman," the Progressive's latest release, can be booked in Pennsylvania and Delaware through Eckfield & Sutton, 265 North Twelfth street, Philadelphia. The Ohio territory is controlled by Russel & Olds, Leader-News Building, Cleveland, O. A private performance of the picture will be given for exhibitors of Pennsylvania and Delaware on Tuesday, June 16, at 11 a.m., at the Fairmount Theatre, Twenty-sixth street and Girard avenue, Philadelphia.

The bill at the Strand Theatre for convention week was most interesting. The main photo-feature was "The Wrath of the Gods or the Destruction of Sakurajima," made by the New York Motion Picture Corporation, with William H. Clifford and Thomas K. Ince as directors. The Strand has now a daily picture news serial in cooperation with Pathé Frères and all interesting events of the day are shown on the screen. Besides this, there will be a new Keystone comedy and the Eclair educationals.

The Golden Gate Film Exchange, 234 Eddy street, San Francisco, has secured for California the Vitagraph-Liebler eight-reel feature film, "The Christian."

William Steiner, president of the Photo Drama Motion Picture Company, has contracted with Herbert Kelcey and Effie Shannon to appear in a motion picture play in "After the Ball," a motion picture play based on the famous song. This will be Mr. Kelcey's and Miss Shannon's first appearance on the screen.

Work on the picture began a few days ago and it is the intention of Mr. Steiner to complete this picture and release it for exhibition on August 1.

The following officers were recently elected to chairs in the Vanoscope company, at the offices of that firm, 220 West Forty-second street, New York City. President, Walter S. Brown, Toledo, Ohio; Vice-president, John H. Hobbs, of Pasadena, Cal.; and secretary and treasurer, Harris Hammond, of New York City, son of John Hays Hammond.

The Imperial Motion Picture Company, Inc., of New York, announces that in four weeks their new studio will be completed. The studio is said to be one of the most complete in the country.



ELSIE STEELE

All the different rooms are fitted out in the most convenient and comfortable manner with the idea of giving the employees, whether actors or factory hands, every possible comfort. The company expects to erect a studio in the South in a very short time, where a great many scenes will be taken.

Elsie Steele, the wife of the president, Mr. Mahan, plays the leads in the pictures, as well as writing the scenarios and producing them. The Imperial Motion Picture Company expects to grow rapidly, and from the capable staff their expectations bid fair to be realized.

Herbert Brenon, one of the youngest and best-known directors in filmdom, recently returned to the Imp



HERBERT BRENON

studios after enjoying a much-needed vacation on his farm in Fairhope, Alabama. Mr. Brenon is best known as the producer of the Annette Kellermann picture "Neptune's Daughter," now running at the Globe Theatre, New York. He is also the director of "Absinthe" and "Ivanhoe," featuring King Baggot.

He has been actively engaged in the theatrical "game" for fifteen years, starting as an actor. Twelve years ago he purchased a theatre, but soon gave it up and accepted a position as scenario editor with the Universal and from that to director was easy.

Pauline Frederick, engaged by the Famous Players Film Company, through Adolph Zukor, its president, to take part in a feature film production of Hall Caine's master work, "The Eternal City," to be produced in Italy, sailed on the "Imperator," June 6, to join Messrs. Porter and Ford.

The Life Photo Film Corporation received a cablegram announcing that pictures had been taken of ex-President Roosevelt, Alice Longworth and Evelyn Nesbitt Thaw on the steamship "Olympic." The message is from Edward M. Roskam, who is shipping the pictures home.

"THE STAIN"

(Eclectic—Six Reels)

REVIEWED BY PETER MILNE

THIS dramatic adaptation from the novel by Forrest Halsey and Robert Davis is one of the first pictures outside of "The Perils of Pauline" that have been produced by the Eclectic Company in America. And if this one may be taken as a criterion, its fellows to follow in the future will be worthy of the company that produce them. The picture has the "punch" that only a truly American picture can have. Mr. Powell must have worked exceptionally hard in producing this feature. There is not a scene that is not



THE POLICE RAID THE HAUNT OF THE GANG

realistic nor a scene that lets the observer's attention lag for a moment.

There is no plot that contains more human appeal than this one, of the unscrupulous husband who deserts his wife and child, becomes great, and only to be denounced by his wife at the zenith of his power as a criminal and a common thief. Such a story, although it has appeared on the screen more than once, has never been produced with such strength as here.

It would be almost impossible to sit quiet through six reels of nothing but drama of this intense sort, and for this reason plenty of comical scenes have been introduced at opportune moments. The humor is of a kind that would draw a smile from the severest cynic. These humorous scenes come as a welcome relief after the tense and dramatic situations of the picture.

Sam Ryan, who, it will be remembered, played the part of Pauline's grandfather in the first installment of that series, impersonates the political boss. His characterization of this leader is excellent. The contrast between the magnificence of his home and his crude and babyish manners will create a roar of laughter. Edward Jose, as Mr. Stephens and later as Judge Harding, is a character for whom the audience has absolutely no sympathy, even when in the finale he is denounced by his wife. Mrs. Stephens is impersonated by Eleanor Woodruff. Unlike her husband, she gains the sympathy from the start and holds it until the end. Virginia Pearson, as her daughter, and Thurlow Bergen, as Norris, the young lawyer, who is fighting against the corrupt forces of the state, complete the cast of principals.

The scene from "The Stain" this is reproduced here is the one in which Mr. Powell engaged a group of Bowery characters in order to obtain realism, and from the appearance of the picture one can see that he accomplished his purpose. But this is only one of the many that deserve to be noticed.

The court scenes are all intense and inspiring, especially the last one, in which the villainous Judge collapses, after his past has been laid bare by his wife. The outdoor scenes among the lives of the submerged will touch the heart.

That the picture will be a success is a foregone conclusion

"THE ESCAPE"

(D. W. Griffith—Seven Reels)

REVIEWED BY PETER MILNE

WHEN "The Escape" appeared last winter in New York, it was generally classed with the many white slave plays, which for a time overran the Broadway theatres. To class this picture with the common run of white slave plays would be a sad mistake, because, although retaining the same story and many of the same scenes, the minor plot of the play has been converted to the major plot of the picture, and vice versa, which makes the picture of one that furthers the cause of the eugenic marriage.

The prologue shows various forms of the lowest particles of life: the amoeba, vorticella, and paramœcium and their development into larger particles until at last the human body is attained. The prologue goes further and tells us that horses, dogs, pigs and other animals are mated with the greatest care, and that humans, the most advanced beings on the earth, utterly neglect to assure themselves of the health of their mates. The prologue, about one reel in length, was furnished by Dr. Daniel Carson Goodman.

The picture itself is the gripping story of one unfortunate tenement family. The elder daughter chooses the easy way, but later reforms; the younger is married to a brute who treats her worse than he would a dog, and is the cause of her death. Such a story, replete with the most dramatic and intense situations, is of a variety that will touch the hearts of any audience on the globe. It holds one spellbound from beginning to end.

D. W. Griffith produced the picture, which is released by the Mutual Film Corporation, and it is another added to his long list of successes, and fully deserves to bear his name. He has procured realism and induced pathos varied with a very little humor in all the scenes.

Of course, Mr. Griffith is responsible for the picture, but he could have done little without the accomplished cast that appears. Donald Crisp portrays the character of "Bull" McGee, the gang leader and husband of Jeannie. Perhaps he gained a little sympathy, despite his brutal actions toward his wife, but none remained when he turned away from his wife's deathbed with a laugh.

Nor will any condemn Larry Joyce, Jeannie's brother, for shooting McGee after this act. Robert Harron plays this part to perfection. Owen Moore as the doctor, and F. A. Turner as Jim Joyce, the father, complete the male portion of the cast. Blanche Sweet and Mae Marsh are the two sisters; both play their parts so well that there is no room left for criticism.

Of the individual scenes, perhaps the most thrilling is the one in which the police raid the red light dive, although it would hardly do the rest of the picture justice to call it the best. None of the scenes are at all dry or unentertaining; each one is a marvel in itself. Fine photography predominates in most of the scenes.

As a drama the picture is quite unsurpassable, as an education it is worthy of the best classification, and as a work of the producer's art it has few equals.

BUSINESS BOOMS IN NEW ORLEANS

New Orleans, June 10.

By actual count there were on view at New Orleans moving-picture houses on one day last week no less than forty-seven different films drawn either from standard novels or plays. A great many of these were current releases, while the smaller theatres in the more remote residential districts were employing those a week or more old.

Theatres on Canal, the main street, are finding no trouble in packing the houses at twenty and twenty-five cents.

CITY HALL FOR SALE

Frankfort, Ky., June 11.

Frankfort, the capital city of Kentucky, is offering for sale the City Hall and Theatre Building, located on Main street. The theatre has a seating capacity of 850 in addition to five large office rooms. Bids will be opened June 29.

LOCAL 35, I. A. T. S. E., ELECTS OFFICERS

At the annual meeting of the International Alliance of the Theatrical Stage Employees, Local 35, at 409 West Forty-seventh street, New York City, the following officers were elected: President, John F. Stephen; Recording Secretary, John S. Clark; Secretary and Treasurer, Gus Durkin; Sergeant-at-Arms, George Geohegan; New York Business Agent, Harold Williams, and Brooklyn Business Agent, F. J. Brennan. J. Taylor, J. J. Hagan, F. Thomas and C. Reynolds were chosen as trustees.

GRANDIN AND SMALLWOOD LEAVE UNIVERSAL

Ethel Grandin, for long leading woman of the Imp Universal Company, and her husband, Phillips Smallwood, have left the Universal to form a company of their own under the name of the Smallwood Film Corporation. The new concern will have offices in the Flatiron Building, New York City.



ETHEL GRANDIN

Mr. Smallwood has as yet made no announcement of his plans, but admitted the fact of the resignation of himself and his wife and the organization of the new firm.

Lasky Feature Shown at Exposition



TOM'S FIRST AND ONLY JOB
Scene from "The Only Son" (Latest Lasky Feature)

THE fourth release of the Jesse L. Lasky Feature Play Company, "The Only Son," with Thos. W. Ross, was shown to the trade and press in a theatre on the second floor of the Grand Central Palace Thursday.

Among the many who saw the most recent Lasky release were: James Steele, of Pittsburgh; W. W. Hodkinson, of San Francisco; Mr. Johnson, of Sydney, Australia; James E. McEnnery, of London; Senor Carvalho, of Rio de Janeiro and Buenos Aires; Hansan Bartsch, of Berlin; L. Marcus, of Salt Lake City; Bert Barnett, of Kansas City; B. Barnett, of Minneapolis, and the following New Yorkers: W. L. Sherry, J. D. Williams, Raymond Pauley, L. S. Rothapel, J. Victor Wilson, Adolph Zukor, Daniel Frohman, David Belasco, Benjamin Roeder, Winchell Smith, Thos. W. Ross, Geo. M. Cohan, J. M. Welch, Jesse L. Lasky, Lesley Mason, Louis Reeves Harrison, Mabel Condon, Borough President Marcus M. Marks, Fire Commissioner Adamson and a host of others.

Delegates Judge Tango Contest

Clambake and Dance at Brighton Beach Reaches Climax When Screen Actresses Win Prizes in Ballroom with I. M. P. E. A. Officers as Judges

THE first part of the week's entertainment tendered to the exhibitors by the Entertainment Committee of the International Motion Picture Exhibitors' Association, was held Tuesday night, June 9, when a party of twelve hundred exhibitors and their friends repaired to the Brighton Beach Hotel, where a sumptuous dinner was tendered them Judging by the first night, the entertainment for the rest of the week should prove something of unusual excellence for the exhibitors. A dance followed the clambake.

Sharp at seven o'clock three special trains left Brooklyn Bridge, New York, and proceeded down the Brooklyn Rapid Transit tracks to the Brighton Beach tracks, where the throngs alighted. Although the weather was unfavorable to such an event, this did not deter the visiting delegates, their wives and friends from going in a body. By eight o'clock the hotel was crowded to the doors. The tables were apportioned to the various groups in order that friends might keep together. The fair sex was very much in evidence and naturally added to the jollification. A number of actors and actresses were notable among the crowd. One company was particularly well represented. At 11:30 the dinner was completed and all repaired to the large ballroom for dancing.

Anita Stewart, leading woman of the Vitagraph Company, and Helen Marten of the Eclair Company, were the winners of the first two prizes and a Mrs. Clarence Snyder, a resident of Brighton Beach, won the elimination cup. The judges of the event were Joe Farnum, Sam Trigger, Billy Hilkemeyer, Jack Koerpel, Chas. M Phillips, Harry Morey and W. J Sweeney.

"MICHAEL STROGOFF"

(Popular Plays and Players, Inc.—Five Parts)
REVIEWED BY LESLEY MASON

IN one way, this picture is an agreeable surprise. In another, it is an equally agreeable demonstration of what was from the beginning a foregone conclusion. Viewed solely as the initial release of a new feature company, it is surprising to find it of so high an order. Considered in the light of the announcement that it was to



THE DEATH OF IVAN

be produced under Lubin auspices and with Lubin players in the cast—the great Adler alone excepted—it was practically certain that every circumstance was shaped for the production of a noteworthy picture.

Three features of the photoplay leave a particularly vivid impression on the mind of the spectator—the personality of Adler, the masterly handling of the battle scenes, the burning of the oil-laden river and of the city, and the exceptionally convincing staging of the interiors.

Adler dominates the screen in most of the scenes, though not nearly as much as he might have been expected to do so. The photoplay is frankly less dramatic than it is melodramatic; the spectacular and scenic phases are accented, and the human and dramatic elements are more or less permitted to take care of themselves. This makes the picture more of a narrative than a drama, and it is really Adler's superlative powers of impersonation that keep the story on the dramatic level. But though only secondarily a drama, "Michael Strogoff" is a picture of prime interest, and has as powerful a hold upon the emotions of an audience as any drama of the year. The applause of the hundreds who saw it at the Strand Theatre, on Monday of convention week, is satisfactory testimony of that.

"Michael Strogoff" will make a varied appeal. Those who have read Jules Verne's novel will not miss it. Those who have seen Jacob Adler before and those who have never had an opportunity to see him until now will avail themselves of this opportunity to renew or make his acquaintance. It is an excellent "dish" to set before those who have an appetite for historical and military tales, and a picture designed to satisfy the photoplay fan's idea of artistic and illuminating photography. Though in five parts, the production cannot be far over four thousand feet in length, for it requires scarcely more than an hour.

Moreover, the film was made with an eye to the feelings of senselessly sensitive censors. The blinding of Strogoff is detailed with vividness, yet kept free from repulsive realism. And Strogoff's vengeance upon the traitor Ivan is shown with all necessary detail—though the duel is startlingly deliberate—and still, we believe, sufficiently toned down to escape the censor's knife. Perhaps not, for "who can tell what a baby thinks"—or a censor?

Some clever exhibitions of Russian dances enhance the Governor-General's ball in the first reel. Few persons appear in the battle scenes, but the directing of these scenes is so adroit, and the vigor and enthusiasm of the "soldiery" is so unusual, that the atmosphere of war is more powerfully established than a raw director could do it with five thousand indifferent supers in brand new equipment.

The burning of the river and the subsequent conflagration is the work of a master in cinematographic wisdom. The effect of the burning city is given by suggestion, by strategically arranged glimpses of what appears to be a city on fire from a distance and at night, and done with such art that the illusion is overpowering.

This is production of the first water. Anyone can set a town on fire and photograph it—if he has the town. But few know how to create the illusion with the raw materials of their art. That is dramatic magic.

Next to Adler, as Strogoff, Daniel Makarenko's impersonation of Ivan Ogaroff, the Benedict Arnold of the drama, was the most impressive. The acting of Ormi Hawley as Nadia, Peter Lang as Moscow's Governor, Rosetta Brice as Sangaree, the gypsy, Eleanor Barry as Michael's mother, and George Trimble as the Emir, is too well known to need any other comment than commendation. Carleton's directing displayed finish and dramatic sensibility, despite the repetition of some scenes that might have been dispensed with.

"THE HAND OF HORROR"

(Edison—Two Reels)
REVIEWED BY PETER MILNE

ORIGINALITY of conception is indicated in this drama. The plot is rather hackneyed, but two scenes will stand out in the minds of all those who are fortunate enough to see it. The first of these is the fire scene, which is a real fire at the close, for the fire at the Edison studio was used to good advantage, though hardly enough time is allowed to elapse between the start and the finish of the fire.

The second scene, which appears in the last reel, occupies a large number of feet. A man is astride the hands of the Metropolitan Tower clock, New York City. The



"AT HALF-PAST FOUR O'CLOCK, HE WILL FALL!"

heavy has closed the door opening out onto the clock, and Frank is unable to get back. He is seen shifting his position on the hands as they move around, until just when they are at half-past four, after which he will eventually fall off, he is rescued by his sweetheart.

It is obvious that Edward Earle would not really sit on the Metropolitan clock for his picture, and a clever double exposure is the cause of the deception. Bessie Learn and C. J. Brownell are the other leads.

"KRONSTADT"

(Gaumont—Three Reels)

REVIEWED BY PETER MILNE

AFTER seeing this feature, the main thing that stands out in the minds of all is the beauty and artistry of every scene. Kronstadt, the old fortress on the Baltic Sea, around which the story is woven, makes an ideal situation for the locale of the picture. The old castle rises straight up from the sea, and when one is looking at it from the water, it seems most impressive and grand.

The artistry of the scenes would count for little if the



THE LOVERS ARE SPIED UPON

pictures were badly photographed, but the lighting is perfect and the photography is good in most places. The film itself is streaked in some parts, but perhaps this fault lies only in the copy seen.

The story is the ever-interesting one of a girl sent to a foreign fort to spy on the enemy's movements, and falling in love with a leader of the opposing side. In this case the two lovers escape after he has learned that she is a spy, not because she wants to be but because she has to be.

The cast consists of Miss Montavon, Mr. Rawlins, Mr. Danburgh, and Mr. Carey, all of whom act their parts in a manner deserving of much praise. The picture is an adaptation from Max Pemberton's novel of the same name. The author adapted it for the screen and he has made a success of it, as all will agree when they have seen it.

The scenes and sets are all beautiful. There is a gorgeous ball staged in the Russian palace, a stirring sight with the officers of the Russian army present in their uniforms. The picture winds up with a chase through the streets of Paris. The hero is caught and is for a time in the hands of the Russian Ambassador, but through the efforts of his sweetheart, aided by a detective, he is freed.

"LUCILLE LOVE: THE GIRL OF MYSTERY"

(Gold Seal—Two Reels)

REVIEWED BY A. DANSON MICHELL

THE ninth chapter of the fifteenth installment serial, released June 9. This is by far the most exciting number yet issued and contains action—fast, clean action—from the first sub-title to the last trailer, "Passed by the National Board of Censorship."

The addition of a number of trick stairways, doors, rooms and the like, give this installment a fascination that has not been equaled in its predecessors. The audience is kept on the edge of the seats awaiting the next move of the fantastic villain, Hugo.

Having seen some of his wiles in previous chapters, we are willing to admit that there is nothing too horrible for him to attempt, and so we watch his every action. Yet withal no one hates him. The writer would not be at all surprised to see Lucille and Hugo marry in the end. At any rate no serious rival has as yet sprung up to battle for her hand. He is a peculiar combination of villain and hero.

The couple in their fight with one another have turned to this country, where for the space of 2,000 feet they continue to "scrap." If we may believe the last sub-title, Mexico will be the scene of their next encounter. At any rate we left Lucille in the hands of Hugo, who was dragging her off with the threat of taking her to his ranch in Mexico, where she would not cause him so much trouble But to return to this chapter.

The fights on the roofs of several buildings are very well staged. The clash is between Hugo's gang and a number of detectives engaged by Captain Clarkson, who had discovered her presence in Hugo's house. A "Maxim silencer" on the revolver used by Lucille brings the story very much up to date.

In the last chapter Lucille was hurried into a carriage by Hugo's gang and hurried away. In the beginning of this installment she finds herself in his house a prisoner. She appeals to Hugo to let her go, but he merely laughs. Attempting to run away up the stairs, she is thrown into a room full of masked men by the moving back of the steps.

Captain Clarkson, her friend, has succeeded in locating her and arrives at the house with several detectives, who commence their search. Arriving at the room containing Lucille, Hugo merely lowers the floor to the basement so that the auxiliary floor is vacant. The search of the cellar proves the same, for the floor is moved back. The Captain, unsatisfied, goes away and watches the house from a distance. Hugo is caught in his own trap later by the floor being lowered on him. He escapes by coming into Lucille's room. He is insensible and the girl steals his papers.

The Captain and his friends attack the house and after a terrific fight capture all except Hugo, who gets away, but not before he has captured Lucille and forced her to accompany him.

"THE GAP OF DEATH"

(Leading Players—Three Reels)

REVIEWED BY A. DANSON MICHELL

MADE by the German Eclair Company and released June 15. The story is essentially a love tale and features a thrilling leap something similar to the "Leap the Gap" that has been featured in some of our large American circuses. This feat consists of riding a motorcycle, or a bicycle, down a steep incline and leaping from it to another incline. The jealousy of another man for the acrobat's wife causes him to loosen a bolt and so precipitate the rider to his death.

These are several love scenes, one of them remarkable for the amount of affection displayed. There is just sufficient passion shown to take the scene away from the usual "mushy" spectacles.

Paul, a young soldier and the scion of a noble family, rescues an actress from a runaway horse. His ardent attentions to her cause his father to disown him. He then becomes a circus performer. His daring and death are described above.

START FIRE INJUNCTION SUIT IN PHILADELPHIA

Philadelphia, June 11.

A suit has been started requesting an injunction against Director of Public Safety Porter, Chief Fire Marshal Mallory and Chief Building Inspector Clark to restrain them from enforcing an order to close the following theatres: Princess, South street; Victoria, Ninth and Market streets; Palace, 1214 Market street, and the Great Northern, Broad street and Erie avenue.

The mixup in this case is an order restraining these houses from presenting vaudeville in connection with pictures unless the theatres are made to comply with the law governing theatres. This in each case would mean the entire rebuilding of the existing structure. The plaintiffs claim that under the law of 1913 they are exempted from the provisions of the prior law.



THE TRIAL OF THE ORACLE

The Perils of Pauline

There is not one exhibitor in any part of the country who is not a booster for the "Perils of Pauline." It has paid for itself in many instances on the showing of the first episode, leaving the returns from all the others as clear profit. What would you not pay for a series that forces you to turn people away from your door every time you show it. What would you not give to be able to show one that is so popular your patrons call up and ask that you issue reserved seat tickets for the evenings it is to be shown as they wanted to buy for the full series in advance. Yet this has happened in several instances. Some of the exhibitors have advertised that on the days the "Perils of Pauline" are to be shown the prices will be advanced. They had to do this to protect themselves. Do you need any better evidence of the immense pulling power of this picture?

Pauline Pulls People—She's A Gold Mine

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

Leaves of Memory

(4 Parts)

This is a strong, real drama showing that there is a just Providence following the destiny of a helpless human being to clear him in the end of a false charge. It is exceptionally strong.

The Lion's Bride

(3 Parts)

Featuring Mme. Emmy Destinn, the great Prima Donna, singing a part of Mignon in a cage containing fourteen lions, one of which was within two or three feet of the singer all the time. The nerve she shows is almost hair raising.

Giants White-Sox World Tour

(6 Parts)

Everyone Wants to See It.



KING GEORGE WATCHES THE GAME

An exceptionally interesting pictorial trip around the world for anyone old or young. The baseball has been lessened to make way for the interesting scenic and historical episodes and places visited. The comedy is of the side-splitting variety. You never saw anything so funny as the expression on the faces of the foreign audiences when the "BUG" is rooting in true style. There are many more amusing incidents that will hold the audience from start to finish.

It Means Crowded Houses—Big Money

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S.E.	PORTLAND 392 Burnside St.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th & E Sts., N. W.	NEW ORLEANS 910 Gravier St.	
SEATTLE 810 Third Ave.	OMAHA 1312 Farnam St.		DENVER Nassau Bldg.	KANSAS CITY 928 Main St.	

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"The Cream of American and European Studios"

"THE WRATH OF THE GODS"

(New York Motion Picture Corp.—Six Parts)

REVIEWED BY WILLIAM RESSMAN ANDREWS

HOMERIC in its intense tragic feeling, "The Wrath of the Gods," Thomas H. Ince's thrilling photoplay of Japanese life fairly sweeps the spectator off his feet.

It deals only with big themes, and the producers have put on this drama with due regard to the importance of



THE PROPHET'S ANATHEMA

their subject. The irreconcilable attitude of Orient and Occident; love in its conflict with race prejudice; the polar antithesis of two great religions; and the warring elements before which man and his works must always shrink into pitiful insignificance—these are the basis of this wonderful production.

With lesser stagecraft, an attempt to picturize these mightiest forces of life and nature would have failed pitifully. But here is a case of conceiving a play on a large scale and making it effective by the use of the best mechanical appliances in capable hands. The production is in every respect an artistic triumph, and the New York Motion Picture Company deserves to see "The Wrath of the Gods" have a long run throughout the country. Furthermore, it is entitled to unusual commendation, inasmuch as the play is its first feature planned and executed on a scale that makes all other big productions, save only a scant half dozen, perhaps, seem poor by contrast.

With such artistry shown in this film, no one can predict the extent of the company's future achievements. The best plays—those which become masterpieces and make a permanent impression on the public mind—generally are seen only at long intervals. It may be that some of the New York Motion Picture Corporation's future features will match the present one, but none will surpass it.

As splendid and impressive as the production is, the advertising keeps pace with it. In the entrance of the Strand Theatre, New York City, where the drama was given its New York premiere, the lobby display not only rivalled the efforts of the best legitimate houses, but in many respects surpassed them.

Fourteen magnificent framed oil paintings, colored drawings and photographs were on exhibition. The frames, six feet high by four feet wide, were decorated in the subdued shades of old gold. The most graphic scenes of the drama were shown in a blend of harmonious color; the clear perspective and the expression on the features of the characters indicated the work of an artist and showed that as much thought had been employed on this detail as on the pictorial details of the play.

The most unobserving pedestrian, once his eyes were turned toward the theatre front, could not but help noticing the striking lobby display. Even a languid interest was immediately stimulated, and many succumbed to the lure of the pictures by reason of their sheer artistry.

Harmony was not only carefully observed in the advertising, but was also apparent to the spectator the moment he took his seat and the film was flashed on the screen, for he at once became aware of a harmonious sequence deliberately preserved in the music. And here again, as in the production itself, was something different from the general run.

The score was written to carry out the theme of the play, and the orchestra, comprising twenty-five trained musicians, interpreted with symphonic skill the subtle changes of feeling in the various scenes. The moods of the characters are brought out in strong relief and communicated to the listener in a wave of thrilling emotion.

S. L. Rothapfel, managing director of the Strand, was responsible for this harmonizing of music, picture and feeling. The score was written under his supervision by men of technical ability, who incorporated measures in the piece suggested by himself.

In brief, the plot of "The Wrath of the Gods" is as follows: Toya San, daughter of Baron Yamaki, the last male descendant of a prominent family of the ancient Japanese nobility, is shunned by everybody on account of a crime committed by her father. Yamaki had pursued an enemy to the temple of Buddha and had slain the man at the foot of the sacred altar. For this he and his family were forever accursed of the gods.

In order to prevent the young girl marrying, Takeo, an old prophet, explains on all possible occasions to the young men of the village that the moment she becomes the wife of anyone, the volcano, Sakurajima, will pour forth hot ashes and streaming lava.

An American vessel is wrecked on the coast and a young sailor, Tom Wilson, is rescued by Lord Yamaki, who has become a hermit fisherman. The young people

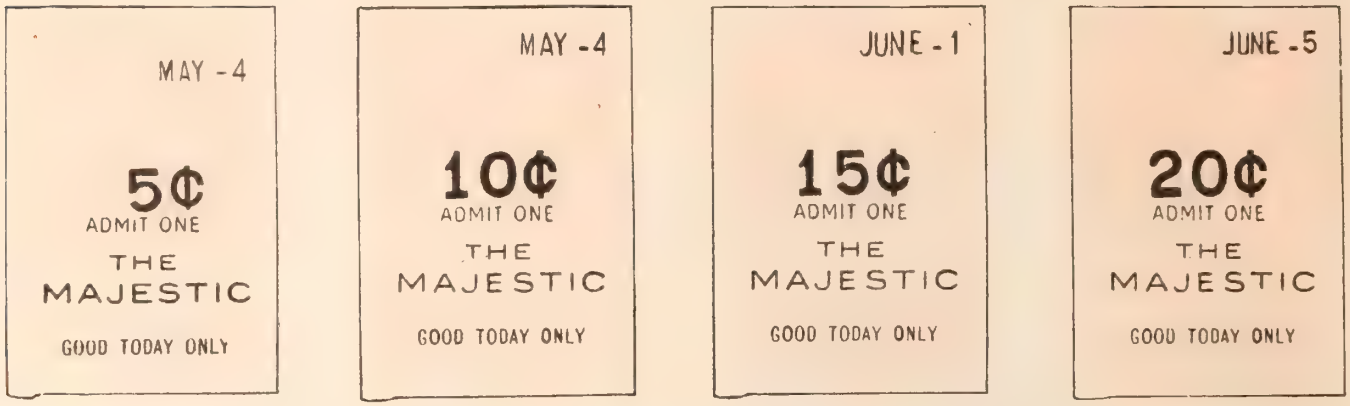


FLEEING FROM THE WRATH OF THE GODS

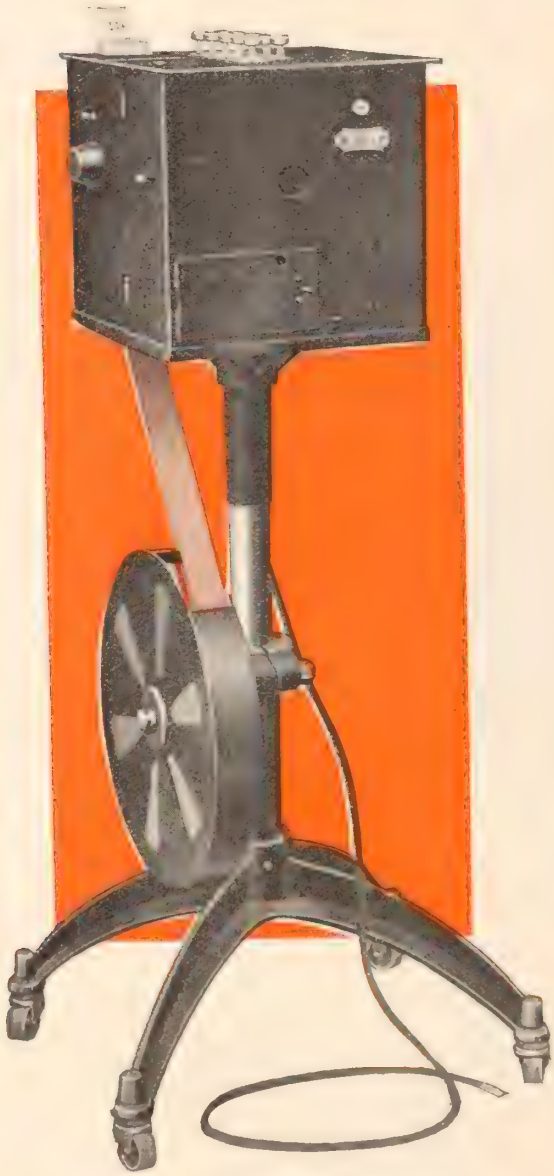
fall in love and go to the nearest mission to marry. The prophet, on learning this, stirs up the villagers to a frenzy of indignation. The throng rushes off to the mission but are unable to reach it in time to prevent the marriage. The volcano becomes active and the country is shaken by a terrible earthquake. The countryside is destroyed, and the father is killed, but the young couple manage to make their escape to a ship in the harbor.

But what matters the plot of this moving drama, so sure is it of sweeping the spectator away in a surge of tumultuous sensations? The mere details are nothing. The Oriental fatalism, casting its spell on the observer, makes him forget the story, and he gives himself up to the glamour of romance, staged amid a setting of terrible grandeur.

The "National" Ticket-Issuing Register



Samples of tickets printed and issued by "National" Ticket-Issuing Register.



National Ticket-Issuing Register.

It stops losses and protects your money. Quick, easy, and economical to operate.

A new cash register for ticket-selling booths

THIS register is especially designed for use wherever tickets are sold. It is operated by electricity. Press the keys and instantly the register prints and issues any number of tickets, from one to five. The ticket may be of five different values, depending upon the key board in use.

Cashier does not handle ticket.

When installed, the top of the register is flush with the cashier's booth. The register is so placed that the glass partition in front of the booth will come across the top of the machine, between the keys and the ticket-issuing chute.

With this arrangement, the cashier does not handle the ticket. She simply receives the money, presses the keys and gives change.

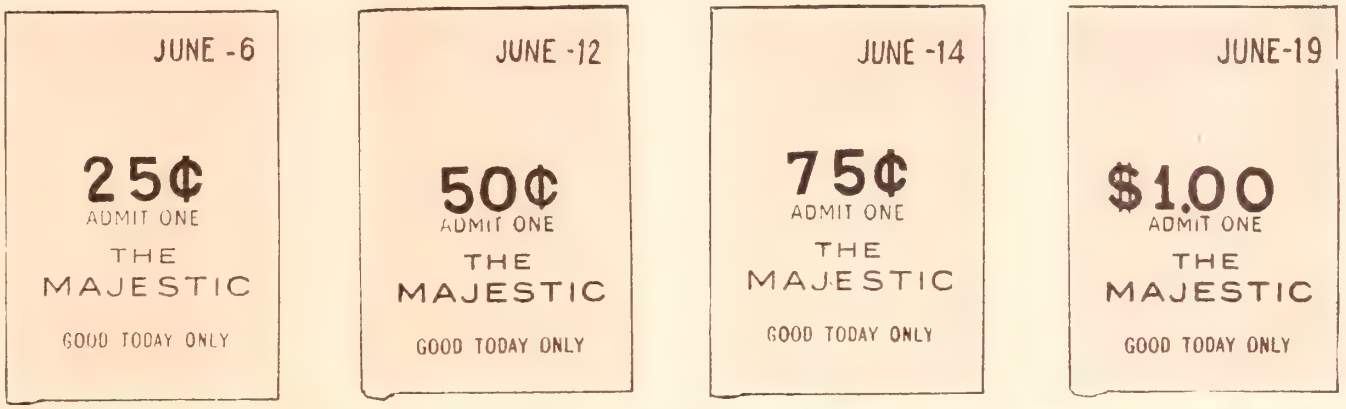
Saves time and money.

The patron takes the ticket from the chute and passes into the theater. There is no unnecessary delay or tedious waiting. Crowds are handled with the same ease as single purchasers. The tickets are printed as issued. Blank rolls cost less than half as much as the ordinary printed roll. There is no loss in destroyed or unused rolls.

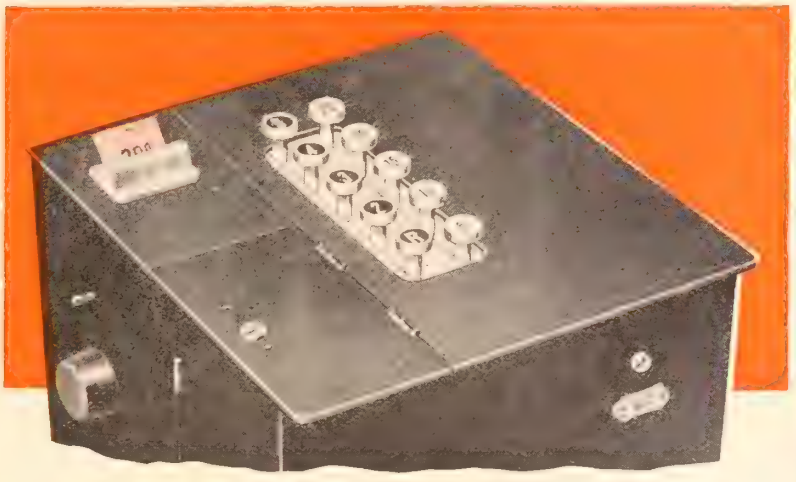
Tickets printed and recorded at one operation.

All tickets issued are automatically counted and the money received for them added into one total

Insures correct record of box-office receipts



Samples of tickets printed and issued by "National" Ticket-Issuing Register.



Top of register showing key banks and ticket chute.



Cashier's booth showing register.
Note the ticket chute.

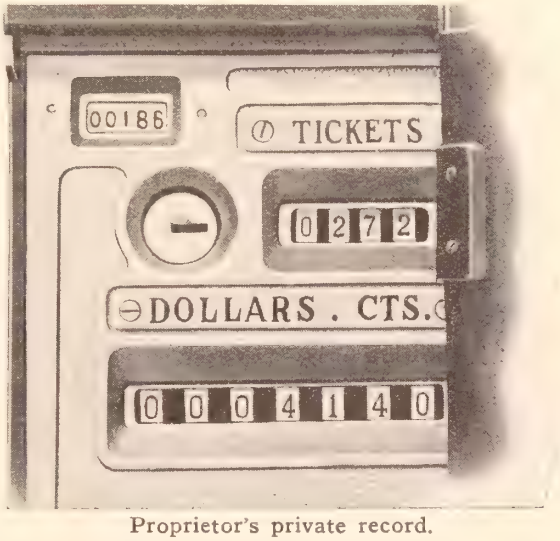
by the register. The adding counters are under lock and key. They furnish the proprietor with a private total of what has been done.

Quick and accurate audit.

At any time, by glancing at these counters, he may know exactly the number of tickets issued and the amount of money that should be on hand. A ticket cannot be printed and issued without leaving a record inside the register, and the cash must agree with the register record. The day's business is balanced the instant the last ticket is sold.

How to get full particulars.

See our representative at the New York, Toronto, or Dayton exhibits and find out more about this wonderful machine. Or, a card sent direct to us will bring full information. In either case, you will place yourself under no obligation.



Proprietor's private record.
Shows total number of tickets issued, total value in dollars and cents, and number of times counters are reset.

The National Cash Register Company, Dayton, Ohio

Mr. State Right Buyer

To do business this summer you must have some real features. Here are four aces to pick from.



The Keen-o-Film Company control the World's Rights on these Films and are now ready to sell American and Foreign Territories.

Keen-o-Film Company

PHILADELPHIA
247 North 11th St.

NEW YORK
619 Candler Building

PROGRESSIVE

TRADE MARK

Now Ready

THE MASTER CRACKSMAN

The Most Thrilling and Sensational Romantic Drama of the Day in

FIVE PARTS **300 SCENES**

PRESENTING

HARRY CAREY

IN THE TITLE ROLE

AND A COMPANY OF EIGHTY. WONDERFUL CAST. UNUSUAL PRODUCTION. BRILLIANT PHOTOGRAPHY. :: ELABORATELY STAGED.



COMEDY



WESTERN



INDUSTRIAL



TRAGEDY



EDUCATIONAL



HISTORICAL

COMPLETE LINE OF ADVERTISING
including three styles of one-sheets, two styles of three-sheets, one six-sheet, heralds, slides and photos.

State-Right Buyers

You'll have to wire quick. Territory is going fast and is being allotted as applications are received.

Exhibitors

Wire us immediately and if your State is not sold we will book you direct.

Progressive Motion Picture Corporation

Cable Address
PROMOPICT, N. Y.

TIMES BUILDING
NEW YORK

Telephone
BRYANT 8536

FIRST AID TO AN EXPIRING THEATRE

(*Continued from Page* 33)

performance—and attend yourself, we should greatly appreciate the courtesy.

Very truly yours,
THE IDEAL THEATRE,
H. J. Miller, Manager.

Then Miller stamped on two ordinary theatre tickets, with one of the two special stamps which he had purchased for the occasion, the following:

"This ticket good only for the evening performance of MAY 30."

These two tickets, together with the letter, were inserted in a carefully addressed envelope. Charles and Henry, the two ushers of the theatre, on whose honesty Miller could rely, were given a lesson in deportment and, dressed in their full regalia, were sent out to deliver the letters.

THE attendance at the two performances—that for the young people and that for the middle-aged and elderly—exceeded Miller's most sanguine expectations. On each occasion, he made a speech from the stage which he had carefully prepared beforehand, clearly manifesting his intention to give his patrons exactly what they wanted and pointing out succinctly the manner in which the program had been built up from the suggestions on the slips.

The uniqueness of the idea caught the audience's fancy, as well as the friendliness of the intent.

Miller was applauded to the echo. There was no question about his having become acquainted.

After the second successful performance, Miller, tired but happy, sat in his box-office and took stock. His printing consisted of the following:

2,000 Fliers	$4.00
1,000 Envelopes, Printed	3.00
1,000 Slips, Two Colors	3.50
500 Letterheads	1.75
Sign for Theatre	4.00
500 Envelopes with Envelope Corner	1.50
2 Rubber Stamps for Complimentary Tickets	.50
Total	$18.25

He had given three complimentary performances at which, however, there were many paid admissions from those who had not received free tickets. He had given as many admissions to other performances as there were slips exchanged.

On the other hand, he had acquired the good-will of over five hundred persons who lived in the vicinity and had previously been antagonistic or indifferent to "The Ideal."

Each one was now an enthusiastic booster and did better advertising than all the paid mediums at hand. He had had an opportunity, moreover, to explain in a most unique way his desire to serve the public.

In other words, he had secured, with comparatively little expense, an opportunity to "get acquainted."

THREE TRENTON HOUSES SIGN WITH OPERATORS

Special to The Motion Picture News

Trenton, N. J., June 11.

The operators' strike is still on here, although the men are working this week, under protest, in the smaller houses, State street, Broad street and Taylor's. These three largest houses of the city—all regular theatres turned into motion picture houses—have signed up $18 a week. Various committees are still at work endeavoring to secure agreements with the managers of the smaller houses.

The Broad Street Theatre, at South Broad and Livingston streets, has made great inroads into the business of the smaller houses by introducing six-reel productions.

"ONE OF OUR GIRLS"

(Famous Players—Four Reels)

REVIEWED BY A. DANSON MICHELL

BEYOND doubt this is one of the finest films ever produced by the Famous Players. It has every essential necessary for a successful production—photography, cast, detail, plot, action—everything to hold the interest.

Hazel Dawn, recent star of "The Pink Lady," plays the title role. Too much cannot be said in her favor. Her



"MY AMERICAN BEAUTY, I LOVE YOU"

charm and grace get the scene "across." She is not "camera shy." She is to be seen in several other productions by this company.

As usual, the star is supported by a capable and clever cast. Lionel Adams plays the male lead, the lover of Kate. His clever work would be a feature were it not for Miss Dawn's personality, which permits no rivalry. The "heavy" part is as usual played by Hal Clarendon. His work is too well known to need special mention. Fania Marinoff, Mme. Dalberg, Charles Krauss, David Powell, George Backus, Clarence Handyside and Rolinda Bainbridge complete the important characters in the cast.

The action is laid in New York and France, principally the latter. In this respect the atmosphere is superb. The action throughout does not lag for a moment. Bronson Howard, the author, is noted for this. There is a slight touch of melodrama, which gives an added zest.

Kate Shipley, an American heiress, goes to France to attend the wedding of her cousin Julie, who really loves Henri, but weds Comte de Crebillon for convenience. Kate meets the Comte, and he violently flirts with her. John Gregory, a British army captain, meets Kate and a mutual love springs up. The Comte and Julie are married, although the former is already wedded to a girl, whom he later accidentally kills. Dr. Girodet suspects the nobleman and sets to work to confirm his suspicions.

Julie, sickened at the Comte's cruelty, runs away to Henri's room. Her husband knows she is there, but, warned by Kate, she hides. Henri and the infuriated Comte fight, the former being wounded by a cowardly stroke. Captain Gregory turns up at the conclusion of the duel. He finds Kate there, she stating to the Comte that it was she who secretly met Henri. The captain challenges the Comte and wounds him in a duel next day. By a trick the wounded man confesses to his wife's death and is arrested immediately. A very pretty reconciliation, as may be seen by the illustration, follows between Kate and her brave lover.

WE

The G. & G. FEATURE FILM CO., Inc.

37 S. WABASH AVE., CHICAGO

HAVE PURCHASED

"THE LITTLEST REBEL"

A 5 reel photoplay masterpiece with thousands of dramatic and war scenes. We have prepared one of the finest lobby displays that ever accompanied a picture

Wire for Bookings



We also control

"Should A Woman Tell"

for Illinois and Wisconsin

RAMO FEATURES

HIT THE BULL'S EYE



GREETINGS

EXHIBITORS

Coming! *IN 5 REELS*

Coming! *IN 5 REELS*

PAUL M. POTTER'S BIG SUCCESSES

THE CONQUERORS
THE VICTORIA CROSS
THE CHILD STEALERS

RAMO FILMS, Inc.

C. LANG COBB, Jr., Manager Sales and Publicity

Columbia Theatre Building — New York, N. Y.

LAUNCH NATIONAL BOARD OF TRADE CAMPAIGN AT CONVENTION

(*Continued from page 24*)

singers, although scheduled to sail that afternoon for Europe, delayed her trip sufficiently long to sing "The Star Spangled Banner." She was given a rousing reception by an appreciative audience and to which she sang an encore, immediately leaving, just having time enough to catch her boat.

Immediately following this a flashlight photograph was taken facing the platform on which sat the officials. On account of the large throng, an adjournment to the Convention Hall was suggested by Sam Trigger, Chairman of the Exposition Committee, where the remainder of the speeches and a little business was transacted. The meeting held was decidedly an open one. The Convention Hall was well crowded with exhibitors and their friends and a number of laymen. The number of ladies present was very noticeable. Charles M. Phillips, of Milwaukee, the National President, was introduced and addressed a few words. His remarks were mostly in the form of the introduction of Dr. Albert Shiels, of the New York Department of Education, who was scheduled to speak on "Plays and Photoplays." In his introduction he strongly brought out the fact that educational pictures were in great demand. He said:

"AT the present time in the City of New York of which, of course, I know most about, there are elementary schools using motion pictures as an adjunct to the regular prescribed curriculum. Undoubtedly a number of exhibitors have thought that the increasing number of schools using motion pictures would act as a detriment to their business. Have you ever thought of adopting the following plans for eliminating the apparent dislike for exhibitors.

"This applies to the owners of theatres in small towns. If the exhibitor would go to the principal of the school nearest him and tell him about his show, tell him that his aisles are unusually wide and if they are not broad to widen them out; show him the large, sure fire-escapes he has; tell him the clean class of pictures he is showing, then get him to help you with your patronage. No principal is so narrow-minded as to refuse to help a person who won't do any harm. My only experience as a member of the National Board of Censorship is laudatory to the exhibitors. With one exception, I know of no theatre that has not accomplished good in its own territory." [Applause.]

MR. SHIELS was immediately followed by the Rev. William Carter, of New York City, who spoke in a humorous yet forcible vein. His speech was received with a large round of applause. In his introduction he traced the business from the earliest days of its infancy and likened it unto a baby. "At first this baby was named the Kinetoscope, which was in 1894. For ten years it meant merely a scientific idea of the laboratory, but in 1904 there was opened the first nickelodeon or modern moving-picture theatre . . . it was first called the Kinetograph, but that name was not familiar enough to the people whose end it was to serve. Then it was called the Cinematograph, but that was French and still too hard for the people. Then it was finally called moving pictures, which is plain United States and the name appreciated most by the millions who see them daily.

"The religious and social work of the country form undoubtedly one of the largest fields for work in the world," went on Mr. Carter.

"It's a large clientele, remember, and you cannot ignore it. There are no less than 173 denominations of all sects in the United States, with 174,731 ministers, 221,024 churches, and 36,669,271 members, while the Y. M. and Y. W. C. A. have combined 2,873 organizations and a total membership of 921,457, with thousands upon thousands of social settlements, welfare associations and moral reform movements all growing out of or allied with the church.

"This is a tremendous field, and one that must be cultivated in the further work of the present moving-picture exhibitors or it will go into other hands.

"In a Questionaire sent out by the National Board of Censors March 17th of this year to the Religious, Charitable, Social Settlements and Civic and Educational Institutions of this city it was found in the answers received that more *religious* institutions than any of the others were using, either regularly or occasionally, moving pictures as part of their work."

Daniel Frohman, president of The Famous Players Film Corporation was introduced by President Phillips, and after addressing a few remarks regarding the industry, presented the officers of the National Organization with their badges.

This is the first time that any great theatrical producer has spoken for a gathering of moving-picture men. The badges presented were to Charles Phillips, President; A. P. Tugwell, Vice-President; Wm. J. Sweeney, Treasurer; Harold W. Rosenthal, Secretary, and Fred J. Harrington, Robert Whitten and Messrs. Silliman, Prentice and Privier. Before adjourning the convention, a grievance committee was appointed—H. A. Victor of Pittsburgh, Chairman; W. H. Linton of New York, Henry Trinz of Wisconsin, Sam Katz of Illinois, W. D. Denton of New Jersey, and Messrs. Miller of Minnesota and Slimm of Ohio. The following were also appointed as members of the Resolution Committee: Sam Bullock of Cleveland, Robert Levy of Ohio, L. Germaine of New York, Joseph Stern of New Jersey, George Fisher of Wisconsin, and Messrs. Green of Minnesota, and Schacter of Pennsylvania.

"THE KANGAROO"

(World Film Corporation—Five Reels)

REVIEWED BY PETER MILNE

IT may safely be said that hardly one out of a hundred persons has any definite idea of what the "Kangaroo," the subject and title of this picture, is, even after hearing the rest of the title "The Terrors of Old New Orleans." But when one has witnessed these five reels no doubt remains in his mind as to what the "Kangaroo" is—or was. To be brief, it was an old band of criminals who operated in and about New Orleans to the terror of all law-abiding citizens. The picture tells how one man who has suffered from their outrages entered the band with the intention of finding out their leaders and arresting them. This is accomplished, but by the infuriated townspeople, not by him.

The picture is full of action, at times almost too full, and the events do not always follow one another in their natural and expected sequence. The photography is good and of a pleasing nature in most parts, but at times is a little too bright. These spots, however, occur only in the first reel.

The story was written by Judge Harris Dickson, and he and the producer have made the members of the Kangaroo as villainous as possible. Their methods of living are shown to resemble those of our modern high-class crooks. When the militia break into their house a lively battle takes place.

The picture was taken in and about New Orleans, right where the original Kangaroos were supposed to have worked. The scenes in the forest where the soldiers are pursuing the members of the unlawful band are the most beautiful in the picture.

All the members of the Kangaroo are captured in the end and Adrien De Valence, who entered the band to spy on them, is restored to his sweetheart.

"CABIRIA" SHOWN IN NEW YORK

The first public showing of the Itala Film Company's masterpiece, "Cabiria," by Gabrielle D'Annunzio, was given at the Knickerbocker Theatre, New York, on Monday evening, June 1. The theatre was well filled and the beautiful spectacle was received most kindly.

A NEW COMPANY AND A NEW FILM

The Excelsior Feature Film Company announces its first release, "The Toll of Mammon," in four parts. Since commencing work the new company has made excellent progress, completing their first four-reel feature film of more than 150 scenes. This picture promises to make a hit.

The executive office is in full swing and W. H. Wright, the treasurer, and Arthur Rosenbach, the sales-manager, are busy in getting advertising display for their film. Their second release is nearly finished now. Details of it will be announced shortly.

ATSCO PUTS OUT NEW LAMP

Atsco, Inc., has just bought out the Strong Nitrogen Lamp. These lamps are to be made in the future exclusively for Atsco.

New York motion picture lovers who have been familiar for some time with these lamps at the Strand Theatre, all of Marcus Loew's houses, Wm. Morris' New York Theatre and others will be interested in this change.

The new lamp which will be called the "Atsco Nitrogen Lamp," is guaranteed for one thousand hours, with no cost of maintenance; costs less than half what the flaming arc does and has proven itself a very efficient article for motion pictures.

LOCAL 306, I. A. T. S. E., HOLDS ELECTION

The following officers were elected at the annual meeting of local No. 306, of the International Alliance of the Theatrical Stage Employees: President, Thomas Costello; Vice-President, S. Terr; Secretary and Treasurer, F. M. Stoffregen; Sergeant-at-Arms, Joseph Herman; Business Agent, W. D. Chaney. F. Himmelberg, William Gluck, L. C. VanArsdale and Max Hollande were elected trustees.

ISMAN RENTS PARIS THEATRE FOR PHOTOPLAYS

The production of motion pictures and grand opera in Paris has been undertaken by Felix Isman, real estate operator and theatrical promoter. With Henry Russell, of the Boston Opera Company and Harry Higgins, of Covent Garden, London, Mr. Isman has leased for twenty years the Theatre des Champs Elysees at a figure said to be $3,000,000.

During nine months of the year, beginning July 20, they will give motion pictures, which will be augmented by a large orchestra and chorus. They will try to arrange with big film companies here for the French rights to their pictures. The other three months will be given up to grand opera.

Empire State Exhibitors Hold Convention

Dues Question Comes Up Before Assembly on Eve of National Convention—Trigger, Douque and Davis Re-elected as Officers—Speeches on Censorship

AFTER some slight delays the convention of the New York state branch of the International Motion Picture Association was held, partly in the Imperial and Marlborough-Blenheim hotels, New York, on June 6, partly in the Convention Hall at the Grand Central Palace, New York, June 8.

The meeting was called to order on Saturday, June 6, at 11 a. m., as per schedule. As a number of the upstate delegates had not as yet arrived it was decided to postpone the most important part of the business until the following Monday, when all should meet after the convention of the national organization had completed its work for the day.

An election of officers took place at the session in the Hotel Marlborough-Blenheim, at which the following were unanimously elected: President, Samuel H. Trigger; vice-president, William A. Bean, of Buffalo; second vice-president, S. Suckno, of Albany; third vice-president, William H. Hollander, of Brooklyn; treasurer, J. C. Davis, of Saugerties; secretary, W. A. Douque, of New York; international committee man, Lester C. Smith, of Schenectady.

The question of dues was the hardest fought argument during the sessions. The question before the convention had to do with the payment of dues by members to the state organization, and whether these should be paid direct or through the local to which the exhibitor belonged. Lester C. Smith, W. A. Douque and President Trigger spoke at some length on the matter. On the suggestion of John Miller, of Buffalo, who took a prominent part in the proceedings throughout, the matter was held over and referred back to the committee for a report at the next quarterly meeting.

At the first session several speeches were made. Judge A. P. Tugwell, national vice-president, in a direct, clever manner, spoke of censorship and the crying need to fight it from beginning to end. He was greeted with a round of applause. It was moved and carried unanimously that the name of a certain Ohio exhibitor, prominent in politics, never be mentioned at a meeting of the convention. Delightful repasts were served at the Marlborough-Blenheim hotels to the guests and exhibitors.

The following exhibitors were present at the convention:

Philip Gootenberg, Tuxedo Theatre, Brooklyn; Jacob C. Rosenthal, Majestic Theatre, Troy; Delbert E. Seymour, The Peerless Theatre, Schaghticoke; Ed. Valensi, Windsor Theatre, New York; S. Suckno, Whileaway Theatre, New York; Max Tischler, Rivington Casino, New York; Frank Seiden, Willott Street Theatre, New York; H. G. Lux, Jr., Alhambra Theatre, Utica; A. C. Behling, Fillmore Palace, Buffalo; L. Germaine, Park Theatre, Brooklyn; A. J. Stocklammer, Cleveland Theatre, Brooklyn; Joseph Forster, Crescent Theatre, Brooklyn; Michael Warshower, Mt. Morris Theatre, Brooklyn; W. A. Douque, Richmond Theatre, Herkimer; Lester C. Smith, Crescent Theatre, Schenectady; Rudolph Sanders, Marathon Theatre, Brooklyn; W. H. Hollander, Old Post Office Theatre, Brooklyn; S. S. Webster, Globe Theatre, Buffalo; H. Webster, Buffalo; E. Hartney, Buffalo; H. Marcy, Happy Hour Theatre, Buffalo; Sam Trigger, Tremont Theatre, New York; Chester R. Coleman, Jefferson Theatre, Buffalo; A. Freiberg, Bunny Theatre, Brooklyn; John C. Harrington, Jefferson Theatre, Buffalo; John C. Davis, Orpheum Theatre, Saugerties; C. R. Martineau, Hanover Theatre, Brooklyn; George A. Preston, Summer Garden, Brooklyn; Anthony Paolillo, Fourth Avenue Show House, Brooklyn; Eugene Elmore, New York; A. Wachs, Brooklyn; Wm. A. Landau, Heights Theatre and Heights Garden, New York; Wm. A. Bean, Majestic Theatre, 150 E. Ferry street, Buffalo; John Miller, Lyric Theatre, Buffalo; Mrs. A. C. Behling, Fillmore Palace, Buffalo; Peter Hofmeister, Ideal Theatre, Buffalo; Janson & Lapp, Acme Theatre, New York; Allen Brothers, Boulevard Theatre, New York; Gilbourne Hartstall, Bunny Theatre, Brooklyn. Grant W. Anson, Star and Comet Theatre, New York; A. Bauernfreund, Model Theatre, New York; Em. Straus, Seabury Theatre, New York; William Brandt, Clinton Court Theatre, New York; M. Silverman, New York; Aaron A. Corn, New York; J. A. Koerpel, Palace Theatre, New York; J. Kolsky, Palace Theatre, Brooklyn; Robt. C. Whitten, Golden Rod Theatre, College Point, L. I.; A. P. Tugwell, Globe Theatre, Los Angeles, Cal.; A. Philippson, New York; Philip Rosenson, Greenpoint Star Theatre, Brooklyn; H. W. Rosenthal, New York; Jonas King, Harlem Theatre, New York; Benjamin Lyons, Brooklyn; Charles Fisher, Brooklyn; Sam. Rhonheimer, Brooklyn; Julius Celler, Brooklyn; Jos. Forster, Brooklyn; Max Samuels, Yonkers; W. H. Linton, Little Falls; S. P. Weissman, Bronx Century Theatre, New York; Philip Gootenberg, Tuxedo Theatre, Brooklyn.

NEW "FINDER" FOR THE CAMERA

Special to THE MOTION PICTURE NEWS

Cincinnati, O., June 10.

A new invention in the mechanical end of the motion picture business has been perfected by G. C. Lathrop, camera operator for Clarence Runey, head of the Cincinnati Motion Picture Company, manufacturers of "Cincinnati in Motion" films.

Lathrop has invented a "finder" which locates the subject to be photographed, when looked at from any angle behind the camera. The new finder is similar to the one now in use on all motion picture cameras and is located at the side in much the same position. Its difference from the old method lies in the fact that Lathrop has built around it a sort of extended telescope affair, which does not make it imperative that the operator look into the finder from the same angle in order not to lose the subject. Lathrop declares his invention reduces the danger of mistakes in photographing a motion picture to the minimum.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Jack's Inheritance." (Melies. Split reel. May 28.) On the same reel with "Jack and His Motorcycle." Jack inherits a large sum of money; with it comes a large amount of trouble. A half reel worthy of the name comedy.

"Jack and His Motorcycle." (Melies. Split reel. May 28.)—On the same reel with "Jack's Inheritance." Trick photography and lightning action all around draw many laughs for this comedy.

"Hunger Knows No Law." (Vitagraph. May 28.)—A romance and a pathetic story interwoven. Both end happily. Alfred D. Vosburgh, George Stanley and Jane Novak play the leads. His family starving, Jim breaks the game laws. He is protected by a sympathetic girl who succeeds in winning the owner of the game over to her cause.

"Sophie Starts Something." (Essanay. May 28.)—Margaret Joselin and Victor Potel in another laughable comedy. Sophie starts to reform the town but the liquor gets into the well and the whole town gets drunk.

"Terrible Alternative." (Melies. Two reels. May 28.)—The first two-reel drama produced by Melies and a worthy one, although the plot is somewhat obscure. The photography is of the best, and the settings correspond well with the characters and the time. The opening of the restaurant is a realistic scene. A young girl, who is a reporter, has the choice of betraying her sister or sending the man she loves to prison, but as it turns out her enemies prove kind-hearted and both are saved.

"Peter Loves Work." (Melies. Split reel. June 3.)—On the same reel with "An Unfortunate Idea." The excellent trick photography that appears in this comedy makes it unusually humorous. Peter's bed is made, his shoes put on, his tie tied, and other little things are done for him by an unseen hand.

"An Unfortunate Idea." (Melies. Split reel. June 2.)—On the same reel with "Peter Loves Work." At a tea given by his mother Tim is asked to display his art of writing. He does, and gives away all the family secrets. The results are most comical.

"The Last Will." (Vitagraph. Two reels. June 2.)—The acting and the settings are the strong points in this drama. The dramatic scenes are wonderfully well done, but the action of the picture is slow in parts and as the outcome is known from almost the start, it lacks in interest. George Holt, Margaret Gibson, Anne Shaefer and Alfred D. Vosburg are the principals. Sir William Foxwoody is undecided as to whom he shall leave his estate, but finally, after making a number of wills, leaves it to his son and his ward, providing they marry. Before this last will is found a number of tense events transpire.

"An Angel Unaware." (Essanay. June 2.)—Richard C. Travers, Gerda Holmes and Ruth Stonehouse play the leads. The husband and wife separate over a matter that would hardly warrant such a thing. They are reunited through the husband's new love, who gracefully resigns when she learns the truth.

"Summer Love." (Lubin. Split reel. June 2.)—On the same reel with "A Brewerytown Romance." The young couple and the old couple both fight over nothing and the men change partners for a while. The comedy is of an average nature and slow in parts.

"A Brewerytown Romance." (Lubin. Split reel. June 2.)—On the same reel with "Summer Love." This comedy would signify that Lubin has taken up the slapstick and facial expression variety of comedy. The story is that of the two rivals for the same girl and the chase, brick throwing and other accompaniments are sidesplitting.

"The Sheep Runners." (Selig. June 2.)—Many hundreds of sheep appear in this story, and lend to it the correct atmosphere. The plot is not quite clear, but the action is of a true Western variety and the drama will entertain all who like that type of film.

"The Adventure of the Missing Legacy." (Edison. June 15.)—The sixth of the "Octavius, Amateur Detective," series, and rather poor in spots. The gardener's legacy is missing. Octavius finds it tied on one end of a clothes line. Edward O'Connor, as the gardener, is comical.

"A Modern Samson." (Edison. Split reel. June 17.)—On the same reel with "On the Steps." Edward Boulden will lose his girl unless he becomes an athlete. His training is humorous.

"On the Steps." (Edison. Split reel. June 17.)—On the same reel with "A Modern Samson." Husband and wife each go out unknown to the other. Their meeting on the steps in the cold, grey dawn is comical.

"The Pie Eaters." (Lubin. Split reel. Tues., June 9.)—On the same reel with "He Wore a Wig." Two servants and two of the police force are the principals in this half reel. It is hardly worthy of the name of comedy.

"He Wore a Wig." (Lubin. Split reel. Tues., June 9.)—On the same reel with "The Pie Eaters." The best part of this comedy is the chase at the end, in which a colored man, a wigless gentleman and a lovesick youth partake.

"Midday or Midnight." (Melies. Split reel. Tues., June 9.)—On the same reel with "By Taxi to Fortune." The plot is obscure but the happenings are comical. A suitor who has entered his love's house by stealth, secretes himself from the inmates and keeps bobbing up in unexpected places, to the great fright of all.

"By Taxi to Fortune." (Melies. Split reel. Tues., June 9.)—On the same reel with "Midday or Midnight." The penniless Count gets a wife by becoming a taxi driver. The comedy is vague and dry.

Pathé Daily. Twenty-third Week. (Pathé. June 3.)—The arrival of the "Lady Gray" at Quebec with the dead bodies taken from the water after the wreck of the "Empress of Ireland," and some of the relatives of those whose lives were lost crowding around the morgue in that city take up the 150 feet of this daily. Graphic scenes of vital current interest.

"Wanted: A House." (Vitagraph. June 3.)—The cast embraces Josie Sadler, Charles Brown and William Shea. The Citimans decide to live in the country, but the large amount of comical yet unhappy experiences that befall them cause them to return to the city.

"Beans." (Essanay. June 3.)—Mary leaves home because her aunt has come to visit. Her father and sweetheart journey to the city in hopes of finding her. In a restaurant the beans they order taste like those Mary used to make, and it turns out she was the cook in the restaurant. A natural comedy and very pleasant.

"The Rummage Sale." (Selig. June 3.)—Septimus buys a dress suit and with it a pass to the best society. After his entree into society he comes upon a hungry old maid possessed of a lot of money. The two are married. The comedy has a lot of comical situations and is a continual laugh.

Hearst-Selig News Pictorial, No. 28. (Selig. June 4.)—Roosevelt makes his appearance here in Washington. The Lambs' parade on Fifth Avenue, New York, and the opening of the season at Belmont Park are the main events besides a large amount of news from Mexico. The whole reel is well photographed.

"Sophie Pulls a Good One." (Essanay. June 4.)—Margaret Joslin takes the leading part in this truly comical comedy. As a dentist, she has all the men in town injuring their teeth so as to have her attendance; besides this she captures a bandit. Some of her actions toward her patients will make shivers run up and down the spines of those who have suffered the tortures of the dentist's chair.

"A False Move." (Vitagraph. June 4.)—A quiet comedy but no less humorous. The charitable intentions of the next door neighbors are mistaken for those of a burglar, but all is right in the end. There are a lot of exceedingly comical situations.

"His First Ride." (Selig. Split Reel. June 5.)—On the same reel with "Willie's Haircut." A tramp finds a bicycle and runs into everybody in the town. Some of the smash-ups are funny.

"Kiss Me Good Night." (Lubin. Two reels. June 3.)—Lottie Briscoe and Arthur V. Johnson play the leads. The comedy is one that will amuse everyone. The interiors are all most gorgeous. The tints of the film are exceedingly pretty. Betty, who flirts with all the young men, finally has to marry one in self-defense. After quite an experience she learns to love him.

"A Girl of the Cafes." (Lubin. Two reels. June 4.)—Any drama with a plot like this cannot fail to appeal to all persons. Dorothy has been a crook, but she has a desire to reform. She answers an ad and through it gets a husband. But the jealous housekeeper of her new home spies her and learns of her past life. But even when enlightened on the subject her husband refuses to cast her off. The drama is interesting from start to finish.

Pathé Daily, Twenty-third Week. (Pathé. June 5.)—There is an excellent view of the steamer "Warner," which sank off Hamburg, Germany. A huge fire at Oil City, Pa., uses up the rest of the hundred feet.

"The Maid from Sweden." (Vitagraph. June 5.)—A jolly comedy that will amuse all. The characters are somewhat hard to follow. The servants get into a mix-up with their employers, and to end up, the cook marries the painter, and the chauffer the daughter of the house.

"Blotted Out." (Lubin. June 5.)—The plot is old but the locale, Mexico, is new. The Mexican atmosphere and scenes are excellent. Not much individual acting appears. The general of a Mexican regiment tries to sell the plans of the camp to the Revolutionists and then being found out, accuses his captain. Through the efforts of the wife the truth is learned.

"The Ethics of the Profession." (Biograph. Monday, June 8.)—A well-knit story of heart interest. There is a thrilling scene of an automobile dashing over a high cliff near the end. The story is that of a doctor who was perfectly happy until an old college chum induced him to invest. He loses all his money and, to cap the climax, his wife runs away with the other man's son. The son meets his death in the automobile, but the woman is saved.

"Eve's Daughter." (Vitagraph. Monday, June 8.)—Earl Williams and Lillian Walker play the leads. The lighting of the picture is poor, but the sets are good, and the story is one that will entertain young and old. The artist's model, on her vacation, falls in love with a millionaire. They are married and later their happiness is nearly spoiled because he learns that she has been a model, but everything turns out in a pleasing way.

"Captain Kidd the Bold." (Biograph. Split reel. Sat., June 6.)—On the same reel with "In the Nick of Time." The trick photography is the only redeeming feature in this comedy. Captain Kidd and the chief of police fight for an old maid. The chief wins her.

"In the Nick of Time." (Biograph. Split reel. Sat., June 6.)—On the same reel with "Captain Kidd the Bold." A foolish half-reel entirely void of all humor. Two farcical bank robbers attempt to rob a country bank, but fail.

"Too Many Husbands." (Vitagraph. Two reels. Sat., June 6.)—Sidney Drew stars in this comedy, which was written by Anthony E. Wills. A large cast supports Mr. Drew, but none begin to do as well as he does. The parts in which he is on the screen are by far the most humorous. Arthur Crane pretends to have married. His uncle comes to visit him and to see his wife. In desperation Arthur borrows his host's wife and the results that follow are most comical. Matters are finally straightened out and the story ends happily for all concerned.

"Fire! Fire!" (Lubin. Split reel. Sat., June 6.)—On the same reel with "The Female Cop." A sidesplitting comedy depicting the experiences of two Irishmen. One of them stutters and gets into a lot of trouble.

"The Female Cop." (Lubin. Split reel. Sat., June 6.)—On the same reel with "Fire! Fire!" This is a rather poor finish to the other half of the reel. An old maid joins the police force of her own will and arrests people for flirting. Later she is dishonorably dismissed.

"Rose o' My Heart." (Selig. Sat., June 6.)—The plot of this drama is old and conventional, but the story is appealing as it always will be. Marston is wrongly accused of robbing his bank. He serves twenty years at hard labor. The guilty man confesses with his last breath and clears Marston's name.

"Broncho Billy's Duty." (Essanay. Sat., June 6.)—G. M. Anderson, Carl Stockdale and Marguerite Clayton play the important parts. Broncho Billy is a minister instead of a bandit as in his last appearance, and the change is quite refreshing. His act and the whole drama will appeal more to the older part of the audience.

"Brought to Justice." (Kalem. Sat., June 20.)—An average Western, of which the best part is the wonderful riding. As a story the drama possesses little unity. Hoffman, a rancher, discovers that Tom, whom he discharged because he made love to his daughter, is a hero and allows him to marry her. Charles Bartlett plays the lead.

"Home Run Baker's Double." (Kalem. Two reels. Wed., June 17.)—Without a doubt this picture will appeal to all baseball fans, as Mr. Baker himself is featured in a dual role. Various views of the Athletics' training camp are shown which lends to the picture a true baseball atmosphere. The story is that of Baker's double (not a hit but a man), who impersonates Baker, and so makes money out of it. Baker finally puts a stop to his actions and the story ends happily. Marguerite Courtot plays opposite him.

"Willie's Haircut." (Selig. Split reel. June 5.)—On the same reel with "His First Ride." A disconnected comedy; the ending is abrupt and out of place.

Hearst-Selig News Pictorial, No. 29. (Selig. Monday, June 8.)—This is an unusually large and interesting number. Views of the funeral ships arriving in Quebec after the recent disaster of the "Empress of Ireland" consume quite a bit of the reel. The "Vanitie" and "The Defiance" on their trial trips, to see which will defend the American Cup, is a picture that will interest the whole country. There are some good scenes of the recent suffragette riots in England.

UNIVERSAL PROGRAM

"The Undertow." (Powers. Mon., June 8.)—A disagreeable drama. Hardly any will enjoy it. A girl who wants to live "straight" marries an honorable man. Her old pal tells her husband of her past life and he leaves her. She kills the other man and then herself.

"Cross the Mexican Line." (Nestor. June 16.)—A story that should be well received. It is most apropos. Dorothy Davenport and Wallace Reid are the principals. An American officer is captured in Mexico and is freed by the wife of the general. Finding out he has a sweetheart in the "States" she incites the rebels to get him. Through the timely assistance of the American troops he is rescued.

"Foolish Lovers." (Crystal. Split reel. June 16.)—On the same reel with "Boxes and Boxers." The uncle of the girl is taken to be her lover by her fiance.

"Boxes and Boxers." (Crystal. Split reel. June 16.)—On the same reel with "Foolish Lovers." Boxing gloves finally land the jealous suitors in prison.

"Aunty's Money Bag." (Eclair. June 14.)—A child comedy, the leading part of which is played by the versatile Clara Horton. The plot is conventional but is played in such a convincing and sweet way by Clara that all like it.

"A Wife on a Wager." (Nestor. June 16.)—A drama featuring Dorothy Davenport and Wallace Reid. Tired of city life Wally goes out to a ranch, where he leads a happy life and eventually wins a wife.

"The Brand of Cain." (Powers. June 19.)—Edna Maison is featured in this drama of the West, which conveys the true Western atmosphere. The faithful lover proves his worth by foiling the villain.

"A Law Unto Himself." (Rex. Two reels. June 18.—Robert Leonard, Hazel Buckam and Lloyd Ingram play the leads. The drama is noticeable for its lack of subtitles, but still it is perfectly clear. The scene in the Italian quarter is realistic. A detective is on a mystery murder case. He locates his prey, but the old man tells him his sad story and why he committed the murder. He dies at the end of it and the detective keeps the information he gathered to himself.

MUTUAL PROGRAM

"The Intruder." (Majestic. Two reels. Sun., June 7.)—The principals of the cast are Jack Livingston, Francella Billington, W. E. Lawrence and George Siegeman. The story is the old one of the jealous husband, who is jealous over nothing. He has a quarrel with his wife, but they are reconciled in the end. The picture is well photographed and the acting is good in most parts, but the drama as a whole is rather foolish.

"The Last Drink of Whiskey." (Komic. Sun., June 7.)—A poor attempt at a comedy; very few will find it humorous. The town is to go dry and there is only one bottle of whiskey left. There follows a general scrap for the one bottle.

"The Cowboy's Chicken Dinner." (Reliance. Wed., June 10.)—Comical situations are introduced here with comical results. The cook must give one cowboy a chicken for his dinner. The poor cook has a hard time procuring one, but finally gets an actress' trained rooster which, peculiar though it may be, is tender.

"Sparrow of the Circus." (American. Wed., June 10.)—Circus stories never fail to please the public and this is no exception to the rule. Princess Ora, the circus rider, leaves her husband and elopes with an admirer who proves worthless. Later husband and wife are reunited through their child.

"The Girl Across the Hall." (Thanhouser. Sun., June 14.)—The very pretty story of a brutal man who was reformed through the efforts of his neighbor across the hall. No one can help enjoying it.

Our Mutual Girl, No. 21. (Reliance. Mon., June 8.)—Mrs. Knickerbocker goes over the "Vaterland" and after this follows a wild chase through the streets of New York in which the crooks and private detectives participate. They all think they are on the trail of Margaret, but it turns out to be the wrong girl and they are no nearer to finding her then they were before.

"Nancy's Husband." (Beauty. Tues., June 9.)—Margarita Fischer and Harry Pollard are the main leads. The story itself contains little, but the scenes are most gorgeous and pleasing to look upon. A marriage for convenience finally results in real love. The film is a mixture of comedy and drama.

"Tango Troubles." (Royal. Sat., June 6.)—A typical Royal slapstick comedy. His pants rip at the tango tea, which leads to a merry chase in which the whole town participates. The lovers of this variety of comedy will surely enjoy it.

"The Rose Bush of Memories." (Reliance. Two reels. Sat., June 6.)—Cortenay Foote, Miriam Cooper and Charles Cortright are the main characters in this drama. On their wedding day an old gardener presents the couple with a rosebush, which later is the means of their reunion after a quarrel. It is doubtful whether such a kind real estate agent or such a thoughtful gardener could be found, but they fit in well with the rest of the story. The scenes, many of which are in the gardens, are beautiful and they combine with the pretty story to make a desirable picture and a pleasing one.

"Silent Sandy." (Reliance. Two reels. May 30.)—An odd but pleasing story featuring Lillian Gish. Sandy is Fred Kelsey. Betsey, the boarding-house drudge, advertises for a husband. From a neighboring town someone writes to her and signs Sandy's name, but he takes a liking to her and she becomes his wife.

"A Relic of Old Japan." (Domino. Two reels. June 11.)—A capable Japanese cast performs in the drama. It is a sad story, and will strike everyone as so. A Japanese comes to America to study. He gets in with bad companions, and is forced to marry an adventuress. His Japanese sweetheart on the other side of the water is heart-broken and when his father hears of it he disowns him. Thereupon his wife deserts him. Later he kills her, and is arrested for it.

"From Out the Dregs." (Kay-Bee. Two reels. June 12.)—A drama that is greatly involved and hard to follow. The ending is pleasant but dismal for some of those concerned. The robber, when he finds that he has stolen the will of his daughter's sweetheart, in which the boy had been left all his uncle's money, returns it, confesses and goes to jail.

"Bombsky and the Bomb." (Royal. May 30.)—Bombsky seeks revenge. He perfects a wonderful bomb for his purpose, but after a lot of useless attempts, he is the victim of his own villainy. A laugh from beginning to end.

"The Newer Woman." (Majestic. June 2.)—Dorothy Gish and Robert Haron play the leads in this entertaining comedy. She is a staunch upholder of woman's rights, but after an encounter with a burglar she welcomes back her discarded sweetheart.

"An Exciting Courtship." (Komic. May 31.)—Too much of the same thing spoils this comedy. The villain employs bears to help win the girl of his heart, but in the end he is treed and his rival walks off with the girl.

"The Scrub Lady." (Thanhouser. June 7.)—A poor attempt at a comedy in which the husband pretends to his wife that he can boss the scrub lady, while in reality she bosses him.

WARNER'S FEATURES

"The Medicine Bag." (Miller Brothers' 101 Ranch. Four reels.)—The spectacle of the United States troops coming to the aid of the helpless girl, who is in the hands of the Indians, will surely cause any audience to cheer. The finale is pretty, in which the two lovers are united after a long separation.

Anna Howard and Charles Hamlin play the leads. Dan helps an injured Indian and in return receives his medicine bag as a token of good will. Later the Indians go on the warpath and capture Dan's sweetheart. Dan had previously presented her with the bag, and this causes her life to be spared, but she is taken captive. With the aid of the troops she is rescued.

"The Renegade's Sister." (Miller Brothers' 101 Ranch. Three reels.)—As is usual in this brand of pictures, the riding is the most worthy feature. The plot is long and complicated, but will appeal to all the lovers of the Western melodrama. The scenes in the Western saloon are no doubt realistic and the brawls and deaths that frequently occur around the bar are acted out in a sensational manner. The renegade tries to cheat a stranger in the Western town but is apprehended. Later he robs the same man, and finally he meets his death at the hands of Indians whom he once robbed. His sister is happily married to another.

BENNAGE EIGHT YEARS IN "THE GAME"

Fred L. Bennage, general sales and booking manager of the Progressive Motion Picture Corporation, of the Times Building, New York City, has been identified with the film game for



FRED L. BENNAGE

eight years. He was first with Gaumont in London, then became vice-president and general manager of the Interstate Publishing Company, dealing in house organs.

Later he was general manager of the National Amusement Company, operating sixty-seven theatres, as well as making productions.

NEW ECLECTIC EXCHANGES

In keeping with their intentions to have a branch in all the principal cities throughout the country, the Eclectic Film Company announces that they have opened six additional branches of the Eclectic Feature Film Exchange as follows:

New Orleans, La., 910 Gravier St., J. A. Nicoll, manager; Washington, D. C., Seventh and E. Sts., N. W., C. L. Worthington, manager; Kansas City, Mo., 928 Main St., C. S. Edwards, manager; Denver, Colo., Sixteenth and Marimer Sts., J. B. Parker, manager; Omaha, Neb., 1312 Farnam St., E. R. Pearson, manager; Seattle, Wash., 810 Third Ave., C. M. Simmons, manager.

This brings the total up to twenty-one branch offices which the Eclectic Film Company have opened to date. They are at present contemplating opening other offices.

Eclair Educationals for Open Market

Strand, New York, Will Make Them Part of Program—Six Hundred Now Ready—Including Scenics—Patin Put New Method Across

THE Eclair Company recently arranged with the Strand Theatre, New York City, for the exhibition of scenic and educational features. The first two were shown on Sunday, June 7. The reels deserve particular mention on account of the fine photographic work and projection maintained throughout the series.

The scientific subjects, known as Scientia, which will reach the six hundred mark before long, have been prepared in some of the finest equipped laboratories of Europe, under the direction of the foremost university professors—men like Messrs. Chaintreau, E. Chatelain, G. Alphandry, and Elie Mossé.

The subjects cover a wide range of biology and natural history, birds, insects, and even many of the large mammals. The insects invisible to the naked eye have been reproduced through the means of the ultra-microscope. Animalculæ, the presence of which the average person does not suspect in water and other liquids, are projected on the screen with a fidelity to nature that excites amazement. The members of this curious world, whose very existence was unsuspected by the older scientists, appear as large as the smaller fur animals.

The first film of the educational releases, which the company expects to bring to the attention of schools and colleges throughout the country, deals with lepidoptera. It shows the growth of the butterfly from the cocoon stage to the winged state of the insect. The enlargements enable the spectators to see every movement which ordinarily is invisible to the naked eye. The photographic work was done with the Eclair camera, Gillon patent.

Claude Patin, the secretary-general manager of the Eclair Company, who was with the Gaumont people in Paris for four years before coming to the Eclair firm, saw unlimited possibilities in the educational film, and has induced the company to introduce them to the public directly through the open market instead of selling only to the exchanges.

Five a week are being put out. This includes the scenic films, which have already gained a reputation for fine photography and clear projection. The first of these seen at the Strand last Sunday and scheduled to run the rest of the week at that house, is a graphic picture of Niagara Falls.

During the coming season the Strand will show a new Eclair educational and one Scientia every week. Eventually, as the films become generally known through universal exhibition at the best motion picture houses of the country, they will be marketed for use with the Kineclair



CLAUDE PATIN
Secretary General Manager of the Eclair Co.

portable projectoscope, Dupuis patent, at private exhibits in parlors, halls, schools, etc.

This machine was shown at the trade convention in New York.

The scenics, the majority of which will be in colors, include panoramas of American scenery as well as noted foreign views. Mr. Patin now has two expert photographers out along the Hudson River, filming representative spots of that historic waterway.

All the educational films have been taken with the Eclair camera and projected by the Kineclair machine. The company has a staff of fifty camera men in its various studios in America and Europe.

The exhibition at the Strand was made specially with Manager S. L. Rothapfel, who has expressed unbounded enthusiasm for the quality of the Eclair films.

$20,000,000 FILM FIRM IN LONDON

A new era in film producing will start in England in September, for as the result of a gigantic combination in which $20,000,000 is involved, motion picture representations of famous plays will come into this country at the rate of two a week.

Each of these picture plays is to be filmed in the country which provides a setting for the story.

"THOU SHALT NOT STEAL"

(University—Two Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

BY excellent arrangement of incidents in the story the producers have succeeded in presenting a delightful photoplay. It is a pleasing and convincing sermon on the good influence of a strong religious character on a weak nature. This does not mean that the film is at all "preachy." The plot is developed with swiftness.

The photography is luminous in practically every part, enabling the spectator to catch the play of facial expression on all occasions.

Quaint comedy is effectively obtained in the final scene where a number of gray-haired village wiseacres, over-



THE REV. RUPERT STRATHMORE AND MARCIA

powered with curiosity, peer in the pastor's window as the lovers plight their troth.

The Reverend Rupert Strathmore, rector in a Scotch village, discovers a shortage in the accounts of the treasurer, Silvan, who has been caught once before appropriating church funds. The offender is not prosecuted.

Seeking revenge for his fancied wrong, he plots to have an incriminating letter secreted in the minister's house by the aid of a girl thief, Marcia. Strathmore discovers the girl in the act, and exhorts her to give up her evil ways. His arguments are so strong that the girl, feeling the force of his dominant personality, agrees to reform.

Delighted with his success, the young minister endeavors to help the convert as much as possible. He obtains employment for her in one of the village homes.

The whereabouts of Marcia are discovered by the plotter. She is kidnapped and taken to a smuggler's rendezvous in the mountains. Here the girl, who has been left bound hand and foot nearby, overhears several men discuss a new plot of Silvan's against the minister.

She manages to escape and get back to the village in time to disclose everything.

Excellent double negative work is shown in several scenes, especially when Strathmore appears in a vision to the converted woman, who, giving way to a momentary impulse, is tempted to steal a pocketbook from an overcoat in the house of the people befriending her.

OPERATORS LIKELY TO WIN IN TRENTON

Special to THE MOTION PICTURE NEWS.

Trenton, N. J., June 11.

The owners and managers have agreed to confer with the operators, who have demanded a substantial increase in salary. The conference will be held within a few days and while the men are making quite extensive demands, it is believed in many quarters that the desired increases will be granted. The men have a union, and of course the backing of the Central Labor Union of this city. The men desire $18 a week.

This, of course, hits the smaller theatres pretty hard, but it is practically necessary to come to an agreement with the men, Trenton being one of the strongest union cities in the East.

WEATHER HITS MILWAUKEE THEATRES

Special to THE MOTION PICTURE NEWS.

Milwaukee, Wis., June 10.

The extremely warm weather of the past week and a half, together with heavy rains almost every evening, have conspired to make business at the local photoplay houses very poor. The downtown houses have been the hardest hit, the heat cutting in heavily on the matinees and the rains keeping the people home at night.



COMING

THE LAND OF THE LOST

STERLING CAMERA & FILM CO. 145 West 45th Street, New York

"THE GOOD-FOR-NOTHING"

(Essanay—Four Reels)

REVIEWED BY PETER MILNE

EVERY audience in the country is familiar with G. M. Anderson as the popular Broncho Billy, in which series he has been appearing for a long time. It is quite a change and quite a surprise to see him carrying such a part as Gilbert Sterling, "The Good-for-Nothing," arrayed part of the time in a dress suit and civilized clothes. He and the rest of his associates are usually bedecked in the rough and ready



AT THE ROULETTE TABLE

clothes of the West, but they all show that they can be city men as well as Westerners and carry off their parts in a way which deserves much praise.

The picture is rightfully a drama, but during the first part of the four reels it takes the form of a comedy, especially when Gilbert, the wayward son, is shown, first sleeping late, then having a gay time through the day, disregarding his business and finally coming home at 3 A. M. much the worse for wear. His father grows tired of trying to make him lead a straight life and at length disowns him. He goes West, becomes rich and returns home in time to save his father and mother from a life in the poorhouse.

Unlike other "Good-for-Nothings," he does not brace up of his own accord, but really has his wealth thrust upon him by an Indian whom he befriends. His actions in the West afford much amusement for all.

The photography is of a high degree throughout the entire picture and the settings and scenes are appropriate. The picture is noticeable for its few subtitles. Those that do appear convey the meaning of the story perfectly. Mr. Anderson in the interiors has a little too much make-up on, owing no doubt, to the fact that he is used to appearing in outdoor scenes, but this excess of make-up is only apparent in the close-ups.

Lee Willard, Elsa Lorimer, Carl Stockdale, Evelyn Selbie and Victor Potel complete the cast.

The dramatic parts of the picture are just as good as the comic parts. The wayward son, no matter how bad he is, will appeal to all classes, and with his reformation in the end comes the discovery that the other son, who gave promise of being the hero of the story, is in reality the villain. When he refuses to help his father and mother, one has no sympathy for him at all. In the last scene the whole family is reunited.

VICE PICTURE CLOSES THEATRE

St. Louis, June 10.

The American Theatre, which has closed its regular dramatic season, and was running a program of motion pictures, was closed by order of Prosecuting Attorney Sidener. The action was caused by complaint against the film, "Smashing the Vice Trust."

HIGHER PRICES WAVE SWEEPS DENVER

Denver, June 10.

The tendency of Denver's motion picture interests is toward the higher grade of attractions played at an advanced admission scale. Last week the Princess presented Jack London's "The Sea Wolf" to five days of capacity business, on the last day turning away more than two thousand at a ten and twenty cent scale, where heretofore without exception the biggest productions have been presented at the five-cent admission.

The very daring of the management, supported by Harry C. Drum representing the features and the photoplay department of the "Rocky Mountain News," with its support of the advanced prices, seems to have turned the tide and other theatres are preparing to follow suit.

"THE COUNTERFEIT"

(University—Two Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE COUNTERFEIT" has nothing to do with false coining. The story deals with the sudden demoniac change in a man of normal instincts who stops at nothing in trying to get possession of a fortune by palming himself off as the man he attempts to kill and supposes dead.

Robert Morton, while on a prospecting trip with his partner, Wilson in the western gold fields, receives a letter from a firm of New York lawyers who inform him that his uncle, Col. Morton, to whom the young man is practically a stranger, wishes to see him and become better acquainted with his prospective heir.

Wilson, tired of the uncertainties of mining, and feeling that he could easily impersonate his partner, plans to make way with Morton by the aid of a dissolute Indian whom he tries to bribe with the prospect of unlimited intoxicants. But the redskin refuses, and Wilson, wild with rage, kills him.

Morton, not satisfied with the excuse Wilson gives for shooting down their red servitor in cold blood, takes his partner to task. Wilson then pretends to leave, but instead he lies in wait to murder Morton himself. He pushes a boulder over a cliff, and Morton is felled to the ground. Supposing that the victim is dead, Wilson de-



THE PROSPECTORS AT THE MINE'S MOUTH

parts for the East with the letter. He manages to ingratiate himself with the millionaire's niece, but just as he is about to marry the girl, Morton, who had only been stunned, and on the recovery of his right mind in New York, learns of the villain's use of the letter and exposes the plot.

Good camera work and clever double exposures make the film notable.

EXCELSIOR
FEATURE FILM CO., INC.

Announce the Release of Their First Production

"The Toll of Mammon"

A Forcible Masterpiece in 4 Parts. Written and Directed by Harry Handworth (Late Pathé Head Director)

Featuring Octavia Handworth (Late Pathé Star)

Supported by Gordon DeMaine, Tom Tempest, William A. Williams (Late Pathé Leading Man) and Many Other Screen Favorites

A thrilling story based upon realistic life. Dealing with a vital question of the present, revealing a moral which appeals to every individual, and vividly portrayed. Excellent photography and full of action.

Elaborate Advertising Matter Consisting of 2 ones, 2 threes and nine-sheet Pictorial Lithos 12-11x14, 4-22x28 Artistically Colored Photos, Picturesque Heralds, Slides and Cuts

STATE RIGHT BUYERS: Now is the time to secure the Excelsior Brand of Features for your territory.

RELEASES EVERY THREE WEEKS WRITE WIRE PHONE

EXECUTIVE OFFICE
110 WEST 40TH ST., NEW YORK.
SUIT 1002 - PHONE, BRYANT 8059
ARTHUR ROSENBACH, Sales Mgr.

STUDIO
LAKE PLACID
N.Y.

"Get it from White"

Everything for the Photo-Play House
Except the Films

Our Specialty—Menisco Condensers
$1.50 Each

Brass Frames, Shipping and Carrying Reel Cases, Excello Lamp Carbons, Pink Label and Bio Machine Carbons *and 1001 Different things for the Photo-Play House.*

Send for our new catalog

WHITE SPECIALTY CO.

71 W. 23rd Street Masonic Bldg. **New York City** Branch 450 4th Avenue

If you haven't had your

PHANTOSCOPE

yet, you shouldn't blame us. Goodness knows, we are willing enough. *Send for a Catalogue to-day.*

PHANTOSCOPE MFG. CO.

700 Bond Building Washington, D. C.

The Centaur Film Co.

The Oldest Independent Film Manufacturers have the **Largest Commercial Plant** in America. The most up-to-date equipment and an organization second to none.

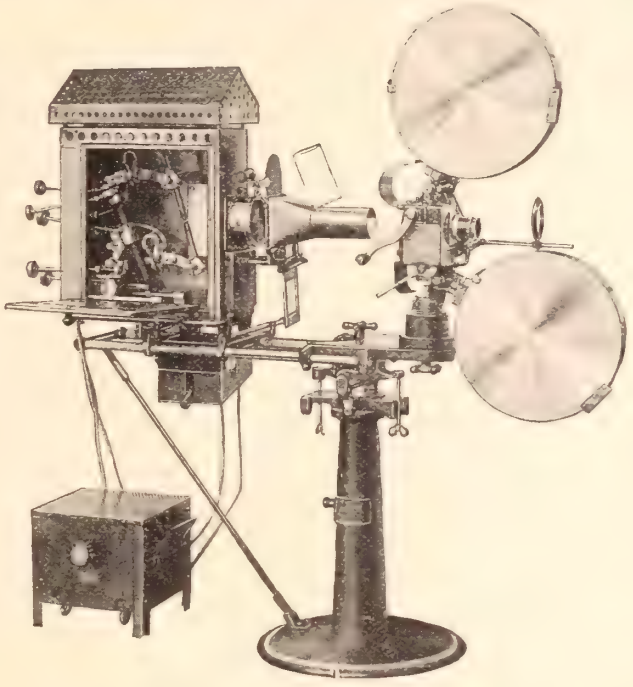
Printing and Developing in any Quantity

Guarantee Quality—Prices Interesting

THE CENTAUR FILM CO.

Factory and Studio BAYONNE, N. J. *Offices* 1600 Broadway, N. Y.

1914 MODEL MOTIOGRAPH



Is made of the ***best*** material—by expert mechanics, with the latest improved machinery—is a ***quality*** machine.

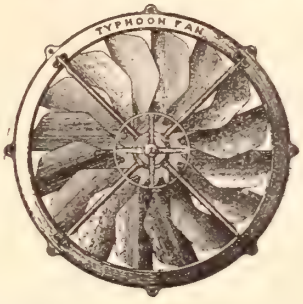
All exhibitors will save 50 per cent of machine costs by investing in a MOTIOGRAPH.

"Used Where The Best Is Needed"

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

564 W. Randolph St. CHICAGO

Ventilation Cooling Heating



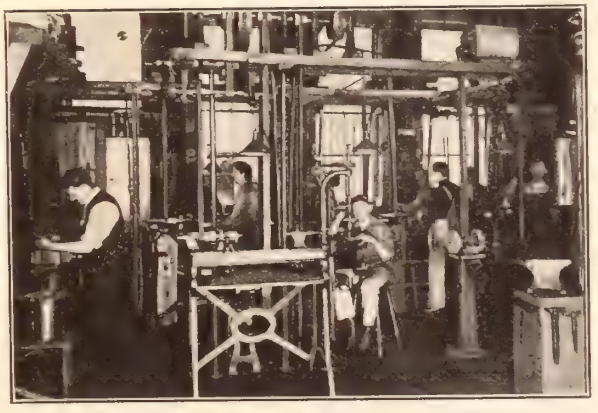
"TYPHOON BLOW-IN SYSTEM" has revolutionized the ventilating problem. You get in front of a desk fan to keep cool, not in back. Apply this common sense and blow the air in.

Don't waste money experimenting with exhaust fans.

The TYPHOON MULTIBLADE BLOWER will force air right through ordinary exhaust fans. Reversed, the air can be exhausted as well.

Our Catalogue N tells how to keep cool in summer and warm in winter.

TYPHOON FAN CO. NEW YORK CITY 1544 BROADWAY



Manufacturing Projection Supply House

That's Why We Have

REASONABLE PRICES

Quick Repairs of M. P. Machines and Cameras of All Makes

Edison, Powers, Simplex, Motiograph and Edengraph Machines and Genuine Parts

HENRY MESTRUM, Succ. to **C. B. Kleine**

Established since 1865

385 6th Ave., New York Between W. 23rd and 24th Streets

EUREKA!

The principle of leverage was discovered by Archimedes the Greek, who declared that with a lever big enough and something to rest it on, he could raise the earth.

After this great discovery Archimedes devoted all of his thoughts to his theory of water displacement. He was taking a bath when the solution of the problem suddenly flashed upon his mind. Forgetting everything else he jumped from the tub and rushed through the streets crying "Eureka! Eureka!" (I have found it! I have found it!)

The Famous Players Company booth at the Grand Central Palace, New York, has been freely declared to be the most artistic and attractive exhibit of the Motion Picture Exposition.

The magnificent oil paintings of the various Famous Players stars which were framed upon the wall and set about the floor space aroused the genuine admiration of the crowds.

When people of the trade learned that these "oil paintings" were in reality low priced *colored photo enlargements,* they realized that at last they had solved the problem of artistic Lobby decoration and high class exploitation of motion picture stars.

These colored Enlargements, as well as all the original photos and remarkable film enlargements which looked like perfect "stills" were made at the

APEDA STUDIO

102-104 West 38th St. **New York City**

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES

Niagara Slide Co., Lockport, N. Y.

ASBESTOS BOOTHS

Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS

Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS

A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS

The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS

(Manufacturers, Dealers and Renters)

American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle, N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES

Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.

Acme Commercial Film Co., 56 E. Randolph St., Chicago, Ill.
Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.
Movie "L" Mfg. Co., 406 Schiller Bldg., Chicago, Ill.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS

Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 103-105 West 37th St., New York.

FEATURE FILMS

Aetna Film Co., Longacre Bldg., New York.
All Star Feature Corp., 220 W. 42nd St., New York.
Ambrosio American Co., 15 E. 26th St., New York City.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 116 W. 40th St., New York.
Cosmofotofilm Co., 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
Films Lloyds, Inc., 220 W. 42nd St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Greene's Feature Photo Plays, Inc., 110 W. 40th St., New York.
Imperial Motion Picture Co.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Leading Players Film Corp., 126 W. 46th St., New York.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Popular Plays and Players Co., 1600 Broadway, New York.
Progress Film Co., 110 W. 40th St., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New York.
Stellar Photoplay Co., 1476 Broadway, New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
University Films, Inc., 110 W. 40th St., New York.
Edw. H. Wagner, Agt., Dania Biofilm Co., 88 Park Place, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

LABELS

Every Ready Roll Label Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS

Cushman Motor Works, Lincoln, Neb.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St. Chicago, Ill.
Ernemann, 114 Fifth Ave., New York.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

NOVELTIES

Philip Hano, 806-810 Greenwich St., New York.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York.

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
Celluloses Planchon, Inc., 75 Fifth Ave., New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

HEARD IN THE LOBBIES

Arrangements are being made toward installing a new motion picture theatre at Olive Hill, Ky., which will be the second "movie" house in that town.

The Lewisburg Motion Picture Show Company, Lewisburg, Ky., is now exhibiting "From the Manger to the Cross" with remarkable success. The attraction has been heavily advertised and unusually large crowds are being attracted.

Pflanz & Hostetter, of Louisville, have begun the operation of an airdome theatre at Eminence, Ky. Good crowds have been attracted from the first, despite the fact there are two other motion picture houses in the town.

The Gem Theatre, at Somerset, Ky., has been purchased by C. C. McClure, of Clearfield, Ky., an employe of the Morehead & North Fork Railroad Company.

"The Venetian Garden," the first of the open-air motion picture theatres to be established in Trenton, N. J., has just been opened at Washington and Anderson streets, by Henry D. Kehr, a prominent druggist, and Pearson H. Hume. The admission will be five cents.

The Alamo Theatre, Twenty-fourth and Fort streets, the latest show house in Omaha, is a typical modern house. The floor is sloping, there are lights that do not permit the room to be plunged into darkness when a film slips, and the ventilation is ideal. Frank Harrington, manager and proprietor, is showing Universal films.

A new airdome began its career at Sixth and Pacific streets, Omaha, under the management of M. J. Barrow. Universal films will shown during the summer.

The Gayety Theatre, of Omaha, featuring the six-reel production, "Smashing the Vice Trust," not only resorted to sandwich board carriers and wagons being driven about the street, but had a wagon in a big circus parade, on which were gigantic signs advertising the film.

"Who is your favorite, Mr., Mrs. or Miss Movie Fan?" is a feature being carried on by the "World-Herald," an Omaha newspaper. The "fans" are supposed to write their preference to the paper and the favorite receiving the greatest number of recommendations in a week will be shown the next Sunday. The same plan is being carried on in Chicago and elsewhere.

GENERAL

MAIN OFFICE: 200 FIFTH

LIST OF

CITY	*STATE*	*STREET ADDRESS*
ALBANY	NEW YORK	737 BROADWAY
ATLANTA	GEORGIA	RHODES BUILDING
BALTIMORE	MARYLAND	36 SOUTH EUTAW STREET
BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA., CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
CINCINNATI	OHIO	S. E. COR 7TH & WALNUT STREETS
CLEVELAND	OHIO	1022 SUPERIOR AVENUE, N. E.
COLUMBUS	OHIO	26 W. NAGHTEN STREET
DALLAS	TEXAS	2017 COMMERCE STREET
DENVER	COLORADO	1448 CHAMPA STREET
DETROIT	MICHIGAN	71 GRISWOLD STREET
INDIANAPOLIS	INDIANA	24 W. WASHINGTON STREET
KANSAS CITY	MISSOURI	921 WALNUT STREET
LOS ANGELES	CALIFORNIA	822 SO. BROADWAY
MEMPHIS	TENNESSEE	302 MULBERRY STREET
MILWAUKEE	WISCONSIN	220 W. WATER STREET
MINNEAPOLIS	MINNESOTA	909 HENNEPIN AVENUE
MONTREAL	CANADA	243 BLEURY STREET

FILM CO.

AVENUE, NEW YORK

BRANCHES

CITY	*STATE*	*STREET ADDRESS*
NEW ORLEANS	LOUISIANA	840 UNION STREET
NEW YORK CITY	NEW YORK	440 FOURTH AVENUE
NEW YORK CITY	NEW YORK	71 W. 23RD STREET
NEW YORK CITY	NEW YORK	260 WEST 42ND STREET
OKLAHOMA CITY	OKLAHOMA	211 WEST 2ND STREET
OMAHA	NEBRASKA	208 SOUTH 13TH STREET
PHILADELPHIA	PENNSYLVANIA	1308 VINE STREET
PITTSBURGH	PENNSYLVANIA	119 FOURTH AVENUE
PITTSBURGH	PENNSYLVANIA	436 FOURTH AVENUE
PORTLAND	OREGON	393-5 OAK STREET
ROCHESTER	NEW YORK	501 CENTRAL BUILDING
ST. JOHN	N. B., CANADA	122 GERMAIN STREET
ST. LOUIS	MISSOURI	3610 OLIVE STREET
SALT LAKE CITY	UTAH	260 FLORAL AVENUE
SAN FRANCISCO	CALIFORNIA	138 EDDY STREET
SEATTLE	WASHINGTON	819 THIRD AVENUE
SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	172 KING STREET, WEST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK

A PRIMA DONNA IN FILMS

Madame Destinn's initiation in the motion picture realm cost her a few moments of nervousness and the Eclectic Company $20,000. The picture in which she appeared is "The Lion's



EMMY DESTINN

Bride," which the Eclectic will release in the near future.

Mme. Destinn's crowning achievement was entering a cage of lions and singing while one of the beasts sat gazing hungrily at her from the top of the piano.

"GREYHOUND" NEW YORK RIGHT SOLD

"The Greyhound," the second release of the Life Photo Film Corporation, has been sold for Greater New York and New York State to Lewis and Klein. The sale was consummated by "Renscho," sales agent, of which Sidney Reynolds is general manager.

Renscho is a new concern, doing a large brokerage business in feature films. The firm is moving from its present quarters at 219 Strand Theatre building, New York, into larger offices.

"The Only Son," with Thomas W. Ross, Lasky's latest release, will be the feature at the Strand Theatre, New York, for the week of June 14.

NEW ST. LOUIS HOME FOR EXCHANGE

Special to THE MOTION PICTURE NEWS.

St. Louis, June 11.

A handsome and expensive building which will be used as an exchange by the Mutual Film Corporation, is being erected at Thirteenth and Pine streets. The building complies with the insurance laws in being only two stories high and of fireproof construction throughout. There will be 6,300 feet of floor space, film vaults of the latest self-locking pattern, and every other device and invention for the safe and quick handling of films.

The Mutual Exchange, which is now located on the third floor of the Benoist Building, will move to its new quarters about June 10.

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

MOVING PICTURE AIRDOME, complete; congested location, 500 seats; Bronx; to lease or for sale. KNEEPER, 4054 3rd Ave., New York.

WE will rebuild your old machine as good as new. If your machine needs repairing, we can do the work. We have every facility and use only ***genuine*** parts. All work guaranteed. We carry a complete line of new machines and supplies. Will sell for time or cash.

SEND FOR CATALOG TODAY.

AMUSEMENT SUPPLY COMPANY

160 No. Fifth Avenue - - - - - - - - - CHICAGO



"American" Motion Picture Cameras AT THE FRONT

Our famous **Improved No. 2 Camera** on the firing line at "Vera Cruz."

"AMERICAN" products are always with the Advance Guard. The world's most important motion pictures are taken with "AMERICAN" CAMERAS.

Agents for AGFA and GEVAERT Raw Motion Picture Film.

Send for Catalogue C.

American Cinematograph Co.

617-631 W. Jackson Blvd., Chicago, Ill.

Mr. Exhibitor! If you want to double your box office receipts

Mr. Exchange Man! If you want to increase your bookings

Mr. Producer! If you want to multiply your sales

Get in touch with us and we will show you how

HARVARD FILM CORPORATION

231-233 Tenth Avenue Telephone Chelsea 812 **New York City**

W. K. Hedwig, President **J. T. Reardon, Sec'y-Treas.**

Essanay

PRESENTS

The Greatest American Triumph!

The Good-For-Nothing

(IN FOUR PARTS)

with

G. M. Anderson

The World's Most Popular Photoplayer

The story carries with it an undercurrent of righteousness that is beneficial to the world at large. The humor is intermingled throughout the story which makes the attraction one of sustaining interest. The Production is a

Box Office Magnet That Will Draw the Crowds!

BOOK IT!

Essanay Film Manufacturing Company

521 First National Bank Building, Chicago

***Factory and Studios,* 1333 Argyle St., Chicago, Ill.**

BRANCH OFFICES IN

LONDON PARIS BERLIN BARCELONA

THE UNIVERSITY FILM, INC.

ANNOUNCES THAT IT HAS SECURED

FRED MACE

The Comedian for a Series of One Reel Comedies

2 Just Released { ***VERY MUCH ALIVE*** / ***A PAIR OF QUEENS***

Also Just Released—Two Peerless Dramas

THE COUNTERFEIT Depicts animated scenes taken in the Golden West, then shifts to the East. A thrilling story of an Impostor.

THOU SHALT NOT STEAL A picture of refinement full of wholesome sentiment and free from sickening cheapness. A story of the redemption of a woman thief.

FRIEND EXHIBITOR AND STATE RIGHT BUYER

WE solicit a call from you, we want to know our customers and let them know we are aquainted with their wants.

WE have a projection room with an operator always in attendance. It's no trouble to show our goods and have a chat with you.

WE have lots of surprises in store for you.

New England rights on "THE COUNTERFEIT," "THOU SHALT NOT STEAL" and "THE LADY OF LYONS" sold to The Phoenix Feature Film Corporation, 164 Federal Street, Boston, Mass.

State Rights Selling Fast, Wire Now for Open Time and Territory.

New York State, Greater New York and Northern New Jersey reserved for University Film, Inc.

WATCH FOR LORD LYTTON'S MASTERPIECE

"THE LADY OF LYONS"

ANNOUNCEMENT LATER

UNIVERSITY FILM, Inc.

Executive Office

110 West 40th Street **New York City**

RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, JUNE 8TH, 1914.

BIOGRAPH. The Ethics of the Profession, D., 997..... 15159
EDISON. The Tango in Tuckerville, C., 1000..... 15166
KALEM. Nina of the Theatre, Alice Joyce Series, D., 2000.. 15160
PATHE. Woof! Watch Whiffles, C., 650 15162
Picturesque Scandinavia, T., 350 .....
SELIG. Judge Dunn's Decision, D., 2000 15161
SELIG. Hearst-Selig News Pictorial No. 29, N., 1000..... 15167
VITAGRAPH. Eve's Daughter, D., 1000 15165

TUESDAY, JUNE 9TH, 1914.

EDISON. The Voice of Silence, D., 1000 15168
ESSANAY. Jane, C., 1000.... 15169
KLEINE. The Trap Door Clue, D., 2100 15170
LUBIN. The Pie Eater, C., 550. 15176
He Wore a Wig, C., 450...
MELIES. By Taxi to Fortune, C., 500 15177
Midday or? Midnight? C., 500 .....
PATHE. The Poison of Serpents, E., 750 15172
River Travel in Indo-China, T., 250 .....
SELIG. Eugenics at Bar "U" Ranch, C., 1000..... 15173
VITAGRAPH. The Right of Way, D., 2000..... 15174

WEDNESDAY, JUNE 10TH, 1914.

EDISON. Andy Goes A-Pirating, C., 1000 15178
ESSANAY. This Is the Life, C., 1000 15181
KALEM. The Quicksands, D., 2000 15179
LUBIN. The Changeling, D., 2000 15185
MELIES. The Love Story of Her Youth, D., 1000..... 15187
PATHE. Pathe's Weekly No. 40, N., 1000..... 15182
SELIG. The Doctor's Mistake, D., 1000 15184
VITAGRAPH. The Widow of Red Rock, C., 1000..... 15183

THURSDAY, JUNE 11TH, 1914.

BIOGRAPH. A Jonah, C., 997. 15188
ESSANAY. The Snakeville Volunteer, C., 1000..... 15189
LUBIN. The Lure of the Pit, D., 2000 15190
MELIES. His Uncle's Deception, C., 1000..... 15192
MELIES. Quits, D., 2000..... 15195
SELIG. Hearst-Selig News Pictorial No. 30, N., 1000..... 15194
VITAGRAPH. The Power to Forgive, D., 1000..... 15193

FRIDAY, JUNE 12TH, 1914.

EDISON. A Warning from the Past, D., 2000..... 15197
ESSANAY. The Song in the Dark, D., 2000..... 15199
KALEM. The Box Car Bride, C., 1000 15201
LUBIN. Claim Number 3, D., 1000 15204
SELIG. Bombarded, C., 500... 15202
Doc Yak's Zoo, C., 500....
VITAGRAPH. The Accomplished Mrs. Thompson, C., 1000... 15203

SATURDAY, JUNE 13TH, 1914.

BIOGRAPH. The Opals' Curse, D., 1000 15211
EDISON. A Terror of the Night, D., 1000..... 15205
ESSANAY. Broncho Billy and the Mine Shark, D., 1000.... 15206
KALEM. The Squaw's Revenge, D., 1000 15210

AT MY HOUSE

LUBIN. He Changed His Mind, C., 400 15207
A Bargain Automobile, C., 600 .....
MELIES. The Mummy, C., 2000 15213
SELIG. When the Night Call Came, D., 1000..... 15212
VITAGRAPH. Our Fairy Play, C., 2000 15208

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JUNE 15TH, 1914.

BIOGRAPH. The Prize Employer, C., 434..... 15215
Brown's Bachelor Supper, C., 566 .....
EDISON. The Adventures of the Missing Legacy, C., 1000..... 15223
KALEM. Mrs. Peyton's Pearls, D., 2000 15216
PATHE. Whiffles, the Spotter, C., 689 15218
Cournailles, Brittany, T., 400
SELIG. Hearst-Selig News Pictorial, No. 31, N., 1000..... 15223
VITAGRAPH. The Crime of Cain, D., 1000..... 15221

TUESDAY, JUNE 16TH, 1914.

EDISON. The Gap, D., 1000.. 15224
ESSANAY. The Little "He and She," C., 1000..... 15225
KALEM. The Missing Jewels, D., 1000 15234
LUBIN. The Shell Comb Industry, Ind., 400..... 15232
Good Cider, C., 600.....
MELIES. On the Beach, C., 1000 15233
PATHE. Simple Experiments in Electricity, E., 594..... 15228
Through the Bosphorus, T., 400 .....
SELIG. How Lone Wolf Died, D., 1000 15229
VITAGRAPH. A Wayward Daughter, C., 2000..... 15230

WEDNESDAY, JUNE 17TH, 1914.

EDISON. A Modern Samson, C., 500 15235
On the Steps, C., 500.....
ESSANAY. The Fable of the "Brash Drummer and the Nectarine," C., 1000..... 15238
KALEM. Home Run Baker's Double, D., 2000..... 15236
LUBIN. The Struggle Everlasting, D., 2000..... 15242
MELIES. At the Mercy of the Waves, D., 1000..... 15244
PATHE. Pathe's Weekly, No. 41, N., 1000..... 15239
SELIG. Castles in the Air, D., 1000 15241
VITAGRAPH. The Ladies War, C., 1000 15240

THURSDAY, JUNE 18TH, 1914.

BIOGRAPH. Her Neighbors Next Door, D., 996..... 15245
ESSANAY. The Wooing of Sophie, C., 1000..... 15246
LUBIN. The House of Darkness, D., 2000..... 15247
MELIES. His Dream Fulfilled, C., 500 15249
Everybody's Doing It, C., 500
MELIES. Hidden Death, D., 2000 15252
SELIG. Hearst-Selig News Pictorial, No. 32, N., 1000..... 15251
VITAGRAPH. Only a Sister, D., 1000 15250

FRIDAY, JUNE 19TH, 1914.

EDISON. The Hand of Horror, D., 2000 15254
ESSANAY. The Finger Prints, D., 2000 15256
KALEM. The Wages of Sin, C., 500 15258
Military Tattoo at Aldershot, England, Topical, 500....

AT MY HOUSE

LUBIN. The Parent Strain, D., 1000 15261
SELIG. Peter's Relations, C., 500 15259
Chicken, C., 500.....
VITAGRAPH. The Persistent Mr. Prince, C., 1000..... 15260

SATURDAY, JUNE 20TH, 1914.

BIOGRAPH. By the Old Dead Tree, D., 998..... 15268
EDISON. In the Days of Slavery, D., 1000..... 15262
ESSANAY. Broncho Billy—Outlaw, D., 1000..... 15263
KALEM. Brought to Justice, D., 1000 15267
LUBIN. Getting Solid with Pa, C., 400 15264
Long May It Wave, C., 600
MELIES. Pills and Pills, C., 2000 15270
SELIG. The Girl at His Side, D., 1000 15269
VITAGRAPH. Father's Flirtation, C., 2000..... 15265

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JUNE 8TH, 1914.

IMP. The Man Who Lost But Won, C., 2000.....
POWERS. The Undertow, D..
VICTOR. Uncle Sam in Mexico, E. .....

TUESDAY, JUNE 9TH, 1914.

CRYSTAL. His Lucky Day, C.
GOLD SEAL. Lucille Love, the Girl of Mystery, Series No. 9, D., 2000 .....
UNIVERSAL IKE. Universal Ike, Jr., is Kept from Being an Actor, C.....

WEDNESDAY, JUNE 10TH, 1914.

ECLAIR. Wife, D., 2000.....
JOKER. Mike Searches for His Long Lost Brother, C.....
NESTOR. A Wife on a Wager, D. .....

THURSDAY, JUNE 11TH, 1914.

IMP. Across the Atlantic, D., 3000 .....
REX. The Awakening, D.....
STERLING. When Smaltz Loves, C. .....

FRIDAY, JUNE 12TH, 1914.

NESTOR. Sophie of the Films, Series No. 2.....
POWERS. The Masked Rider, D. .....
VICTOR. Enmeshed by Fate, D., 2000 .....

SATURDAY, JUNE 13TH, 1914.

101 BISON. The Isle of Abandoned Hope, D., 2000....
JOKER. The Cure.....

SUNDAY, JUNE 14TH, 1914.

ECLAIR. Aunty's Money Bag, C. .....
FRONTIER. A Shadow of the Past, D. .....
REX. The Sherlock Boob, C..

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JUNE 15TH, 1914.

IMP. The Baited Trap, D., 2000
STERLING. Kids, C.....
VICTOR. The Sandhill Lovers, D. .....

TUESDAY, JUNE 16TH, 1914.

CRYSTAL. Boxes and Boxes and Foolish Lovers, C.....
GOLD SEAL. Lucille Love, The Girl of Mystery, Series No. 10, D., 2000 .....
UNIVERSAL IKE. Universal Ike, Jr., Bearly Won Her, C.

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

WEDNESDAY, JUNE 17TH, 1914.
ECLAIR. The Mask of Affliction, D., 2000.....
JOKER. The Fatal Letter, C..
NESTOR. 'Cross the Mexican Line, D. .....
THURSDAY, JUNE 18TH, 1914.
IMP. The Fatal Step, D.....
REX. The Law Unto Himself, D., 2000 .....
STERLING. A Jealous Husband, C. .....
FRIDAY, JUNE 19TH, 1914.
NESTOR. Sophie of the Films, Series No. 3, C.....
POWERS. The Brand of Cain, D. .....
VICTOR. A Singular Cynic, C., 2000 .....
SATURDAY, JUNE 20TH, 1914.
101 BISON. The Forbidden Room, D. .....
JOKER. A Quiet Day at Murphy's, C. .....
SUNDAY, JUNE 21ST, 1914.
ECLAIR. The Blunderer's Mark, D. .....
FRONTIER. The Gun Men of Plumas, D. .....
REX. The Boob Detective, C..

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JUNE 8TH, 1914.
AMERICAN. The Oath of Pierre, D., 2000.....
KEYSTONE. Not Yet Decided.
RELIANCE. Mutual Girl No. 21.
TUESDAY, JUNE 9TH.
BEAUTY. Nancy's Husband, D.

AT MY HOUSE

MAJESTIC. Her Birthday Present, D. .....
THANHOUSER. Rivalry, D., 2000 .....
WEDNESDAY. JUNE 10TH
AMERICAN. Sparrow of the Circus, D. .....
BRONCHO. A Tragedy of the Orient, D., 3000.....
RELIANCE. The Cowboy's Chicken Dinner, D.....
THURSDAY. JUNE 11TH
DOMINO. A Relic of Old Japan, D., 2000.....
KEYSTONE. Not Yet Decided.
MUTUAL WEEKLY No. 76.
FRIDAY, JUNE 12TH
KAY-BEE. From Out the Dregs, D., 2000 .....
PRINCESS. The Toy Shop.....
RELIANCE. Dan Morgan's Way, D. .....
SATURDAY, JUNE 13TH
KEYSTONE. Not Yet Decided.
RELIANCE. The Horse Wrangle, D., 2000 .....
ROYAL. Handle with Care, C.
SUNDAY, JUNE 14TH
KOMIC. Hubby to the Rescue, C. .....
MAJESTIC. The Rebellion of Kitty Bell, D., 2000.....
THANHOUSER. The Girl Across the Hall.....

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JUNE 15TH, 1914.
AMERICAN. Jim, 2000.....
RELIANCE. Our Mutual Girl, No. 22 .....

AT MY HOUSE

KEYSTONE. Not Yet Announced .....
TUESDAY, JUNE 16TH, 1914.
BEAUTY. The Dream Ship, D.
MAJESTIC. Their First Acquaintance, D. .....
THANHOUSER. Remorse, D., 2000 .....
WEDNESDAY, JUNE 17TH, 1914.
AMERICAN. The Unmasking, D. .....
BRONCHO. The Hour of Reckoning, D., 2000.....
RELIANCE. The Peach Brand, D. .....
THURSDAY, JUNE 18TH, 1914.
DOMINO. In the Southern Hills, D., 2000.....
KEYSTONE. Not Yet Announced .....
MUTUAL WEEKLY, No. 77..
FRIDAY, JUNE 19TH, 1914.
KAY-BEE. The Voice at the Phone, D., 2000.....
PRINCESS. The Little Senorita, D. .....
THANHOUSER. The Man Without Fear, D.....
SATURDAY, JUNE 20TH, 1914.
KEYSTONE. Not Yet Announced .....
RELIANCE. The Stolen Code, D., 2000 .....
ROYAL. Such a Business and The Busy Man, Split Reel..
SUNDAY, JUNE 21ST, 1914.
KOMIC. The Deceiver, C.....
MAJESTIC. The Severed Thong, D., 2000 .....
THANHOUSER. The Outlaw's Nemesis, C. .....

"Flying A" Feature Films — See Americans First

"THE PAINTED LADY'S CHILD"

A Tense Two Part Drama Depicting Agonies of a Broken Heart

Featuring WM. GARWOOD and VIVIAN RICH. Under direction of SYDNEY AYRES

One, Three and Six Sheet Lithos, Photos, Slides and Heralds

RELEASE MONDAY, JUNE 22ND, 1914.

"AMERICAN BEAUTY"

"The Tale of a Tailor" — A most ludicrous chronicle of a jealous husband's trials and tribulations

Featuring MARGARITA FISCHER and HARRY POLLARD

RELEASE TUESDAY, JUNE 23RD, 1914.

"BLUE KNOT, KING OF POLO"

A TOPICAL HEADLINER—Featuring ED COXEN and WINIFRED GREENWOOD

Also showing ELMER BOSOEKE and his famous Polo Pony under direction of THOS. RICKETTS

RELEASE WEDNESDAY, JUNE 24TH, 1914.

AMERICAN FILM MANUFACTURING CO.
CHICAGO

LUBIN

FOUR MASTERPIECES

COMING SOON

"THE WOLF"
5 REELS——By EUGENE WALTER

"THE HOUSE NEXT DOOR"
5 REELS——By J. HARTLEY MANNERS

IN PREPARATION

"THE EAGLE'S NEST"
5 REELS——With EDWIN ARDEN in the Cast
Broadway's most popular and successful actor.

"THE FORTUNE HUNTER"
5 REELS——By WINCHELL SMITH

A Comedy every Tuesday, and Saturday	A Drama every Friday	A Two Reel Feature every Wednesday and Thursday

Five Releases Each Week

"THE SHELL COMB INDUSTRY" / "GOOD CIDER"—Comedy	Split Reel	Tuesday, June 16th
"THE STRUGGLE EVERLASTING"—2 Reel Drama		Wednesday, June 17th
"THE HOUSE OF DARKNESS"—2 Reel Drama		Thursday, June 18th
"THE PARENTS TRAIN"—Drama		Friday, June 19th
"GETTING SOLID WITH PA"—Comedy / "LONG MAY IT WAVE"—Comedy	Split Reel	Saturday, June 20th

LUBIN BEAUTIFUL POSTERS

By Our Own Staff—One and Three Sheets with Single and Split Reels. One, Three and Six Sheets with all Multiple Reels.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

Fire

with all its terrors is eliminated by the use of

"Agfa"

Non-Flam Stock

Ask us for Formulae Book, Samples, etc.

Raw Film Supply Co.

Sole American Agents

15 East 26th St., New York City

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

5—25. The Lost Sermon, D.....2000
5—27. Sheltering An Ingrate, D.....1000
6— 1. Metamorphosis, D. 2000
6— 3. A Prince of Bohemia, D.....1000
6— 5. Mein Lieber Katrina, C.....1000
6— 8. The Oath of Pierre, D.....2000
6—10. Sparrow of the Circus, D.....1000
6—15. Jim, D. 2000
6—17. The Unmasking, D.....1000

APOLLO

5— 3. The Cheese of Police.....

BEAUTY

5—19. Courting of Prudence, D.....1000
5—26. Jane, The Justice, D.....1000
6— 2. Drifting Hearts, D.....
6— 9. Nancy's Husband, D.....1000
6—16. The Dream Ship, D.....1000

BIOGRAPH

5—25. The Price of Drinks, C..... 507
Widow Muggin's Wedding, C..... 489
5—28. The Science of Crime, D., 2 parts. 1881
5—30. A Daring Getaway, D..... 997
6— 1. Death's Witness, D..... 997
6— 4. The Idiot, D..... 998
6— 6. In the Nick of Time, C..... 610
Captain Kidd, the Bold, C..... 389
6— 8. The Ethics of the Profession, D.. 997
6—11. A Jonah, C..... 997
6—13. The Opals' Curse, D.....1000
6—15. The Prize Employer, C..... 434
6—18. Her Neighbor's Next Door, D..... 996
6—20. By the Old Dead Tree, D..... 998

101 BISON

6— 9. The Nation's Peril, D.....2000
5—16. The Hills of Silence, D.....3000
5—23. The Triumph of Mind, D.....3000
6—13. The Isle of Abandoned Hope, D..2000
6—20. The Forbidden Room, D.....3000

BRONCHO

6— 3. Shorty's Trip to Mexico, D.....2000
6—10. A Tragedy of the Orient.....

CRYSTAL

5—17. Charlie's Waterloo, C.....
5—19. The Dancing Craze and the Mashers, C. .....Split reel
5—24. Their New Lodger, C.....
5—26. Dead Broke and A Change of Complexion, C. ....Split-reel
5—31. Some Hero, C.....
6— 2. Easy Money and A Midnight Supper .....Split reel
6— 8. His Lucky Day.....
Boxes and Boxes and Foolish Lovers, C..

DOMINO

5—14. Forest Vampires .....
5—21. The Fires of Ambition.....
5—28. The Ambassador's Envoy.....
6— 4. The Latent Spark, D.....2000
6—11. A Relic of Old Japan.....

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

5—24. Mother Michael and From Kandy to Colombo .....Split reel
5—27. The Link in the Chain, D.....3000
5—31. The Bar Cross Liar, D.....
6— 3. The Stirrup, D.....2000
6— 7. A Marriage for Money and Society at Simpson Center.....Split reel
6—10. Wife, D. 2000
6—14. Aunty's Money Bag, C.....
6—17. The Mask of Affliction, D.....2000
6—21. The Blunderer's Mark, D.....

EDISON

5—16. The Coward and the Man, D.....1000
5—18. The Adventure of the Counterfeit Money, C. 1000
5—19. The Light on the Wall, D.....1000
5—20. Seraphina's Love Affair, D..... 600
Three Knaves and a Heathen Chinese, C. 400
5—22. The Southerners, D., 2 parts.....2000
5—23. A Tight Squeeze, D.....1000
5—25. A Lady of Spirits, C.....1000
5—26. The Mystery of the Amsterdam Diamonds, D. 1000
5—27. Lost—A Pair of Shoes, C.....1000
5—29. The Two Vanrevels, D., 2 parts..2000
5—30. Mother and Wife, D.....1000
6— 1. Conscientious Caroline, C.....1000
6— 2. With His Hands, D.....1000
6— 3. By Parcel Post, C.....1000
6— 5. When the Men Left Town, C.....2000
6— 6. The Counterfeiters, D.....1000
6— 8. The Tango in Tuckerville, C....1000
6— 9. The Voice of Silence, D.....1000
6—10. Andy Goes A-Pirating, C.....1000
6—12. A Warning from the Past, D....2000
6—13. A Terror of the Night, D.....1000
6—15. The Adventures of the Missing Legacy, C. 1000
6—16. The Gap, D.....1000
6—17. A Modern Samson, C..... 500
On the Steps, C..... 500
6—19. The Hand of Horror, D.....2000
6—20. In the Days of Slavery, D.....1000

ESSANAY

5—29. When the Lightning Struck, D....2000
5—30. Broncho Billy's Cunning, D.....1000
6— 2. An Angel Unaware, D.....1000
6— 3. Beans, C. 1000
6— 4. Sophie Pulls a Good One, C.....1000
6— 5. The Elder Brother, D.....2000
6— 6. Broncho Billy's Duty, D.....1000
6— 9. Jane, C. 1000
6—10. This is the Life, C.....1000
6—11. The Snakeville Volunteer, C.....1000
6—12. The Song in the Dark, D.....2000
6—13. Broncho Billy and the Mine Shark, D. 1000
6—16. The Little "He and She," C.....1000
6—17. The Fable of the Brash Drummer and the Nectarine, C.....1000
6—18. The Wooing of Sophie, C.....1000
6—19. Finger Prints, D.....1000
6—20. Broncho Billy Outlaw, D.....1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

5—14. Dad's Allowance, C.....
5—21. Johnnie from Jonesboro, C.....
5—23. The Sheriff's Story, D.....
5—29. The Joys of a Chaperon.....
6— 4. The Girl Next Door, C.....
6— 7. The Girl and the Hobo, D.....
6—14. His Dress Rehearsal.....
6—21. The Gunmen of Plumas, D.....

GOLD SEAL

5—26. Lucille Love—The Girl of Mystery No. 7, D.....2000
6— 2. Lucille Love—The Girl of Mystery No. 8, D.....2000
6— 9. Lucille Love, The Girl of Mystery Series No. 9, D.....2000
6—16. Lucille Love, the Girl of Mystery, Series No. 10, D.....2000

GR. NO. SPEC.

5— 5. The Monomaniac.....3000

IMP

5—11. Through the Snow, D.....
With the Burglar's Help, C..... 600
5—12. The Wallflower, C.....1000
5—13. In the Northland, D.....2000
5—14. Madam Coquette, D.....2000
5—14. On the Chessboard of Fate, D....2000
5—18. Beneath the Mask, D.....2000
5—21. Love and a Lottery Ticket, C.....
5—25. A Mexican Warrior.....
5—28. The Dawn of the New Day, C....
6— 1. His Last Chance, D.....2000
6— 8. The Man Who Lost But Won, C..2000
6—11. Across the Atlantic, D.....3000
6—15. —The Baited Trap, D.....2000
6—18. The Fatal Step, D.....

JOKER

5—27. Willy Walrus and The Baby, C...
5—30. The Magnets, C.....
6— 3. Their First Anniversary, C.....
6—10. Mike Searches for His Long Lost Brother, C. .....
6—13. The Cure, C.....
6—17. The Fatal Letter, C.....
6—20. A Quiet Day at Murphy's, C.....

KALEM

5—18. The Fringe on the Glove, D.....2000
5—20. The Redskins and the Renegades, D. 2000
5—22. Tight Shoes, C..... 725
5—23. The Vengeance of the Vaquero, D.1000
5—25. The Treasure Ship, D.....2000
5—27. The Bottled Spider, D.....2000
5—29. And the Dance Went On, C.....1000
5—30. The Coming of Lone Wolf, D....1000
6— 1. The Barrier of Ignorance, D.....2000
6— 3. The Call of the Tribe, D.....2000
6— 5. Reaping for the Whirlwind, C..... 500
A Trip to Mt. Lowe, T..... 500
6— 6. The Hour of Danger, D.....1000
6— 8. Nina of the Theatre, Alice Joyce Series, D. 2000
6—10. The Quicksands, D.....2000
6—12. The Box Car Bride, C.....1000
6—13. The Squaw's Revenge, D.....1000
6—15. Mrs. Peyton's Pearls, D.....2000
6—17. Home Run Baker's Double, D.....2000
6—19. The Wages of Sin, C..... 500
6—20. Brought to Justice, D.....1000

KAY-BEE

5— 1. Love's Sacrifice .....
5— 8. The Substitute .....
5—15. In the Cow Country.....
6— 5. Tennessee, D. 2000
6—12. From Out the Dregs.....

KEYSTONE

5—11. Finnegan's Bond .....
5—14. Down on the Farm.....
5—16. Mabel's Nerve .....
5—18. The Water Dog.....
5—21. When Reuben Fooled the Bandits.
5—23. Acres of Alfalfa and Large Birds .....Split-reel
5—25. A Fatal Flirtation .....
5—28. The Alarm .....
6— 1. The Fatal Mallet.....

KLEINE

5—19. Mystery of the Fast Mail, D.....2000
5—26. The Cigarette Maker of Seville, D.2000
6— 2. Trapped by Wireless, D.....2000
6— 9. The Trap Door Clue, D.....2100
6—16. One Woman's Way, D.....2000

KOMIC

5—10. The Scene of His Crime and a Race for a Bride.....
5—17. The Man in the Couch.....
5—24. Nell's Eugenic Wedding.....
5—31. An Exciting Courtship.....
6— 7. The Last Drink of Whiskey, C..
6—14. Hubby to the Rescue.....

LUBIN

5—22. Life's Lottery, D.....1000
5—22. The Country Girl, C.....1000
5—26. The Particular Cowboys, C..... 400
For Two Pins, C..... 600
6— 2. Summer Love, C..... 400
A Brewerytown Romance, C..... 600
6— 3. Kiss Me Good Night, C.....2000
6— 4. A Girl of the Cafes, D.....2000
6— 5. Blotted Out, D.....1000
6— 6. Fire! Fire! C..... 400
The Female Cop, C..... 600
6— 9. The Pie Eater, C..... 550
He Wore a Wig, C..... 450
6—10. The Changeling, D.....2000
6—11. The Lure of the Pit, D.....2000
6—12. Claim Number 3, D.....1000
6—13. He Changed His Mind, C..... 400
A Bargain Automobile, C..... 600
6—16. The Shell Comb Industry, Ind.... 400
Good Cider, C..... 600
6—17. The Struggle Everlasting, D.....2000
6—18. The House of Darkness, D.....2000
6—19. The Parent Strain, D.....1000
6—20. Getting Solid With Pa, C..... 400
Long May It Wave, C..... 600

THE LIGHT



That never fails to bring liberty and success to the exhibitor is a Gaumont on his screen. It is what every one is clamoring for.

"BLACK NISSEN"
3 REELS
A Feature Without a Peer.
Now ready for shipment.
EVERY SORT OF PUBLICITY.
BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.
110 West 40th St., N. Y.

GAUMONT

HEARD IN THE LOBBIES

Harold Lockwood of the Famous Players, met with a slight accident in a scene when he received a sword cut in the eye, which fortunately did not penetrate his eye.

Francis Ford has returned from San Francisco where he, Grace Cunard and company went for some shipping and ocean pictures. In some interesting scenes their vessel is shown passing the Golden Gate.

Lule Warrenton, who is in Honolulu, has been joined by her son Gilbert, who is an expert camera man. Gilbert is taking some views in the interior which have never been photographed before.

The Fred Miller Brewing Company is erecting a photoplay theatre on Fifth Street and Grand Avenue, Milwaukee. It is not known who will lease the house.

A new open air picture theatre is being conducted at 209-211 Third street, Elizabeth, N. J., during the summer. A permit for the operation of the airdome was granted by Mayor Mravlag to a firm composed of James J. Keating, James F. Brown and James Emmet Tubbs. The airdome opened for business on the evening of Memorial Day.

MOVIE "L." MFG. CO.

Producing, Developing and Camera Work

Film Developed and Printed 5c per ft.

Renovating, $1.00 per 1,000 ft.

FACTORY:
111 N. CICERO AV.
OFFICE:
406 SCHILLER BLDG.
CHICAGO, ILL.

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.
Incorporated
416-22 WEST 216th STREET
Tel. 7652 Audubon at Broadway, New York

ACME COMMERCIAL FILM CO.

Prices to The Trade
POSITIVE PRINTS .04½ Per Ft.
(In Quantities over 5000 feet)
Above price includes printing, developing, tinting toning and Raw Positive Stock.
Negative Film Developed .01 Per Ft.
Film Titles .08 " "
(Our Special *Title Apparatus* will match any perforation.) All work guaranteed
General Offices
56 East Randolph St. Chicago
Phone Randolph 652

RENTERS OF REAL FEATURES
European Feature Film Corp.
J. H. STEINMAN, Mgr.
220 West 42nd Street New York City

THE ELEPHANT BRAND
Means Quality
WORLD FILM CORPORATION
130 West 46th St., New York

"NEW FILM FOR OLD"
Films Improved, Cleansed and Softened
Multicolor Film Improving Co., Inc.
15 EAST 26th STREET, NEW YORK
PHILADELPHIA BRANCH ALBERT TEITFL
1126 VINE STREET PRESIDENT

LEA BEL CO.
Features Extraordinary for Illinois
THE MONEY GOD
IN FIVE ACTS
Superlative Sensationalism
Room 912, Schiller Bldg. CHICAGO

FILM TITLES PRINTING AND DEVELOPING
Give Us a Trial Prices Right
All Work Guaranteed Prompt Service
If you have any event that you want photographed we can furnish an expert camera man
STANDARD MOTION PICTURE CO.
Telephone, Randolph 839 5 S. Wabash Ave., Chicago

QUALITY IN
DEVELOPING—PRINTING
RECORD DELIVERIES
Let us try one sample of your work. No order too big; none too small.
If the STANDARD did it, it's all the camera took.
The STANDARD by which *quality* printing is gauged.
Standard Filmprint Corporation
New York Office: Room 1006, Times Bldg. 'Phone 7094 Bryant
120 School Street, Yonkers, N. Y.
Laboratories: 'Phone 4600 Yonkers

RELEASE DATES FOR READY REFERENCE—Continued

MELIES

5—27. In the Days of Guillotine, D.....1000
5—28. Jack and His Motorcycle, C..... 500
Jack's Inheritance, C..... 500
5—28. Terrible Alternative, D.....2000
5—30. The Stolen Formula, D.....2000
6— 2. Peter Loves Work, C..... 500
An Unfortunate Idea, C..... 500
6— 3. Maude's Glove, D.....1000
6— 4. A Good Excuse, C..... 500
Their First Quarrel, C..... 500
6— 4. Pauline's Necklace, D.....2000
6— 6. Who Is Who? C.....2000
6— 9. By Taxi to Fortune, C..... 500
Midday? or Midnight? C..... 500
6—10. The Love Story of Her Youth, D.1000
6—11. His Uncle's Deception, C.....1000
6—13. The Mummy, C.....2000
6—16. On the Beach, C.....1000
6—17. At the Mercy of the Waves, D....1000
6—18. His Dream Fulfilled, C..... 500
Everybody's Doing It, C..... 500
6—18. Hidden Death, D.....2000
6—20. Pills and Pills, C.....2000

MAJESTIC

5— 3. The Body in the Trunk.....
5—10. The Wheels of Destiny.....
5—12. The Miniature Portrait.....
5—17. The Lover's Gift.....
5—19. The Swindlers.....
5—24. The Double Knot.....
5—26. The Song of the Shore.....
5—29. The Stolen Radium.....
5—31. The Soul of Honor.....
6— 2. The Newer Woman.....
6— 7. The Intruder .....
6— 9. Her Birthday Present.....
6—14. The Rebellion of Kitty Bell.....

NESTOR

5—15. The Newlyweds' Dilemma, C.....
5—20. The Man Within, D.....
5—22. Could You Bless Her? C.....
5—27. The Passing of the Beast, D.....
5—29. Captain Bill's Warm Reception, C.
6— 3. Children of Fate, D.....
6— 5. Sophie of the Film, Series No. 1, C. .....
6—10. A Wife on a Wager, D.....
6—12. Sophie of the Films, Series No. 2
6—17. 'Cross the Mexican Line, D.....
6—19. Sophie of the Films, Series No. 3, C. .....

PATHE

5— 9. The Marriage of Cupid, D.....2000
5—11. Hearts Are Trumps, D.....1000
5—12. Wood-Carving and Turning at St. Claude, Ind. 515
The Jerboa, E..... 512
5—13. Pathé's Weekly No. 36, 1914, N..1000
5—14. The Strength of the Week, D.....2000
5—16. The Precious Twins, C.....2000
5—18. Colonel Heeza Liar, Farmer, Cart.1000
5—19. Max's Vacation, C.....1000
5—20. Pathé's Weekly No. 37, 1914, N...1000
5—21. Antony and Cleopatra, D.....2000
5—23. The Conquest of Claire, C.....2000
5—25. Rastus' Riotous Ride, C.....1000
5—26. Making Steel Rails, E..... 500
The City of Agra, T..... 500
5—27. Pathé's Weekly No. 38, 1914, N..1000
5—30. The War of the Lilliputians, C...2000
6— 1. The Bricklayer's Joke, C..... 350
Monaco, Arch. 300
6— 2. Dogs of War, Mil.....1000
6— 3. Pathé's Weekly No. 39, 1914, N..1000
6— 6. The Lost Heir, D.....2000
6— 8. Woof! Watch Whiffles, C..... 650
Picturesque Scandanavia, T..... 350
6— 9. The Poison of Serpents, E..... 750
River Travel in Indo-China, T.... 250
6—10. Pathé's Weekly, No. 40, N.....1000
6—15. Whiffles, the Spotter, C..... 689
Cournailles, Brittany, T..... 400
6—16. Simple Experiments in Electricity, E. 594
Through the Bosphorus, T..... 400
6—17. Pathé's Weekly No. 41, 1914, N...1000

POWERS

5—11. The Adventures of Limburger and Schweitzer, C. .....
5—15. The Transformation of Prudence, D.
5—18. The Count's Infatuation, C.....
5—22. Sisters, D. 1000
5—25. Why They Grew Jealous and From Interlaken to Brientz. Split reel
5—29. The Feud, D.....2000
6— 5. Heart Springs, D.....
6— 8. The Undertow, D.....
6—12. The Masked Rider.....
6—19. The Brand of Cain, D.....

PRINCESS

5— 8. Politeness Pays.....
5—15. In Her Sleep.....
5—22. A Circus Romance.....
5—29. A Telephone Strategy.....
6— 5. His Enemy .....
6—12. The Toy Shop .....

REX

5—14. The Unlawful Trade, D.....
5—17. A Boob There Was, C.....
5—21. The Fox, D.....
5—24. Avenged .....
5—28. Shadowed Lives, D.....1000
5—31. The Stone in the Road, D.....
6— 4. The Big Swede, D.....3000
6— 7. Closed Gates .....
6—11. The Awakening, D.....
6—14. The Sherlock Boob, C.....
6—18. The Law Unto Himself, D.....2000
6—21. The Boob Detective, C.....

RELIANCE

5— 4. Our Mutual Girl No. 16.....
5— 6. The Broken Bottle.....
5— 9. The Deputy Sheriff's Star.....
5—11. Our Mutual Girl No. 17.....
5—13. Dad's Outlaws .....
5—15. The Girl in the Shack.....
5—25. Our Mutual Girl No. 19.....
5—27. The Angel of the Gulch.....
5—30. Silent Sandy .....
6— 6. The Rosebush of Memories, D....2000
6— 8. Our Mutual Girl, No. 21.....
6—10. The Cowboy's Chicken Dinner....
6—12. Dan Morgan's Way .....
6—13. The Horse Wrangler .....

ROYAL

5— 2. Snookem's Birthday and Fickle Mary Jane.....Split reel
5— 9. Mike Joins the Force.....
5—16. A Boy for a Day and I Should Worry .....Split reel
5—23. Three of a Kind.....
5—30. Bombsky and the Bomb.....
6— 6. Tango Troubles .....
6—13. Handle With Care.....

SELIG

5—13. A Pair of Stockings, D.....1000
5—14. Hearst-Selig News Pictorial No. 22, N. 1000
5—15. At Last We Are Alone, C.....1000
5—16. Taint of Madness, D.....1000
5—18. The Adventures of Kathlyn, No. 11, D., 2 parts.....2000
5—18. Hearst-Selig News Pictorial No. 23, N. 1000
5—19. A Ticket to Happiness, C.....1000
5—20. Teaching Father a Lesson, C..... 500
A Korean Dance, Dance..... 500
5—21. Hearst-Selig News Pictorial No. 24, N. 1000
5—22. Music Hath Charms, Not, C..... 500
5—23. The Estrangement, D.....1000
5—25. The Baby Spy, D., 2 parts.....2000
Hearst-Selig News Pictorial No. 25, N. 1000
5—26. The Clock Went Wrong, C..... 500
Simp Simpson and the Spirits, C.. 500
5—27. Dawn, D. 1000
5—28. Hearst-Selig News Pictorial No. 26, N. 1000
5—29. Second Childhood, C.....1000
5—30. The Girl Behind the Barrier, D...1000
6— 1. Adventures of Kathlyn No. 12, D.2000
6— 1. Hearst-Selig News Pictorial No. 27, N. 1000
6— 2. The Sheep Runners, D.....1000
6— 3. The Rummage Sale, C.....1000
6— 4. Hearst-Selig News Pictorial No. 28, N. 1000
6— 5. Willie's Haircut, C..... 500
His First Ride, C..... 500
6— 6. Rose O' My Heart, D.....1000
6— 8. Judge Dunn's Decision, D.....2000
6— 9. Eugenics at Bar "U" Ranch, C...1000
6—10. The Doctor's Mistake, D.....1000
6—11. Hearst-Selig News Pictorial No. 30, N. 1000
6—12. Bombarded, C. 500
Doc Yak's Zoo, C..... 500
6—13. When the Night Call Came, D....1000
6—15. The Adventures of Kathlyn No. 13, D. 2000
6—15. Hearst-Selig News Pictorial No. 31, N. 1000
6—16. How Lone Wolf Died, D.....1000
6—17. Castles in the Air, D.....1000
6—18. Hearst-Selig News No. 32, N.....1000
6—19. Peter's Relations, C..... 500
Chicken, C. 500
6—20. The Girl at His Side .....

STERLING

6— 1. Kids, C. .....
6— 4. Snitz's Luck, C.....
6—11. When Smaltz Loves, C.....
6—15. Kids, C. .....
6—18. A Jealous Husband, C.....

THANHOUSER

5—11. The Elevator Man, C..... 860
5—11. The Success of Selfishness, D....1009
5—14. The Vacant Chair, D.....1005
5—14. Why Reginald Reformed, C..... 783
5—18. When the Cat Came Back, C..... 946
5—18. Mrs. Pinkhurst's Proxy, C..... 914
5—21. The Dancer, D.....1987
5—25. The Henpecked Hod Carrier, C.. 882
5—25. The Purse and the Girl, D.....1003
5—28. The Golden Cross, D.....1909
6— 2. From the Shadows, D.....2000
6— 7. The Scrub Lady, C.....
6— 9. Rivalry .....
6—14. The Girl Across the Hall.....

UNIVERSAL IKE

6—16. Universal Ike, Jr., Bearly Won Her, C. .....

UNIVERSAL IKE

6— 2. Universal Ike Jr., C.....
6— 9. Universal Ike, Jr., is Kept from Being an Actor, C.....

VICTOR

5— 8. The Pawns of Destiny, D.....
5—11. The Toilers of the Sea, D.....
5—15. A Million in Pearls, D.....2000
5—18. The Call Back, D.....
5—22. A Disenchantment, D.....2000
5—25. The Sheep Herder, D.....2000
5—29. A Princess for a Day.....
6— 1. The Golden Ladder, D.....
6— 5. The Doctor's Testimony, D.....2000
6— 8. Uncle Sam in Mexico, E.....
6—12. Enmeshed by Fate, D.....2000
6—15. The Sandhill Lovers, D.....
6—19. A Singular Cynic, C.....2000

VITAGRAPH

5—11. Miser Murray's Wedding Present, D. 1000
5—12. The Acid Test, D.....2000
5—13. Buddy's First Call, C.....1000
5—14. The Sea-Gull, D.....1000
5—15. Bunny Buys a Harem, C.....1000
5—16. The Countess Veschi's Jewels, D..2000
5—18. Dorothy Danebridge, C.....1000
5—19. Johanna, the Barbarian, D.....2000
5—20. The Adventures of the Rival Undertakers, C. 1000
5—21. Out in Happy Hollow, D.....1000
5—22. Bunny's Swell Affair, C.....1000
5—23. Etta of the Footlights, D.....2000
5—25. A Sentimental Burglar, D.....1000
5—26. Cutey's Wife, C.....2000
5—27. The Boys of the I. O. U., C....1000
5—28. Hunger Knows No Law, D.....1000
5—29. Mr. Bunnyhug Buys a Hat for His Bride, C. 1000
5—30. The Mystery of The Hidden House, D. 2000
D., 2 parts.....2000
6— 1. Miss Raffles, C.....1000
6— 2. The Last Will, D.....2000
6— 3. Wanted, a House, C.....1000
6— 4. A False Move, C.....1000
6— 5. The Maid from Sweden, C.....1000
6— 6. Too Many Husbands, C.....2000
6— 8. Eve's Daughter, D.....1000
6— 9. The Right of Way, D.....2000
6—10. The Widow of Red Rock, C.....1000
6—11. The Power to Forgive, D.....1000
6—12. The Accomplished Mrs. Thompson, C. 1000
6—13. Our Fairy Play, C.....2000
6—15. A Wayward Daughter, C.....2000
6—17. The Ladies' War, C.....1000
6—18. Only a Sister, D.....1000
6—19. The Persistent Mr. Prince, C.....1000
6—20. Father's Flirtation, C.....2000

"ANIMATED SONGS"

Imperial Motion Picture Co., New York Releases for May:

1. In the Heart of the City That Has No Heart.
2. Home, Sweet Home.
3. Silver Threads Among the Gold.
4. The Woman Thou Gavest Me.
5. My Melancholy Baby.
6. How Easy It Is To Remember The Things You Would Like To Forget.
7. Tonight's My Last Night Single.
8. Going Up Ahead.
9. Two Floral Wreaths.
10. Rebecca of Sunnybrook Farm.

CALEHUFF SUPPLY CO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

Mercury Arc Rectifier	Brass and Wood Frames
Flame Arc Lamps	Ticket Choppers
Automatic Ticket Registers	Asbestos State Booths
Exit Signs	Ft. Wayne Compensarcs
Slide Ink	Fire Extinguishers
Carrying Cases	Fire Boxes
Tickets	Carbons
Condensers	Cement
Pianos	Trap Drum Effects
Chairs	
Wagner Converters	
Spot Lights	

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

Lantern Slide Mat Co.

Manufacturers of

Lantern Slide Mats and Reel Bands

Prompt Service	Prices Right	Best Goods

627 Greenwich Street, New York
General Electric Company Building

Telephone: Spring 8558

LE COURRIER
Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50



PAN-AMERICAN FILM MFG. CO.

High Grade Feature Films booked in all parts of the country.

Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.

"EVERYONE'S USING"
Our Developing Tank System

Get No. 6 Price List

A. J. CORCORAN, Inc.
9½ John Street New York



LABELS IN ROLL FORM

Yellow and Red CAUTION and Address Labels.
Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.

Ever-Ready Roll Label Co.
203-7 W. 40th St., New York City

Kinematograph Weekly

$5.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 cents

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS
250A Kingston Ave., Brooklyn, N. Y.

FURNITURE & FURNISHINGS
On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS
103-105 West 37th St.
Phone: Greeley 6255.

JOHN W. MEATH
145 West 45th St., New York
FILMS BOUGHT AND SOLD
Features and Commercials
Any Amount
What Have You? Send List.

LANG'S FILM REELS
THE BEST MADE
14 in. $1.50 10 in. $1.00
CATALOGUE
LANG MFG. WORKS, Olean, N. Y.

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.
717 Sycamore St
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.

LOCAL PICTURES

Your negative developed, printed and titled complete

5c per foot

delivered within 12 hours

We Set the Pace, Let Those That Can, Follow

Feature Work Our Specialty

Titles 6c per foot

GUNBY BROS., Inc.
145 West 45th St., N. Y. City

NIAGARA SLIDES

are just what you need. Sample for 10c. and this advertisement. NIAGARA SLIDE COMPANY, Lockport, N. Y.

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEELEY'S PHOTO SUPPLY HOUSE
514-516 Erie Ave. M. P. Dept. RENOVO PA.

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

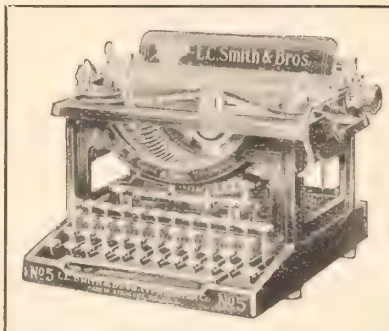
WE EQUIP MOTION PICTURE THEATRES COMPLETELY



WE THANK YOU

ATSCO, Inc. thanks its patrons for their liberal orders during the Convention, both of RADIUM GOLD FIBRE SCREENS and other supplies. Remember, please, we are equipped to supply everything—from the sidewalk to the back wall.

ATSCO, Inc., 218 West 42d Street, New York



Write Your Slides on an L.C. Smith & Bros. Typewriter

DO YOU KNOW that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card and it looks far better than the scrawling and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.

Home Office and Factory, Syracuse, N. Y.

New York City Office, 311 Broadway. Branches in all principal cities

POSTERS

A LOT OF EXHIBITORS THINK THAT THEY ARE PAST THE STAGE OF NEEDING POSTERS TO DRAW THE CROWDS TO THEIR DOORS—A LOT OF THEM THINK THAT THEY ARE TOO CLASSY—

BUT THEY ARE WRONG

A POSTER THAT IS WELL DESIGNED—THAT INCORPORATES BRAINS, MONEY AND MECHANICAL GENIUS—THAT BEARS THIS TRADE MARK

SPECIAL UNIVERSAL FEATURE

IS AS NECESSARY TO THE CLASSY EXHIBITOR AS THE FILM THAT HE RUNS EVERY DAY.

EVERY PATRON IS ATTRACTED BY THE CLASSY FRONT THAT GREETS HIM—HE IS ATTRACTED BY A BEAUTIFUL POSTER AS A FLY IS ATTRACTED TO A LUMP OF SUGAR—AND UNIVERSAL POSTERS ARE LIKE SUGAR TO THE PATRONS—THEY DRAW THEM IN.

DON'T THINK THAT YOU CAN GET ALONG WITHOUT POSTERS—THAT YOU ARE TOO CLASSY—THAT YOU DO NOT NEED THEM BECAUSE THEY ARE THE BEST ADVERTISING THAT YOU CAN DO.

WE WANT TO SEE POSTERS IN FRONT OF EVERY UNIVERSAL THEATRE; WE WANT YOU TO BILL, AND BILL BIG BECAUSE WE KNOW IT IS THE WAY TO GET THE MONEY.

AND WE ARE GIVING YOU THE BEST POSTERS IN THE WORLD.

"USE THE BRAINS GOD GAVE YOU."

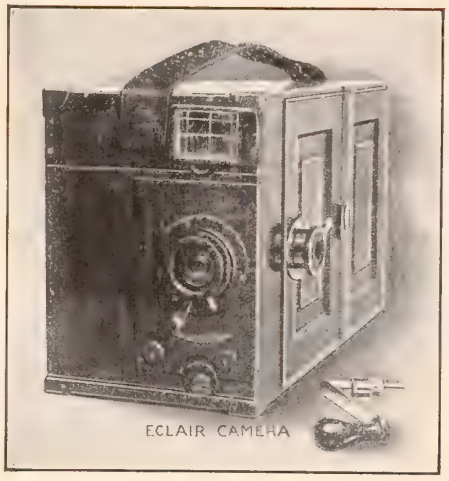
UNIVERSAL FILM MANUFACTURING COMPANY

Carl Laemmle, Pres.

1600 BROADWAY NEW YORK, N. Y.

Eclair Motion Picture Camera

GILLON PATENT



"As Perfect as the Human Eye"

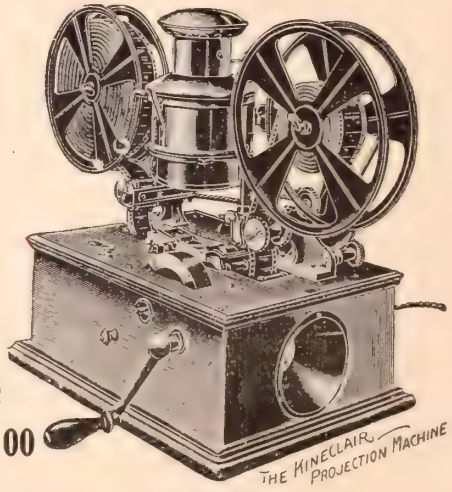
The finest built, most compact Motion Picture Camera in the world. The last word in mechanical perfection.

Price, - $400.00

"Kineclair"

"What the Phonograph is to the Ear, Kineclair is to the Human Eye"

The only logical and perfect projector for homes, schools, entertainments, lectures, salesmen and all demonstrating purposes.



Price $100.00

"SCIENTIA"

An Educational Movement of World Wide Import

The magic word which stands for the most comprehensive and complete library of educational, scientific and instructive films in the world.
Exquisitely beautiful hand-colored and finely photographed black and white subjects at your choice.

ECLAIR FILMS E AMERICA

Through special and exclusive arrangement with the wonderful STRAND THEATRE, six hundred "Scientia" films have already been made by the ECLAIR FILM COMPANY, Inc., of Paris, London and New York. Four of these educational productions are being turned out regularly each week.

These ECLAIR "Scientia" subjects will be leased or sold to Educational societies, Universities or to reputable Theatres.

ECLAIR FILMS PARIS

ECLAIR FILM CO., Inc., 126 West 46th St., New York

JUNE 27, 1914 PRICE, 10 CENTS

The Motion Picture News

Association WILL URGE UNION at Dayton

BIG ISSUES CONFRONT Keystone Convention

The fastest moving picture journal

VOLUME IX NUMBER 25


Lucille Love
THE GIRL OF MYSTERY
FEATURING GRACE CUNARD AND FRANCIS FORD
AN AWE INSPIRING UNIVERSAL IN 15 INSTALLMENTS

MORE VALUE *for* LESS MONEY THAN EVER BEFORE!

WHEN ONE MAIL BRINGS IN OVER 700 INQUIRIES IT IS EVIDENT THAT SOMETHING HAS BROKEN LOOSE, AND THAT IS WHAT ONE MAIL BROUGHT TO

The Pathé Daily News

From all parts of the North American Continent came this mighty avalanche of letters and postcards from Exhibitors who know ***REAL VALUE*** when they see it. We received 1979 letters in one week.

One incident alone proves the value of this Red Hot Motion Picture Newspaper. The great news sensation of the Decoration Day Press was the terrible disaster of The Empress of Ireland. On Monday pictures of the survivors and scenes connected with the catastrophe were being shown in

The Pathé Daily News

Why Show Old News when you can run these vivid pictures of Live Events only a few hours after the actual happening?

Remember *By Mail* Each Day Direct
Write at once for full details, addressing

THE PATHÉ DAILY NEWS

1 Congress Street **Jersey City, N. J.**

KAY-BEE DOMINO BRONCHO KEYSTONE

KAY-BEE FEATURES

A one, two part photo-play a week

FRIDAY Release Day

THOS. H. INCE, - - - - Director General

DOMINO WINNERS

A one, two part photo-play a week

THURSDAY Release Day

THOS. H. INCE, - - - - Director General

BRONCHO HEADLINERS

A one, two part photo-play a week

WEDNESDAY Release Day

THOS. H. INCE, - - - - Director General

KEYSTONE COMEDIES

Three comedies a week

MONDAY—WEDNESDAY and SATURDAY Release Days

MACK SENNETT, - - - - Director General

KAY-BEE DOMINO BRONCHO KEYSTONE

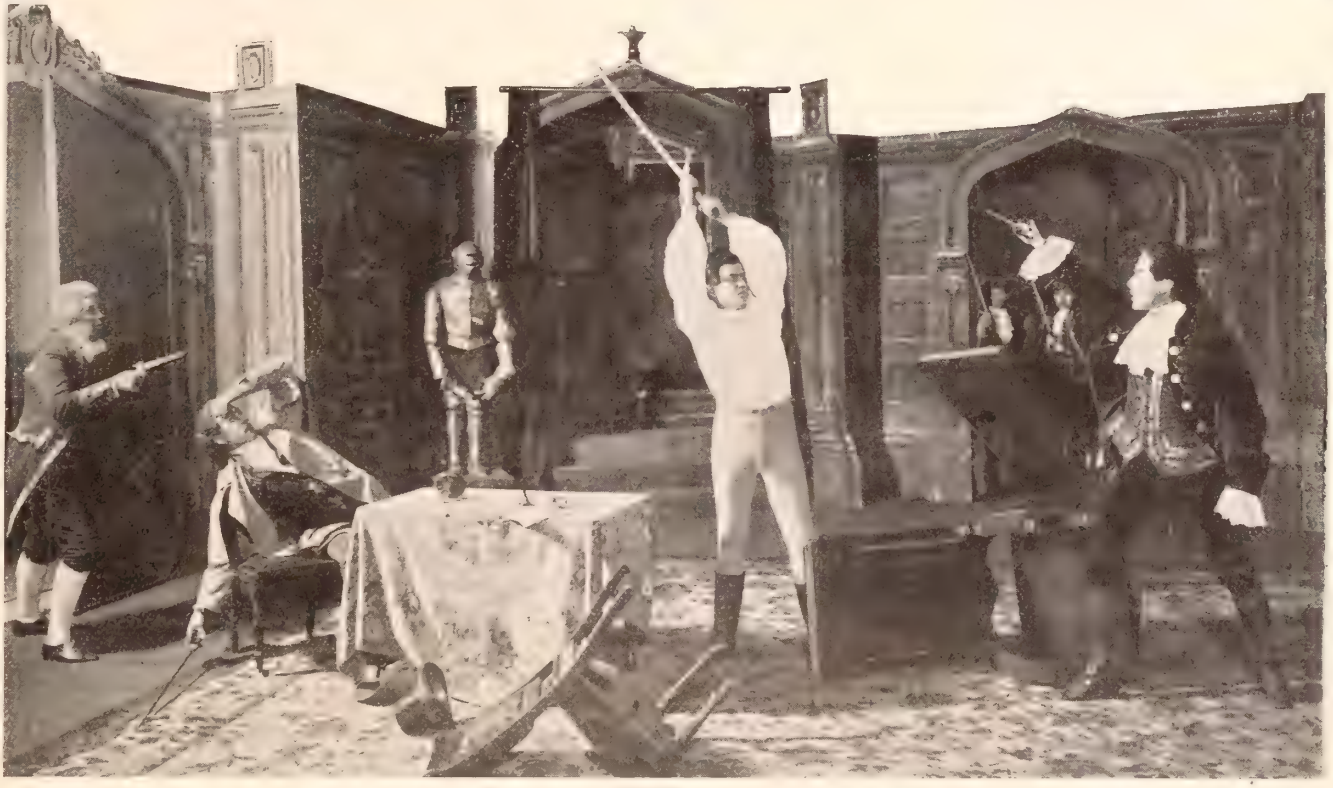
PHOTOS 8 x 10 Photos of Players mentioned below can be had by sending to the PUBLICITY DEPT., 15 cents for one; 50 cents for sets of four; $1.00 for sets of eight.

	MACK SENNETT		THOS. H. INCE	
MABEL NORMAND	RICHARD STANTON	ROY LAIDLAW	SHORTY HAMILTON	JOHN KELLER
CHARLES CHAPLIN	GRETCHEN LEDERER	CLARA WILLIAMS	CHARLES RAY	FRANK BORZAGE
ROSCOE ARBUCKLE	MARGARET THOMPSON	JAY HUNT	WALTER BELASCO	THOS. CHATTERTON
HARRY G. KEENAN	TSURU AOKI	MILDRED HARRIS	RHEA MITCHELL	LEONA HUTTON
BARNEY SHERRY				WILLIAM EHFE

A set of 8 x 10 of "KEYSTONE MABEL" in four different poses 50 cents.

NEW YORK MOTION PICTURE CORP., LONGACRE BLDG., 42nd ST. and BROADWAY, NEW YORK

Coming Coming



"THE RAGGED EARL"

With ANDREW MACK

A thrilling, romantic melodrama with action and heart interest

NOW READY!

"MICHAEL STROGOFF"

With JACOB P. ADLER

Unanimously endorsed by the critics and the trade as a great production

IN PREPARATION

"THE GREAT DIVIDE"

Henry Miller's and Margaret Anglin's recent spectacular stage success

Striking Paper, Heralds, Photos, Slides, etc., with all Productions

POPULAR PLAYS AND PLAYERS, Inc.

HARRY J. COHEN, General Manager

1600 BROADWAY New York City Phone, Bryant 4016 MECCA BUILDING

MECCA

DAVID GREENEBAUM
President

WM. KESSEL
General Manager

State Right Buyers Send for Souvenir Booklet
ON

A HIGHWAYMAN'S HONOR

IN FIVE PARTS

THE PICTURE WITH A HUNDRED THRILLS

Shown to the Royalty of Europe

Principal Parts Played by

Sir Hubert Von Herkomer

AND

London's Most Popular Actors

AND

Actresses



Most Up-to-Date

Lobby Display

One, Three and Nine Sheet

Lithos, Heralds, Photos, and Slides

SOLD ON STATE RIGHT BASIS ONLY

A Clean, Strong, Artistic and Sensational English Drama That Holds the Audience Every Minute

MECCA FEATURE FILM CO., Inc.

126 W. 46th Street, New York, N. Y.

EXCLUSIVE OWNERS FOR UNITED STATES AND CANADA

The Proof of the Pudding is in the Eating Thereof

Within five hours after announcement of release the following territories were sold: ***Six New England States, New York State, North Dakota, South Dakota, Wisconsin, Minnesota, New Jersey, Michigan, Eastern Pennsylvania, Delaware, Maryland and District of Columbia.***

A dramatic production that is the acme of perfection from every conceivable standpoint.

The GREYHOUND

By Paul Armstrong and Wilson Mizner

(FIVE PARTS)

A Stupendous Deep Sea Drama

The Early Bird Catches the Worm

State Right Buyers wire territory interested in and we will wire our terms.

Artistic Lithos, Lobby Displays, Heralds, Slides and Film Cards.

The Banker's Daughter

(5 PARTS)

By BRONSON HOWARD

The following territory only unsold: Pennsylvania, Delaware, Maryland and District of Columbia and Canada.

LIFE PHOTO FILM CORPORATION

Executive Offices
220 WEST 42nd STREET, N. Y.

Studio and Laboratories
102-104 WEST 101st STREET, N. Y.

We Produce Adaptations from the Legitimate Stage Only

A Word to the Wise—Coming—"Northern Lights"

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
Presents
The Renowned Motion Picture Star
CARLYLE BLACKWELL

In a Melodramatic Farce of Romance, Thrills and Laughter





CARLYLE BLACKWELL AS MORSON

"THE PITFIRE"

By Edward Peple
Author of "The Prince Chap" and "A Pair of Sixes"

A Tale of Love, Adventure and Daring, which Grips Young and Old with its Delightful and Irresistible Appeal In Motion Pictures.

An exciting blending of action, comedy and sentiment.

IN FOUR REELS—RELEASED JUNE 20th

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"

JESSE L. LASKY

presents

The magnificent romantic story with a big heart interest

"THE ONLY SON"

By WINCHELL SMITH

author of **BREWSTER'S MILLIONS,** etc.

WITH THE ORIGINAL STAR

THOS. W. ROSS

IN THE ROLE HE CREATED AND MADE POPULAR

The N. Y. Star said:
"The best event at the expo. was 'The Only Son.'"

Louis Reeves Harrison said:
"It is the best Lasky has done."

The N. Y. Telegraph said:
"Everyone connected with 'The Only Son' deserves credit."

Mark Vance of Variety said:
"Just the kind of picture I like."

Mabel Condon said:
"I think 'The Only Son' a great picture."

Perfect continuity of successes

IN PREPARATION

MAX FIGMAN and LOLITA ROBERTSON

IN THE COMEDY CLASSIC

"The Man on the Box"

Book now, there's a distributor in every State

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE — W. 48TH STREET

JESSE L LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B DEMILLE, DIRECTOR GENERAL

State Rights for Sale on MEXICAN WAR Pictures

made under

Special Contract with Gen. VILLA

We have purchased from the Mutual Film Corporation the rights for the entire United States on the amazing series of war pictures photographed under fire in Mexico, and now have these for sale on a states' right basis.

This wonderful feature consists of seven thrilling reels, including not only hundreds of scenes taken during the battles of Torreon, Chihuahua and other famous Mexican fights, but extra scenes showing the tragic early life of General Villa.

This material has never been shown except at the LYRIC THEATRE in NEW YORK, where it drew enthusiastically crowded houses

Prints are ready for immediate delivery.

There will be enormous profits made in State Rights.

We are now ready to consider propositions.

Mexican War Film Corporation

Room No. 1205 71 West 23rd Street, New York

Griffith's Latest Masterpiece



EVERY exhibitor knows D. W. Griffith—or what is more important, knows the pulling power of motion pictures produced by him.

The public, too, knows Griffith—the Belasco of the Movies.

In his latest achievement—the first Griffith release since he joined forces with the Mutual Film Corporation—Mr. Griffith has united the entire Majestic and Reliance Companies.

No motion picture has ever been produced in which appear so many well-known stars as in



HOME SWEET HOME

IN SIX REELS

The cast embraces the following well-known players:

James Kirkwood	John Dillon	Blanche Sweet	Mary Alden
Henry Walthall	Earle Foxe	Mae Marsh	Fay Tincher
Robert Harron	Courtenay Foote	Lillian Gish	Teddy Sampson
Donald Crisp	Jack Pickford	Dorothy Gish	Mrs. Crowell
Ralph Lewis	Spottiswoode Aitken	Irene Hunt	W. E. Lawrence
Owen Moore	George Seigmann	Miriam Cooper	F. A. Turner
Edward Dillon			W. H. Long

now being released by the

Continental Feature Film Corp.

29 UNION SQUARE, NEW YORK

And all Mutual Exchanges

Other pulling Continental features are:

"The Battle of Gettysburg" 5 Reels

"Joseph in the Land of Egypt" 4 Reels

"The Great Leap" 4 Reels

"Gangsters" 4 Reels

"Frou Frou" 4 Reels

"Moths" 4 Reels

"Ruy Blas" 3 Reels

"Legend of Provence" 4 Reels

"Sapho" 6 Reels

"Seeing South America with Colonel Roosevelt" 3 Reels

"Robin Hood" 4 Reels

"Zu Zu, The Band Leader" 2 Reels

"The Floor Above" 4 Reels

"The Battle of the Sexes" 5 Reels

"The Dishonored Medal" 4 Reels

"The Mountain Rat" 4 Reels

"Dope" 6 Reels

"Cardinal Richelieu's Ward" 4 Reels

EXHIBITORS BOOK THIS FEATURE!





G. M. ANDERSON

IN

"The Good-For-Nothing"

(IN FOUR ACTS)

This is positively the most elaborate comedy-drama ever produced by our western company. The story pictures the life of a good-for-nothing son who made a failure of everything he tackled in the east. He finally settles in the west, and through a kind act, inherits a wealthy estate. It shows G. M. Anderson, both as a man of a large eastern metropolis, and as a man of the far and unsettled west.

Released only on June 8th and already dozens of letters have been received from exhibitors congratulating us upon this successful feature.

Book through the Feature Department of the General Film Company.

Essanay Film Manufacturing Company

521 First National Bank Building, Chicago

***Factory and Studios,* 1333 Argyle St., Chicago, Ill.**

BRANCH OFFICES IN

LONDON PARIS BERLIN BARCELONA





Announcement:

The Eleanor Gates Photo-Play Co.

(*Incorporated*)

offers State Rights on the four-reel feature

"DOC"

the story of a young physician's love, a baby's peril and the feat of a horse detective, from the famous Saturday Evening Post serial

By Eleanor Gates

author of "The Biography of a Prairie Girl," "The Plow Woman," "We are Seven," "The Poor Little Rich Girl" and the celebrated "Cupid the Cow-Punch" stories.

The cast includes Sydney Seaward, Vivian Blackburn, Herbert Bostwick, Cyril Chadwick, Alfred Grady, Regina Richards, "Baby" Grau and "Dolly" the horse. Staged under the direction of Richard Garrick.

In preparation for an early release:

"Soothsaying for Sue"

a three-reel comedy feature from one of Miss Gates's most successful stories, to be followed by film versions of Miss Gates's dramatic and literary work.

Address all communications to the company's office

The Eleanor Gates Photo-Play Co.

(*Incorporated*)

2 East Fifty-Eighth Street

Studios: Mt. Kisco, N. Y.
Phone: Mt. Kisco 205—R

City Office 'Phone
Plaza 7940

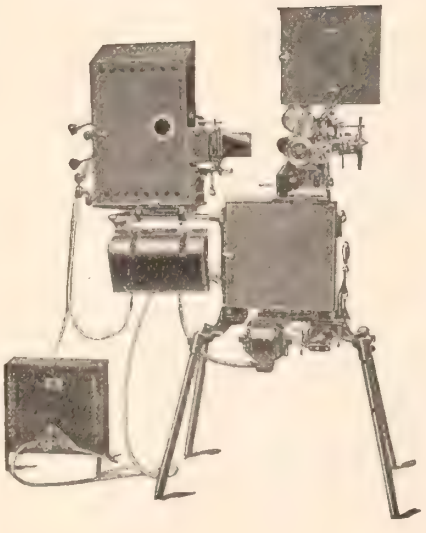
Motiograph Once Used Always Used *Why?*

SATISFACTION from a projection standpoint
SATISFACTION with a very *small up-keep*
SATISFACTION that the machine is *always on the job*
SATISFACTION because you have a satisfied audience

Mr. Theatre-Man:

Don't waste your time in a machine. A *Motiograph* will fill your every requirement. You can't go wrong in selecting a 1914 MOTIOGRAPH. ABSOLUTELY ROCK-STEADY AND FLICKERLESS PICTURE.

THE ENTERPRISE OPTICAL MANUFACTURING CO.
564 W. Randolph Street, Chicago, Ill.
Western Office, 833 Market Street, San Francisco, Cal.



NO group of words that has ever been written by the brightest of scientific minds with intent to describe motion picture projecting machines can tell as much as the one word

POWER'S

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK CITY

STATE RIGHTS GOING FAST

California Rodeo

The Great American Round-up

Held at Salinas, California

The Largest Number of Competing Cowboys and "Cowbelles" Ever Assembled



(FOUR PARTS)

165 Thrills 165 Scenes

165 Laughs

Broncho Busting

Bulldogging Wild Steers

Motion Pictures of Champions and Riders from All Western States Risking Their Lives in the World's Most Sensational Championship Contests

Real cowboys competing in the sports of the range, riding wild horses and bucking bronchos, bulldogging wild steers, relay pony express, hippodrome and chariot races. Thousands of spectators came from all points of California, for the cowboy is king and still holds sway over the old West. A crowd tense with excitement sees the cowboy and cowgirl in their glory, taking part in death-defying dangers seen nowhere else on the face of the earth.

State Right Buyers—WIRE, WRITE OR CALL ON

"General" War Feature Film Corporation

Cable Address: JOY DEL—W. U. Code **145 W. 45th St., New York City** 'Phone: Bryant 6247

GENERAL

MAIN OFFICE: 200 FIFTH

LIST OF

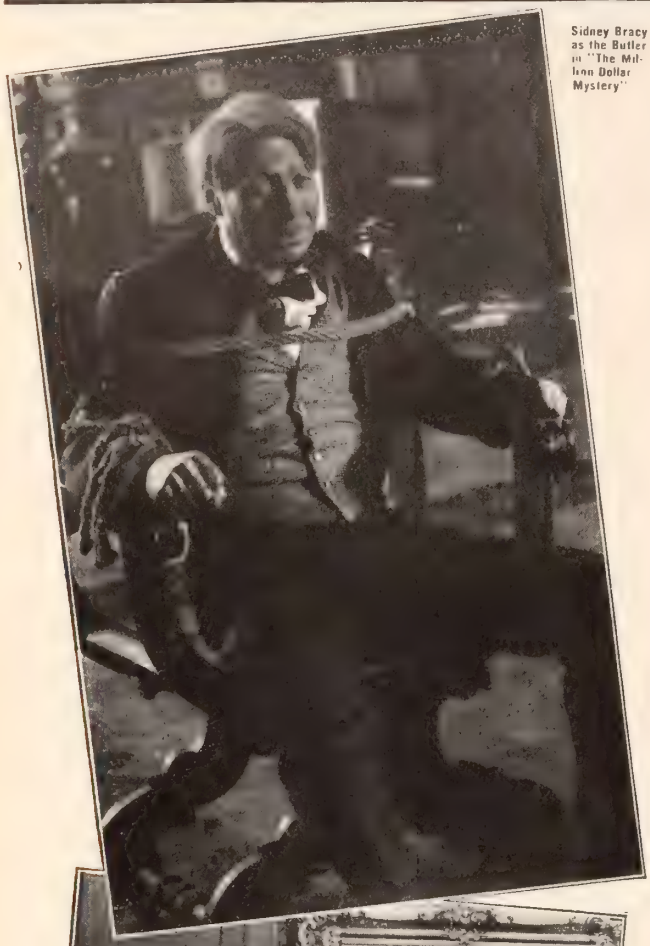
CITY	*STATE*	*STREET ADDRESS*
ALBANY	NEW YORK	737 BROADWAY
ATLANTA	GEORGIA	RHODES BUILDING
BALTIMORE	MARYLAND	36 SOUTH EUTAW STREET
BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA., CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
CINCINNATI	OHIO	S. E. COR 7TH & WALNUT STREETS
CLEVELAND	OHIO	1022 SUPERIOR AVENUE, N. E.
COLUMBUS	OHIO	26 W. NAGHTEN STREET
DALLAS	TEXAS	2017 COMMERCE STREET
DENVER	COLORADO	1448 CHAMPA STREET
DETROIT	MICHIGAN	71 GRISWOLD STREET
INDIANAPOLIS	INDIANA	24 W. WASHINGTON STREET
KANSAS CITY	MISSOURI	921 WALNUT STREET
LOS ANGELES	CALIFORNIA	822 SO. BROADWAY
MEMPHIS	TENNESSEE	302 MULBERRY STREET
MILWAUKEE	WISCONSIN	220 W. WATER STREET
MINNEAPOLIS	MINNESOTA	909 HENNEPIN AVENUE
MONTREAL	CANADA	243 BLEURY STREET

FILM CO.

AVENUE, NEW YORK

BRANCHES

CITY	*STATE*	*STREET ADDRESS*
NEW ORLEANS	LOUISIANA	840 UNION STREET
NEW YORK CITY	NEW YORK	440 FOURTH AVENUE
NEW YORK CITY	NEW YORK	71 W. 23RD STREET
NEW YORK CITY	NEW YORK	260 WEST 42ND STREET
OKLAHOMA CITY	OKLAHOMA	211 WEST 2ND STREET
OMAHA	NEBRASKA	208 SOUTH 13TH STREET
PHILADELPHIA	PENNSYLVANIA	1308 VINE STREET
PITTSBURGH	PENNSYLVANIA	119 FOURTH AVENUE
PITTSBURGH	PENNSYLVANIA	436 FOURTH AVENUE
PORTLAND	OREGON	393-5 OAK STREET
ROCHESTER	NEW YORK	501 CENTRAL BUILDING
ST. JOHN	N. B., CANADA	122 GERMAIN STREET
ST. LOUIS	MISSOURI	3610 OLIVE STREET
SALT LAKE CITY	UTAH	260 FLORAL AVENUE
SAN FRANCISCO	CALIFORNIA	138 EDDY STREET
SEATTLE	WASHINGTON	819 THIRD AVENUE
SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	172 KING STREET, WEST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK



Sidney Bracy as the Butler in "The Million Dollar Mystery"



Florence La Badie as the heroine in "The Million Dollar Mystery"

We've Done It!

We promised exhibitors the most costly—the greatest motion picture attraction ever brought out—

We promised greater crowds than ever were seen at the theatres—

We promised a 46-reel serial production that would be the finest piece of motion picture photography ever presented—

We promised to promote this stupendous production by the biggest advertising campaign ever given over to one motion picture production—

We promised exhibitors packed houses and bigger box office receipts—

We've done it!

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath **Scenario by Lloyd Lonergan**

Thanhouser's Million Dollar Motion Picture Production

We've done exactly as promised, The first 2-reel episode of the Million Dollar Mystery was released last Monday, June 22. PACKED HOUSES EVERYWHERE is the result. Undoubtedly this gigantic serial production is the greatest attraction ever offered to theatres. The story by Harold MacGrath starts in nearly 200 of the leading newspapers Sunday, June 28th. The second 2-reel episode will be released next Monday, June 29th. 2-reel episodes will be released once each week. You may still be able to make booking arrangements if you act QUICKLY. Get in touch with a representative of the Syndicate Film Corporation ***at once.*** The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

Remember $10,000.00 in cash will be paid for the best 100-word solution of this startling mystery.

SYNDICATE FILM CORPORATION

71 W. 23rd St., New York 166 W. Washington St., Chicago

or Syndicate Film Corporation representative at any Mutual Exchange in the United States and Canada.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Office: **Thanhouser Films, Ltd., London, W. C., England**

Thanhouser releases will continue to be features of the Mutual Program.

The Thanhouser Three-A-Week

Tuesday, June 23rd, "For Her Child." A drama of modern home-life depicted with remarkable realism by Irving Cummings, Ethle Jewett, Helen Badgley (Thanhouser Kidlet) and Tom Aiken.

Sunday, June 28th, "The Widow's Mite." A story of romance in which Helen Badgley, the "Thanhouser Kidlet", plays the title role. The cast also includes the Thanhouser Twins, Marion and Madeline Fairbanks, Carey L. Hastings, Mrs. Fairbanks, Mayre Hall and Nolan Gane.

Thanhouser

When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume IX June 27, 1914 Number 25

Advertising the Picture

THE importance of the following contribution leads us to give it foremost position in this issue. We believe that the most vital business problem confronting the exhibitors of this country to-day is how to advertise to the public; and that upon the successful solution of this problem depends very largely the prosperity of the manufacturer and middleman.

This belief, moreover, has been made secure by the receipt of several thousand post-cards from our subscribers. We sent these cards out asking subscribers to check off the departments of this publication which were of most value to them. One department received a 100 per cent check and that was "How to Advertise the Picture."

Editor THE MOTION PICTURE NEWS,

Dear Sir:

IN compliance with your recent request, it gives me pleasure to present to your publication the following facts and observations concerning motion-picture advertising in the Seattle "Daily" and "Sunday Times." It is not out of place to remark at the outset that two years ago, while on a trip East, the writer interviewed the advertising managers of a score or more of America's great daily newspapers on the possibilities of this field of advertising. Without exception, they all expressed the conviction that it could never be developed to a source of profit or prestige to the modern metropolitan daily newspaper.

But here are the facts: The Seattle "Daily" and "Sunday Times" carried more than $27,000 worth of motion-picture display advertising during the past year, and it was the first in the United States to realize the possibilities of this new field of advertising. It was likewise the first to establish a daily dramatic review department devoted to motion-picture productions. It was wholly on the initiative of the advertising department that this feature was added to our regular dramatic review columns, in February, 1913.

Prior to that time the motion-picture houses in Seattle had used display space irregularly and indifferently, rarely getting out of the one-inch-a-day run, and making no effort to stir up public interest in their offerings, even when theatrical stars of the first magnitude were featured in the films.

At the time this daily feature was inaugurated only one motion-picture house in Seattle was using space regularly. This was the Alhambra, located four blocks outside the general retail latitude of the city, and had been a money loser from the time it was built for the Shubert attractions.

In a desperate attempt to attract business away from other houses more advantageously located, the managers took on the "Battle of Gettysburg" show. This film cost heavily, and it was a case of make or break. They were up against the stern necessity of packing their house every hour during the run of this film. Their regular, small display space would not do this; neither would the billboards; nor a stick-full of comment in the dramatic review columns.

A FULL-page display advertisement was placed in the "Times," reproducing some of the most stirring phases of the panorama. The advertisement itself created a sensation. The fact that a ten-cent motion-picture theatre had run as large an advertisement in the "Times" that day as was used by the largest department store west of Chicago, was talked about all over the city from the moment the paper appeared on the street and in the homes.

By the time that particular film had made its second run in the evening of the first day of its appearance at the Alhambra, the house was "on velvet," and this at five and ten cents per head. A couple of half-page advertisements followed during the week, and the results would have justified double the expenditure for display space.

During a single week $500 was appropriated for display space in the "Times" by the Clemmer motion-picture theatre, featuring "The Life of Christ." A packed house was maintained during the entire run of this film, and the sidewalk in front of the Clemmer was blocked to the curb line during every business hour of the day, and until the final run at night. The advertisement on this show was a full-page, largely illustrations, followed by half- and quarter-page advertisements during the week.

Helen Gardner's "Cleopatra" ran seventeen days at the Melbourne Theatre, and upwards of $300 was expended for space in the "Times" during that time. When the "Third Degree" was shown here very recently at the Alhambra, a half-page advertisement was used in the "Times" on Monday and another on Tuesday. The total outlay for space in the "Times" on this show was slightly above $200; a total of 10,320 people saw this production in two days. "Fantomas III" ran four days at the Class A Theatre, during which time $240 was appropriated for display space in the "Times," bringing capacity results to every exhibition. The following week the Class A put on "The Great Leap," using $250 worth of space in the "Times" and "packed 'em in to the limit," during the entire run. "The Lion and the Mouse" had a record-breaking week's run at the Colonial Theatre on an expenditure of $225 for space in the "Times."

During the year the "Times" has carried ten full-page motion-picture advertisements, and between thirty-five and forty half-pages. One of the full-page advertisements run by the Clemmer Theatre carried three colors, and was pronounced a veritable work of art. The Alhambra motion-picture theatre is the largest user of daily newspaper motion-picture display advertising space in the United States to-day, and has found it so profitable that they are building, and have about ready for opening, a new and larger theatre several blocks away, the Liberty, with a seating capacity of 2,200. The principal motion-picture theatres of Seattle, and their respective seating

capacities are as follows: Alhambra, 1,400; Clemmer, 1,100; Colonial, 900; Mission, 850; Class A, 650; Melbourne, 550; Alaska, 1,100; Liberty, opening on August 30, 2,200.

The "Times" is now running ninety per cent. of all the motion-picture theatre display advertising in Seattle. We have never cut rates nor traded space in our news columns to secure any of this space. No advertiser is given any preference over another in our motion-picture advertising or review departments.

THE theatres themselves are rarely named in advance notices concerning productions appearing in our motion-picture dramatic review columns. These advance notices are confined strictly to pure news matter concerning the characters starring in the productions and are written by one of the leading dramatic critics in the West.

Such news, being perfectly legitimate and authoritative, at once elevated the motion-picture play, in Seattle at least, to the plane of those stage productions which these same stars had made famous, and have dispelled to a large extent the prejudice that existed in the minds of followers of stage productions against the cheaper but none the less dignified form of entertainment and amusement found in motion-picture shows. In a word it revealed the real merit of motion-picture productions and eliminated all false grounds for apology for being seen in the boxes or any other seat in a first-class motion-picture theatre.

No methods, schemes or devices are used by motion-picture advertisers here other than are employed by other lines of legitimate, vigorous advertising. That this advertising appeals to everybody, rich and poor, high and low, native citizen and foreigner alike, is proven by the results. Should our advance notices in the dramatic columns go into detail as to when and where and at what prices these films were to appear, or deal exhaustively upon the merits of the productions themselves, outside of that guaranteed by the personality of the artists, they would fall flat and the public generally would consistently conclude that these notices were nothing more nor less than paid advertisements.

Under our method of handling this business the public first reads from the pen of a recognized authority on who's who and what's what in the theatrical and motion-picture world, that on such and such a date such and such a film will be released for exhibition in Seattle, starring such and such a celebrity. Usually these advance notices appear a few days before the show is put on. In the meantime, the theatre uses display space which the public knows is bought and paid for for the legitimate purpose of giving "further particulars." From thence come results.

The "Times" does not promise any pro rata of space in the dramatic review columns in proportion to the amount used in advertising by the exhibitors, but does treat in a purely newslike manner, on a basis of real merit, the offerings of our motion-picture advertisers. This paper has never printed an adverse criticism concerning motion-picture houses that do not advertise in its columns, neither do we concern ourselves about advance notices of productions put on by non-advertising theatres.

OF necessity the offerings of those theatres which do advertise must be good; otherwise the limelight of publicity would kill their business. Through the "Times" the local public learns in advance when good productions are due to appear. Formerly when an exhibitor secured an exceptionally good show and did any extensive advertising at all the billboard man got the money, and along about the last day of the show, or more generally a day or two after the run was over, people began coming to the box office to inquire about it.

Along in January or February, 1913, one or two of these were talked into using the "Times" to the exclusion of all other forms of advertising. The experiment proved an immediate and tremendous success and brought more cash to the box office till at a less expense than any other form of publicity.

Shortly thereafter the morning paper in the local field endeavored to convince the motion-picture theatre managers that it could fill their houses at the matinee hour by the use of display space, but a thorough and somewhat expensive trial proved differently. The "Times" is an afternoon paper and carries the bulk of department store advertising in Seattle. Department stores play "matinees only," consequently their most effective medium is the one for motion-picture theatres to use.

Quite recently other daily newspapers in Seattle, whose efforts to obtain motion-picture advertising space on an equal pro rata with the "Times" were unsuccessful, have adopted the policy of running a complete story of a motion-picture show daily. These stories carry the impressions gained by writers of marked ability from advance exhibitions of the films, and according to a box heading are published for the benefit of their thousands of readers who patronize motion-picture theatres. These stories run all the way from two to three ordinary newspaper columns in length, carry an illustration or two from the show, deal with the intensely human interest phases of the production, and give the name of the theatre and the date the show is to appear.

WHILE these stories are very entertaining, and appear under the signatures of writers and dramatic critics of recognized standing, who have never before appeared in the role of advertisement copy writers, yet the idea back of them is to eliminate the necessity of using display space in the local papers.

Their effect upon the volume of this business carried by the "Times" has so far been negligible, and after a slight falling off during the first month these "novelettes" appeared, we are back to full ninety per cent. of the motion-picture display advertising display space in Seattle.

This volume of business has reached such proportions with the "Times" that it engages the entire time and attention of the most capable motion-picture advertising man we know of, anywhere.

The adoption of newspaper display space by the motion-picture theatres has compelled the regular stage production houses to adopt the same method of publicity, which is proving a great saving in expenses over the old billboard method, getting for them likewise a bigger volume of business, and getting it quicker at a less financial outlay, than any other known method of publicity. Our volume of business from the motion-picture theatres is running ahead of that of last year, and the advertising theatres are prosperous because they all have the confidence of the public.

It is my firm conviction that the policy adopted by the "Times" in handling business from this new and highly profitable field—profitable to advertisers and publisher alike—will, if adopted by daily newspapers throughout the country, speedily build up a profitable source of clean, legitimate business, and at the same time elevate the motion-picture show to that plane which it deserves in the realm of popular and proper entertainment.

(Signed) J. FRED BRAID,
Advertising Manager, The "Times."

MONTREAL HOUSE TO SEAT 4,000

Special to THE MOTION PICTURE NEWS

Montreal, P. Q., June 17.

A new picture theatre providing seating accommodations for over 4,000 is to be erected in Montreal. The land was purchased at an average price of eleven cents per square foot. In construction and finish the new theatre will follow the advanced lines of theatre building. It will be fire-proof throughout, with numerous exits, and will have a modern ventilating system, and the latest safety methods of operating the machines.

The single gallery will be built on the cantilever principle, which dispenses with supporting pillars, thus offering an unobstructed view of the stage from all parts of the house.

Michigan Exhibitors Standardize Prices

Detroit Convention Binds Members Not to Show More Than Five Reels for Ten Cents—Goes on Record as Against All Forms of Censorship, Federal, State and Local—Fines for Members Who Take Away Employees from Other Houses

Special to THE MOTION PICTURE NEWS

Detroit, Mich., June 17.

MICHIGAN BRANCH, No. 4, of the Motion Picture Exhibitors League of America, held its annual meeting at the Hotel Tuller in Detroit on June 9-11. Though small in attendance, because of the hot weather, the convention was a unit in action.

As showing the temper of the meeting and the stand which its delegates to Dayton in July are expected to take, the following resolution was adopted by a unanimous rising vote:

Resolved: That Michigan Branch, No. 4, Motion Picture Exhibitors League of America, does hereby declare itself against federal, state, or local censorship and instruct its state officers to use their best efforts for the defeat of any such legislation.

An indication of the attitude toward M. A. Neff was shown when, at the opening of the convention, a telegram from Neff was read as follows:

"Peter J. Jeup,

"President, M. B. of M. P. E. L. A.

"Best wishes for success of your convention. Regards to all the boys.

"M. A. NEFF."

CRIES of "Neff!" sarcastically; "Nuff!" "Hide it!" were heard.

"The message is prepaid," remarked the president.

"Inasmuch as the message is prepaid, I move that it be accepted and placed on file," someone said. And, amid laughter, this action was taken.

The convention elected officers as follows:

President, Peter J. Jeup, Pastime Theatre, Kercheval and Crane, Detroit, re-elected.

First Vice-President, J. J. Rieder, Jackson, re-elected.

Second Vice-President, August Kliest, Pontiac.

Third Vice-President, A. J. Moeller, Howell.

Secretary, C. M. Orth, Parkview Theatre, 893 Kercheval, Detroit.

Treasurer, H. F. Fowser, Lansing.

National Vice-President, Peter J. Jeup.

Delegates elected to attend Dayton convention were: August Kliest, Pontiac; C. M. Orth, Ben Cohn, J. A. Ritter, Fred Rumler, Otto Seestedt, all of Detroit, and H. F. Fowser, Lansing.

The alternates were: S. Ackerman, Joseph Green, Howard Pierce, Detroit; George A. Thatcher, Bay City; W. S. McLaren, Chelsea, and J. R. Denniston, Monroe.

SECRETARY WILEY, of the Motion Picture Exhibitors League of America, was present throughout the convention and gave several inspirational talks along the line of co-operation and keeping houses clean and attractive in their surroundings.

A committee on constitution, composed of H. F. Fowser, August Kliest, C. M. Orth and J. J. Rieder, presented amendments to the constitution, which provided for a salary of $25 per annum for the secretary and $5 for the treasurer, and the bonding of each officer in the sum of $1,000, the premium to be paid by the league. The amendments provided for installation of a voucher system, and included a clause limiting expenditures in any six months to an order on the treasurer for $100.

They also made the board of directors a sovereign body during the time the league is not in convention, with power to remove from office any official who is derelict in his duty. They made it the duty of the president to notify the members of any patents or inventions or anything else of value to the motion picture exhibitors. Members of the league agree not to exceed three reels for five cents or five reels for ten cents. A clause provides for a fine of $10 for any member of the league taking away an employe of another member underhandedly, and expulsion from the league for the second offense. They agree to hire no employe who has not a recommendation.

It was voted to hold the next meeting of the association in Lansing. A resolution was adopted declaring that all entertainment features should be eliminated, and the next meeting held not longer than two days, and less if possible, so that the members need not be kept longer from their business.

PRESIDENT PETER JEUP, in his annual report at the opening of the convention on Tuesday, declared the Michigan branch to be on a stable financial basis. A dozen or more new members had been taken in since the last meeting. He had made a number of trips throughout the state and secured a number of new members.

He spoke of the effectiveness of the "get together" meeting with Flint exhibitors, reported in THE MOTION PICTURE NEWS a few weeks ago. Whereas the exhibitors in that city were practically at loggerheads, they now are holding little meetings of their own, and, instead of being enemies, are now trying to assist one another.

"The time is at hand when we all realize that close organization is necessary," Mr. Jeup continued. "We will have a fight on our hands with the coming legislature. We have put this association at the head of the motion picture business of this country. We have accomplished more than any other organization in the country. We have three and five reels where Ohio has seven and eight for five cents. While we haven't issued a bulletin or told the newspapers every time we have made an exhibitor come to time, we have brought some of them to time. We have prevented hostile legislation and hostile ordinances.

"The salvation of the picture business depends on your association. If you let that go by default, God help the motion picture exhibitor."

Secretary Wylie, of the national league, addressing the opening session, threw a bouquet at the Michigan league for the efficiency with which its affairs are conducted. He said he considered the Michigan branch a considerate body. If the members knew the difficulty he had in getting a letter from some of the other branches they would understand what he meant. Discussing the coming convention he said:

"WE want the votes at Dayton. We want every delegate there. Matters vital to the old parent organization will come up. And we want the exhibitors there whether they are delegates or not.

"I have conducted from Dayton for two and a half months an aggressive campaign to induce exhibitors to come to the greatest diversified exhibition of motion picture products that has ever been held. I predict the largest attendance of bona fide exhibitors that a convention of its kind has ever seen. I shall be disappointed if there are not 2,000 or 2,500 exhibitors present.

"I am almost disgusted to see that, out of 18,000 men who are exhibiting motion pictures throughout the country, we get only a corporal's guard to attend these state meetings. Too many of them seem to think their interest lies no further than their little one sheet and the ticket-office. Ohio had less than fifty at her state convention, Missouri scarcely ten.

"Unless the picture men try to form a concrete body to protect themselves I wouldn't give fifty cents on the dollar for my investments. Get together, and send the tried and true to the Dayton convention."

In another talk later Mr. Wylie predicted the coming of the ten-cent admission generally, and urged the small houses to keep their places up to the

latest sanitary standards, to make them as attractive as possible and to use the best pictures available.

"Give them class and ten cents will prevail," he declared. "When you demand the poorest stuff at the cheapest prices, what can you expect? Give the public good pictures and you will take into the fold the long-haired element that is knocking us now. We are getting away from the Wild West pictures and others of that kind. Five years ago we were all considered high-binders. We are now recognized as conducting a legitimate business."

W. A. Roscoe, of Saginaw, reported Governor Ferris, of Michigan, as having said that all children attending motion picture shows should be accompanied by parent or guardian to prevent clandestine meetings. The governor declared that there should be a law requiring such chaperonage. He had also said that he had never seen but one motion picture and he didn't like that. Mr. Roscoe thought the members should know the attitude of the governor toward the industry.

Other members of the organization spoke briefly, and the convention closed with a banquet Thursday evening, at which there was a general interchange of shop talk and good-fellowship.

L. W. Bailey.

HART JOINS INCE AT SANTA MONICA

W. S. Hart, the well-known depictor of Western types, has joined the Santa Monica, California, colony of the New York Motion Picture Corporation actors. During the summer months Mr. Hart will be featured in a series of Western stories from the pen of Director General Thomas H. Ince, of the Kay-Bee, Domino and Broncho companies.

Mr. Hart is a character actor of repute. His stage experience covers a period of twenty-one years, and during this time his work for the greater part has had to do with impersonations of Westerners. Hart, himself, is of the West.

The theatregoers of the country recall Mr. Hart's strong acting in the original productions of "The Squaw Man" and "The Virginian." Mr. Hart later starred in the Owen Wister play.

NEW IOWA THEATRE OPENS

Cedar Falls, Ia., June 17.

The new Empress Theatre, in this city, which has been under construction for the last two months, was opened to the public recently and managers J. L. McClinton and J. A. Clay report a very rushing business. Souvenirs, showing pictures of the interior and exterior of the house, were given away to patrons on the opening night.

Butte Faces Parental Censorship

Furore Has Origin in Sunday Circus Parade—May Result in Closing of Theatres on Sunday—Films Get Close Scrutiny.

Special to The Motion Picture News.

Butte, Mont., June 16.

A MOVEMENT has been started among the members of the Butte ministerial association to advocate a more rigid observance of the Sabbath day. During the next three months a survey committee, composed of local ministers, will examine the amusement question from every angle. This follows a paper read by Rev. C. A. Rexroad two weeks ago at the regular weekly meeting of the evangelical ministers of this city.

In his paper the Rev. Mr. Rexroad admitted that picture theatres take the people away from certain evils of which he complained Butte is the hunting ground. While not directly holding a brief for the picture houses —in fact, being opposed to them as a breach, however slight, of the holiness of the Sabbath day—he said that they were doing a splendid work.

He would be in favor, however, of the fathers and the mothers constituting themselves a board of censorship, thereby raising the moral tone of the pictures.

But as coming from the camp of the enemy—although Mr. Rexroad is not by any means an enemy of the picture house, but rather of everything that tends to draw people away from Sunday services—this admission that the picture houses are really doing good work, speaks volumes for the Montana exhibitor. Mr. Rexroad is acquainted with them all and knows them to be a high-minded, public-spirited body.

There may, however, be some action in the fall tending towards the abolition of the Sunday theatre in Butte. How such a movement will be accepted here is problematical. It is not at all likely that public sentiment will close the theatres on Sundays. Very unlikely, in fact. The projected campaign will cover all amusements and in addition will be a moral sweeping of the country of Silver Bow in general. The idea is to establish a standard by which the association will be in a position to handle eventualities as they occur.

The trouble started when a circus parade took place in Butte on a Sunday morning several weeks ago. The ministerial association protested against the granting of a license by the city authorities. The city made a compromise and directed the circus people to hold the parade at 9 o'clock in the morning.

The clergymen were not satisfied and made strong protests against it in a meeting and from the pulpit. The discussion opened up the amusement question and a paper was requested from Rev. Rexroad. The association has disbanded for the summer months, but in the meantime, the survey board will be active. In the fall will come a statement from the association to be used as a platform on which to stand on all amusement, theatres, dances, etc.

James Cummings.

Elect State Association Committees

L. C. Smith, Edward Linton and Adolph Bauerfreund to Serve on Finance Committee—Other Appointments at Extra Session.

ON Friday afternoon, following the adjournment of the national convention the delegates to the New York state convention finished their session which opened Saturday, June 6, at the Imperial and Marlborough-Bleinheim hotels, New York City. Friday's meeting was held to hear the reports of the new constitution committee, formed at the previous week's session.

A number of changes were made in the rough draft, previously presented for consideration. L. C. Smith, a delegate, moved that copies of the newly accepted constitution and by-laws be made and sent to each exhibitor. This was carried.

A finance committee, consisting of three men, was elected and appointed, as is now provided for. L. C. Smith was appointed by the chair to serve as chairman, and Edward Linton and Adolph Bauerfreund were elected to assist him.

According to the new constitution the board of directors of the state association is to be made up of the president of each local branch having less than fifteen members and the president and secretary of such locals having more than fifteen.

A grievance committee, consisting of three members, was also appointed. The members are Philip Rosenson, chairman, L. Germain and H. F. Rosenthal.

The new constitution also calls for a meeting of the board of directors twice a year. The date and place for the first meeting, six months hence, was left to the board to decide. The convention adjourned immediately following this motion.

WILKES-BARRE READY FOR STATE CONVENTION

Many Important Topics Will Be Discussed, Including Censorship, Posters and the Saloon Question, When Pennsylvania Exhibitors Convene—Strong Movement on Foot to Enroll All Keystone Exhibitors in Organization—Features of Gathering

PROGRAM

Third Annual Convention of the Motion Picture Exhibitors' League of Pennsylvania, Hotel Redington, Wilkes-Barre, Pa. June 23 and 24, 1914.

TUESDAY, JUNE 23.

Opening Session.

Convention Called to Order..9:30 A.M.
Introductory Remarks,
Fred W. Hermann
Address of Welcome,
Hon. John V. Kosek,
Mayor of Wilkes-Barre
Response.....F. J. Helreigel, Esq.
Chairman's Address...Gilbert C. Miller
Address, "Playwright's Impression of the Movies".....Daniel L. Hart
Address by National President,
M. A. Neff
Recess.....12:30 P.M.

AFTERNOON SESSION, 2:30.

Reports of Committees.
Open Discussions on Trade Questions.
Selection of Committee on Nominations.

TUESDAY EVENING.

Delegates in Charge of the Entertainment Committee.

WEDNESDAY, JUNE 24.

Convention Reconvenes.....9:30 A.M.
"The Exhibitor's Problems".M. A. Neff
New Business.
"The Good of the Order.
Recess.....12:30 P.M.

WEDNESDAY AFTERNOON.

Convention.
Report of Committee on Nominations.
Discussion.
Election of Officers.
Adjournment.

Special to THE MOTION PICTURE NEWS.

Wilkes-Barre, Pa., June 18.

TRADE organization and co-operative activities in the motion picture industry will be given a significant and substantial impetus at the coming third annual convention of the Motion Picture Exhibitors League of Pennsylvania in Wilkes-Barre, June 23 and 24.

The questions bearing most vitally on the trade will be thoroughly discussed and vigorous remedial measures applied.

The Wilkes-Barre committee on arrangements has completed the preliminary plans after an exhaustive campaign. Every exhibitor of the state has been notified of the conference and in an advance brochure that manifests extreme originality, the business of the convention has been outlined. This insures a most comprehensive preparation for the mechanical comforts of the delegates, and also lays the foundation for study and thought, the judgment of which will be voiced in the discussions that will be thrown open to the exhibitors each day of the convention.

PARAMOUNT among the problems that will confront the delegates are: Censorship, Better Standards of Pictures, Standardization of Admission, Equalization of Rental Fees, Multiple Reels, Advertising, Manufacturers in the Exhibiting Branch, and Saloons.

The latter topic is one that is not so familiar among debates at trade gatherings. There has been prepared by the men engaged in the business of manufacture and sale of liquor, an appeal against the promiscuous use of the saloon as a contributing cause to a vast percentage of crime and suffering depicted in the picture dramas.

The liquor men complain that they are grossly maligned and slandered by the tough barroom scenes that seem to form a nucleus of most of the sordid plots produced. They point to the fact that when a young man goes wrong in the bank, or in his home, or goes out with bad company, he invariably is shown to meet his wayward associates in a saloon. Girls who become delinquent are shown to start the downward path in a café. Men who loaf and refuse to work, wife-beaters, and general all-round good-for-nothings are nearly always shown to be habitués of places where liquor is sold.

These features of drama showing the seamy side of life, the liquor men declare, is a most unjust reflection on their business. They argue that, while it is an open fact that deplorable conditions exist in some hotels, it is no fairer to judge the entire business by the few exceptions than to call all the motion picture trade vicious because there are undesirables engaged in the latter calling.



GILBERT C. MILLER
Of Plymouth, Pa.
Chairman, State Convention Committee

THE action on this matter by the delegates is problematical. It is a new feature that has not been previously met and while the motion picture exhibitors are naturally fair, it is difficult to obtain a general expression as to their ultimate action, or the particular kind of request the liquor men will bring before the convention.

The advertising question and the poster exaggeration are other significant matters to come before the delegates for official disposition.

The lithograph display, it is claimed, has been running to extremes in the matter of fake and undue hyperbole. The exhibitors complain of the circus type of poster.

It has been a source of constant annoyance to listen to the plaints of the patrons objecting to flamboyant billing, the originals of which are not to be found in the pictures.

CONVENTION COMMITTEES

COMMITTEE ON ARRANGEMENTS
Gilbert C. Miller, of Plymouth.
Joseph F. Forestal, of Wilkes-Barre.
Edward J. Gallagher, of Pittston.
Fred W. Herman, of Wilkes-Barre.

COMMITTEE ON RESOLUTIONS
F. J. Helreigel, of Scranton.
J. Phil Aitken, of State College.
Fred W. Hermann, of Wilkes-Barre.
Frank P. Gilligan, of Ashley.
Edward J. Gallagher, of Pittston.
Joseph F. Forestal, of Wilkes-Barre.

CREDENTIALS COMMITTEE
J. C. Rohn, of Wilkes-Barre.
John Larned, of Bloomsburg.
Walter M. Sult, of Berwick.
Francis Devlin, of Nanticoke.
Joseph Heim, of Danville.
Frank Schad, of Shamokin.
John J. Reilly, of Georgetown.

ENTERTAINMENT COMMITTEE
Walter S. Wilson, of Plymouth.
A. J. Stronje, of Nanticoke.
Martin P. Meyers, of Hazleton.
Abe Orr, of Wilkes-Barre.
Simeon Lewis, of Kingston.
W. P. Prest, of Plymouth.

RECEPTION COMMITTEE
A. W. Shoemaker, of Wyoming.
R. J. McGowan, of Larksville.
John J. Galvin, of Wilkes-Barre.
J. S. Thomas, of Plymouth.
T. J. Dunn, of Avoca.
Chas. Bartholomew, of Wilkes-Barre.
A. Steinman, of Plymouth.
Luke Farrel, of Carbondale.

THE intrusion of manufacturers and film exchange managers into the exhibiting branch of the trade is apt to be productive of specific charges in the Pennsylvania convention.

It has been repeatedly charged that men controlling the distribution and rental of films have discriminated against certain exhibitors in towns



FRED W. HERRMAN
Secretary State Convention Committee

where their theatres conflict with those operated by the former.

At the 1914 meeting of the exhibitors of Pennsylvania, an effort will be made to bring every motion picture theatre owner into the league. Northeastern Pennsylvania has already promised more than fifty members, and it is expected that Harrisburg, Williamsport, Reading, and other cities, will be on hand with men ready to join the organization.

The committee of arrangements has completed what promises to be a delightful program. The meetings will open with invocation pronounced by a prominent Wilkes-Barre clergyman. The introductory remarks will be by Fred W. Hermann. Mayor John V. Kosek, of Wilkes-Barre, will make the address of welcome and will give the delegates the "key to the city." The response will be by F. J. Helreigel, of Scranton. Gilbert C. Miller will follow with the chairman's address.

ONE of the features of the opening session will be an address by Daniel L. Hart, city treasurer of Wilkes-Barre, playwright, humorist and owner of stock in a film manufacturing company. Mr. Hart is the author of "The Parish Priest," "Rocky Road to Dublin," etc. He is scheduled to talk on "A Playwright's Impression of the Movies."

Following Mr. Hart, M. A. Neff, national president of the league, will address the delegates.

The convention will close with a dance at the Hampton Hall, Wilkes-Barre. It is expected that several motion picture actors and actresses will be present.

The election of officers is one of the important items of business. Ben Zerr, of Reading; Gilbert C. Miller, of Plymouth, and G. W. Weller, of Philadelphia, have been prominently mentioned for the office of state president. Mr. Miller has declined to run, and Mr. Weller has expressed himself in favor of the candidate from Reading. Therefore it appears that the next president of the Pennsylvania league will be Mr. Zerr.

J. F. FORESTAL.

Milwaukee "Legit" Theatres Quit Pictures

The Davidson Theatre, Right in the Heart of the Downtown Section, Finds Competition of Regula Photoplay House Too Strong

Special to THE MOTION PICTURE NEWS.

Milwaukee, Wis., June 17.

MILWAUKEE'S downtown motion picture situation has taken a peculiar turn during the past week. It has come to look as though the established photoplay houses in that section have things pretty well under control, and that it will be impossible for the legitimate and vaudeville managers to cut into the business by playing pictures at their houses during the summer months.

The Davidson Theatre, the Klaw & Erlanger house which expected to do big things with pictures, deserts them at the end of next week, when the Davidson Stock Company moves from the Shubert Theatre into the Davidson. It had been the original intention to play pictures at the Davidson all summer, but the first week of warm weather changed things materially.

The Majestic, the Orpheum circuit house, has been playing pictures but a week, and though ideally located in the heart of the city, is already offering free tickets through the local papers, despite the fact that the Butterfly, the established picture house, directly acros the street, is having little trouble to hold business.

The Shubert Theatre will go into pictures with the removal of the stock company from that house. The playing of pictures here is more or less of an experiment and is being watched with a good deal of interest by exhibitors. The business portion of the city has moved away from this section of town and only stock has been successful in the house during the last five or six years.

USE FILMS IN UNIVERSITY SUMMER SCHOOL

Special to THE MOTION PICTURE NEWS.

New Orleans, June 17.

Teachers through the South are watching with interest the first experiment with motion pictures in the classroom. These are to be used in the Tulane University Summer School when Miss Ellen Yale Stevens, of Brooklyn, begins her series of lectures on the Motessori system of child training.

Eighteen hundred feet of film especially made in Rome is to be used for this purpose.

Prof. James Adair Lyon, of Newcomb College, the Tulane woman's college, has installed the apparatus, and it will probably be used all of the next term in connection with motion pictures to be given at the college to illustrate various studies. The university has been considering the adoption of the films for several months and the system is to be given a careful trial at the summer school and a decision based on the results secured there.

TWO FOX THEATRES CLOSE FOR A WEEK

Special to THE MOTION PICTURE NEWS.

Waterbury, Conn., June 17.

Fox's motion picture and vaudeville theatre closed its doors Monday, June 8, for a period of one week. John Zanft, of New York, general manager of the Fox theatres, when interviewed stated that the reason for closing the theatre was because of lack of patronage. "We have also closed the Fox Theatre in New Haven for a period of one week," Mr. Zanft said, "and for the same reasons."

The general manager admitted that the warm weather was responsible in the main for the closing. He holds the belief that the theatres will open again with a new arrangement and program for the summer.

Feature pictures have been shown every three days for the past several months. The theatre was opened the latter part of August, 1913.

OPERATOR PREVENTS PANIC

Special to THE MOTION PICTURE NEWS.

Crystal Lake, Ill., June 16.

Walter Marshall, machine operator in the R. W. Gracy Theatre here, is being hailed as a hero as a result of his quick action when a film caught fire the other day. The accident occured just after the show opened and only a small crowd was in the theatre.

When a blaze shot from the small window of the steel operating-room Marshall at once called to the audience that there was no danger and told all to keep their seats. He then seized the burning film and rushed to the street. No damage was done to the machine or the building, but Marshall's hands were badly burned.

$500,000 FIRE WRECKS LUBIN PLANT

Explosion Follows Burning of Negative and Stock Storage Vaults at Twentieth Street and Indiana Avenue, Philadelphia, and Spreads Flames Through Building—"Pop" Lubin a Real Hero—Deliveries Will Not Be Delayed a Day," Says Firm

A FIRE that did at least $500,000 damage before it was checked, broke out on Saturday morning, June 13, without any warning, in the negative and stock storage vaults of the Lubin Manufacturing Company's plant at Twentieth street and Indiana avenue, Philadelphia.

Several minutes later, and before a stream of water could be brought into play, an explosion occurred due to the gases generated by the burning film.

The explosion ripped out the street side of the vault and shattered the roof, scattering blazing reels of film in all directions, and also set fire to the film in the adjacent vaults.

THE film and negative storage vaults of the Lubin Company occupied a one-story brick and concrete building at the extreme southeastern corner of the Twentieth and Indiana avenue plant.

This building which was about 20 feet wide and 100 feet long was divided into five separate rooms. The outside walls were 13 inches thick and the division walls 9 inches thick, of red brick with an 8-inch reinforced concrete roof.

Each room or compartment was entirely separate and could only be reached through a fireproofed door from the outer air. Ventilation was provided through four grated windows near the roof and two near the floor on the factory side of the vault.

There was absolutely no wiring of any sort in any of the vaults and daylight was obtained through two small deadlights in the roof. When necessary to have a better light, a hand flashlight was used. Thus ever precaution for safety was apparently taken care of.

THE newspapers all reported the cause as spontaneous combustion, but the theory of the writer, who has installed many thousands of square feet of vaultlights, similar to those used in the roof to admit daylight, is that the sun, streaming through one of the prisms of glass, produced the same effect as if a reading lens be held in the sun and the beam of light, being concentrated, set fire to some of the film.

The result was a quick fire which communicated itself to other film in close proximity. All of the prints and negatives were stored in airtight cans and as celluloid is highly explosive when confined, an explosion resulted which spread the fire and wrecked the vault.

OF the five compartments four were used for storing negatives, positives and raw stock. The fifth was used only for the storage of empty cans, etc., and had been provided against such time as the increase of stock of negatives, etc., on hand would require its use. It is the only part of the structure left standing.

At this writing the loss to the Lubin Company can only be roughly estimated, but it will apparently go well over half a million dollars.

Every negative ever produced by the company since its start in business was destroyed with the exception of such few as were in process of printing at the factory or at the Betzwood plant. Many negatives which can never be replaced, such as the "Ohio Floods" and the "Frisco Quake" and inauguration at Washington, are gone forever. Also some of the old-timers, which were only of value for sentimental reasons.

Some of the big features which were to be released shortly and on which enormous amounts and much time were spent for production, will have to be retaken. This means that the studios will be working 24 hours a day for the next few months.

The Lubin Company's official statement, issued a day or two after the fire, is reassuring and a testimonial to the firm's resources:

"Through our good fortune in having such great facilities as we have, we will not have a single day's interruption in our deliveries. We have increased our number of companies and with the well-known fighting spirit of Lubin behind us, it will not be many days before we are back on top again, with films that will be better than ever."

(Signed) Lubin Mfg. Company.

THE foresight of "Pop" Lubin is shown in having established a complete and entirely separate plant at Betzwood, about thirty miles from the city, as there will be no interruption to the Lubin release schedule All of the releases for June and July are completed and are safe.

Most of the June releases were in the packing-room being prepared for shipment and the July releases were in process of printing at Betzwood. The negatives of these latter were taken out there last week owing to a water shortage at the Philadelphia plant due to the breaking of one of the city's big supply mains.

Outside of the destruction of the storage vaults, very little damage was done to any of the other buildings of the plant.

The east wall of the factory building which was across the passage from the vaults was not damaged, the upper window frames only being burned. These were the windows of the printing-room. Immediately below is the perforating-room and the heavy double fireproof wall at this point saved this from damage.

THE employees of the factory and studio showed marked courage during the progress of the fire. Within a few minutes from the start of the fire the factory was emptied of employees, mainly girls, and the men were rushing back to save the printing and perforating machines which were in immediate danger.

Meanwhile others had the fire-fighting apparatus in action and five streams of water were playing on the blaze within as many minutes and long before the city fire department arrived.

But for this prompt work the entire factory would no doubt have been consumed.

Two streams were directed from the roof of the garage, adjoining the vaults and three from the factory building roof across the passageway.

Fortunately the wind was blowing away from the direction of the company's buildings or the entire plant might have been destroyed.

As it was the fronts of a row of small houses across the street were badly burned. Seven were seared from cellar to roof and three were somewhat scorched. The awnings of the office building were destroyed and the window frames caught fire, but this was easily put out with hand extinguishers directed by the office force.

EYEWITNESSES say that it was the most spectacular fire they have ever seen, the flames shooting into the air for over a hundred feet. The wooden water tower which stands well above the roof of the four-story office structure was at one time enveloped in the flames, but no serious damage was done except to the paint.

Investigation of the newspaper

(Continued on page 74)

TOLEDO OPEN-AIR THEATRES POPULAR

Special to The Motion Picture News.

Toledo, O., June 18.

A year ago a modest open-air theatre was opened in the residence part of Toledo, O., with a small stage and a few chairs. The venture proved such a success that it was opened again this year. Two reels more were added to the program, and the attendance has grown considerably. Since the old theatre opened this year, two more open-air places have started up. All three are turning people away at every show.

Managers of "inside" houses say that the open-air theatres are hurting their business. Men are allowed to smoke, no matter where they may be sitting, and there is little or no complaint from the women, following slides thrown on the curtain reading: "Men, Please Smoke and Drive Away the Mosquitoes." Popcorn, candy and soft drinks are sold on the grounds. The prices charged are ten cents for adults and five cents for children.

$165,000 THEATRE FOR OGDEN, UTAH

Ogden, Utah, June 17.

Ground has been broken for the new $165,000 Alhambra motion picture theatre to be erected by the Alhambra Theatrical Company on Hudson avenue. The contractor will undertake to complete the excavation in another week or so, and, with favorable weather, he contends that everything will be ready for the foundations by that time. The excavation will cover the entire site of the theatre, which is 88 x 180 feet.

The firm of Shreeve & Madsen, which secured the contract for the plans of the new show house, has an extra force of assistants at work on the final plans with the intention of having them ready for the bidders before excavating is completed. Work on the theatre will be rushed in order to have it ready for opening by November 1.

TOO MANY THEATRES IN LOS ANGELES

Judge A. P. Tugwell, of Los Angeles, California, the national vice-president of the International Motion Picture Association, while in New York attending the convention and exposition, stated that there were far too many theatres in Los Angeles for the population and on account of this, many were hardly making expenses. "In Los Angeles there are 104 theatres paying licenses, yet in the larger city of San Francisco there are only 53," said he. Judge Tugwell is a member of the City Censorship Committee in Los Angeles and is also president of the California Motion Picture Men's Association.

Elizabeth Fire Laws Harass Exhibitors

Individual Members of the Board Issue Conflicting Instructions, Later Received by the Committee as a Whole.

Special to The Motion Picture News.

Elizabeth, N. J., June 20.

THE lives of motion picture house managers in this city are being made miserable by the uncertain activities of an erratic Board of Fire Commissioners. It is a case of too many bosses, and the results are anything but favorable to motion picture men.

Each member of the board has his own ideas on the subject of fire protection. Instead of incorporating their ideas into a comprehensive fire code, the members of the commissioner hustle around, each inspecting things for himself and issuing orders as his fancy moves him. The exhibitors never know where they stand, or at what moment they are going to be censured by the board or receive mandatory instructions to make alterations or close up.

All of the local exhibitors are anxious to make their houses absolutely safe and comply in every way with the letter and spirit of the fire code as it stands. But there are lots of things which the code does not cover, and in regard to these things, the commissioners visit the same theatre at different times. If their views coincide, the exhibitor receives an order he is generally able to carry out, but if the inspectors differ, as they very frequently do, the poor exhibitor is apt to get contrary instructions. While he is debating which to regard, he is likely to get an entirely different notice from the fire board as a body, telling him to either make the changes desired or close up. If the exhibitors knew whose orders were to be followed, they would probably be far happier than they are now and that is not saying much.

Colonel Robert L. Patterson has probably been more active than any other of the local members of the fire board in getting after the motion picture men. The colonel is in the insurance business. At the May meeting of the fire board, the members asked Fire Chief Gerstung to inspect certain places, among which was the new Garden Theatre, at 51-53 Broad street. He was asked to make known as soon as possible the results of his investigation. The chief recommended that certain changes be made in the theatre, and the owners were notified to make the alterations.

At the June meeting of the board Chief Gerstung announced that all of the required changes had been made, with one exception, it is alleged. That was the placing of a heavy wired glass window in the booth holding the projectors. On this score, and on this alone, Colonel Patterson raised strenuous objections, it is alleged, declaring that the house had treated the board unfairly. It is stated that he urged the sending of a request to Mayor Mravlag to have the license of the theatre rescinded.

The Globe Theatre, a smaller house, at 111 First street, has been practically forced out of business by the fire board. The commissioner, after the theatre had been running four years, found fault with the exits, and it is stated that the changes which they demanded would have cost nearly as much as the theatre was worth. It is to be remodeled for store purposes.

J. W. Hawkins.

First Hearing in Keystone Censor Suits

Set for Common Pleas Court, Philadelphia, After Postponement on Account of Attorney-General Bell's Inability to Be Present

Special to The Motion Picture News

Philadelphia, June 18, 1914.

THE suit in equity of the Mutual Film Corporation and the Interstate Films Company against J. Louis Breitinger and Mrs. E. C. Niver, constituting the Pennsylvania State Board of Censors of Motion Pictures, has been assigned for hearing in Common Pleas Court No. 5 to-day.

This was to have come up on June 15, but was postponed in order that the attorney-general, John C. Bell, could be present.

The Philadelphia newspapers have seen fit to give this suit several notices but have not yet indicated where they stand, with one exception. "The Evening Bulletin" has on several occasions had editorials on "Fair Play for the Movies" directed against this bill and the senseless rulings of the censors.

SAWYER, INC., TAKES UP LOCAL TOPICALS

In addition to marketing films, Sawyer, Inc., have started a new branch which might be classified as a commercial line. They have arranged with owners of leading theatres in ten different cities to make motion pictures of prominent scenes and people in each of the cities in which these theatres are located, the theatre contracting for the pictures showing them the following week they are taken.

CONVENTION DECLARES FOR UNION; WILL SEND ENVOYS TO DAYTON

Delegates Have Been Given Free Hand to Use Best Methods for Bringing About Consolidation of the Two Organizations—Board of Trade Movement Will Be Given Further Impetus at Ohio Meeting—Officers Re-elected at New York Meeting

ALTHOUGH considerable business was transacted at the convention of the International Motion Picture Association during the beginning of the week in New York City, the most important things were accomplished at practically the end of the session. On Friday a resolution was passed, calling for the establishment of a Board of Trade, comprising film manufacturers, exchange men and exhibitors, designed for the purpose of protecting the industry as a whole. A matter of equal importance was the passing of a resolution calling for a committee of seven delegates, empowered to act with an unrestricted hand at the Dayton convention, in an effort to consolidate the M. P. E. League of America with the I. M. P. Association.

Other matters occupying the attention of the members were: Legalized censorship, which was condemned emphatically; the adoption of important amendments to the constitution; the condemnation of multiple reels made by program manufacturers; the entering of manufacturers in competition with exhibitors; the ownership of theatres by exchanges; and the misinformation concerning photoplay scenes in posters.

The Board of Trade resolution was presented by D. H. Sachter and amended by National Secretary H. F. Rosenthal. The Dayton Convention resolution was introduced by Sam Trigger. Both resolutions were carried without opposition.

The Wednesday afternoon session started a little late. President Phillips opened the meeting, but immediately thereafter excused himself, resigning the gavel to Judge Tugwell, the Vice-President.

The following resolution was passed:

RESOLVED, That it is the sense of this convention that the manufacturers furnishing regular single- and two-reel service to exhibitors be requested to confine their energies and resources to such regular service at regular prices and refrain from inflicting upon their customers large multiple reels at extra cost and that a copy of this resolution be sent to manufacturers.

The poster question, Section 9 of the report of the Grievance Committee, was talked over in great detail, and Joe Brandt, of the Universal Film Manufacturing Company, spoke on the subject. The result was its adoption by unanimous vote. There were no changes made in the wording of the above resolution.

Referring to the effect of multiple-reel subjects upon the market, the sense of the majority of the exhibitors was against the program manufacturers making subjects over two reels in length. The exhibitors seemed to feel that program makers manufacturing films of greater lengths were not confining their energies to the shorter, more popular pictures. Throughout the discussion there was a great feeling shown against feature films released to exhibitors at an extra cost. The argument of the exhibitors against this is that if manufacturers insist on making longer pictures, they should rent these at the same price charged for single reels. There was no feeling against feature makers—companies that manufacture merely features only—the entire feeling was against the three-program makers.

IN speaking of the poster question, Delegate Katz suggested that the solution of the proposition consisted in the entire elimination of posters, but as this was impossible, manufacturers and exchanges should exercise economy and use the same care in picking their posters as they do in choosing subjects for films. He was particularly bitter against the employees of various exchanges. He was desirous of manufacturers being instructed to make posters as far as possible tell the story of the picture they represent.

Joe Brandt was introduced immediately following Delegate Katz's protest, and part of his speech was as follows:

"There are so many different angles to the poster situation that I have decided to base my talk this afternoon on two particular points that I consider most essential. One is a clean front and the other poster-progressiveness!

"What is the use of having cracking good films and a hundred per cent. program if you are going to show mussed-up posters?

"I can't understand why an exhibitor should be careless about the front of his theatre. He ought to make it as attractive as he knows how. No matter what run film he is using, he ought to insist on clean, fresh posters.

"After you've got the clean poster idea in your mind open up the business throttle. If you have been using one or two six sheets, try an experiment. Try twice the amount. If you have been buying ten or twenty and doing a little billing in your town, take a couple of more stands. Put up a few stands in some new location you have not touched before. You will be surprised at the extra patronage you will get with the small amount expended."

Representatives Hollander, of Brooklyn, and Bullock, of Cleveland, stated that they thought exhibitors should be restricted in the number of posters they were allowed to place on the front of their house. Mr. Hollander, in particular, was very bitter against this and in a strong speech railed against the poster departments of the various exchanges. His remarks can be summed up in one sentence: "If first-run exhibitors can get good paper at fifteen cents, so should exhibitors of ten, twenty, fifty and sixty-day runs." Representative Ansbach, of Newark, stated that he used very few posters himself, utilizing mostly the pages of house organs. These he put up in his lobby in neat frames.

Mr. White, representing Pennsylvania, in answer to Mr. Hollander, said that until all the exhibitors are in the same association, it will be impossible to regulate the number of posters they shall use. Mr. Katz again took the floor and told of the plan that is being worked by the consolidated exchanges.

"All mounted posters have been discontinued so that the former ten-cent mounted poster is now actually sold to the exhibitor for five cents. These posters were not to be returned, but destroyed when used. If this plan is successful, all the other exchanges will undoubtedly be forced to follow their example," he said. All were very bitter against overcrowded fronts which, to use the words of one delegate, "Make a theatre look more like a circus or a menagerie than a motion-picture house."

Examples of the amount of money lost on various features of the program makers was quoted. "Judith of Bethulia," a Biograph feature, cost Mr. Victor, of Pittsburgh, a $75 loss. With one or two exceptions the entire body voted for more one and two-reel pictures and a greater variety of subjects. The question of educational pictures was not touched upon at this meeting. President Phillips said, "The exhibitors were far better off before the invasion of the feature." Of course, the majority of those present were the owners of five and ten-cent houses.

THURSDAY'S session was rather late in starting.

F. J. Rembusch, of Minneapolis, spoke upon screens. The keynote of his speech was "Make your pictures visible." He talked on the white-wall screen, the illuminized curtain screen and the so-called mirror screen. He also described the two

kinds of reflection. Frank W. Richardson, editor of the projection department of a trade journal, also spoke.

The resolution introduced by Charles F. Hatfield, Field Secretary of Bureaus of Conventions and Societies, connected with the coming exposition at San Francisco in 1915, requesting that the exhibitors hold their next year's convention there, was interrupted by Judge Tugwell, of Los Angeles, who said, in a heated speech, that he wanted a chance to talk to the delegates regarding Los Angeles and that he did not consider it fair for Mr. Hatfield to try to get in a word before him.

The attention of exhibitors was called to the coming Toronto convention, June 20 to 27. At this point a resolution was introduced by D. M. Sachter, of Pennsylvania, calling for the formation of a Board of Trade. The original proposition was tendered by H. F. Rosenthal, National Secretary, the amendment being made by Mr. Sachter, was as follows:

WHEREAS adverse State and National legislation is continually being introduced, legislation that has a tendency to hamper the development of the trade, and

WHEREAS such attempted legislation can best be defeated by united and concerted action on the part of all branches of the industry, and

WHEREAS the Motion Picture Industry has now reached a stage where it is essential for harmonious and united action of all the branches of the industry, therefore be it

RESOLVED, That the International Moving Picture Association recommend the establishment of a Trade Board where film manufacturers, exchange men, exhibitors and all the allied branches of the trade can be represented for the purpose of protecting the industry as a whole, and be it further

RESOLVED, That the incoming Executive Officers be hereby instructed to enlist the different elements for the establishment of such Trade Board.

Delegate Harrington, of Pennsylvania, in referring to the clause in the resolution regarding the admittance of manufacturers and exchange men into the newly formed organization, told of the former film service in Pittsburgh. He mentioned the sufferings of the exhibitors on account of that association, which owned many of the theatres. This film-service association was disrupted, according to Mr. Harrington, by the advent of the manufacturers into the ranks of the exhibitors.

"This would be the same position with us. If we admit the manufacturers, the accessory men, the exchange men, we would have additional trouble. We are able to handle any situation that presents itself without their aid. In case of adverse legislation, or some common evil, we can enlist their assistance, if necessary, without any trouble. When that time comes, then let the manufacturer, the exhibitor, the exchange man and their identical interests stand together shoulder to shoulder and fight the common evil."

His speech was greeted with much applause as he took his seat.

The following resolution was introduced by F. J. Rembusch and unanimously carried:

WHEREAS the present unit of production in reels of 1,000 feet, and upwards of thousand units, makes it imperative that every film story is either added to with superlative matter, or on the other hand important matter is cut out, thereby greatly depreciating the quality and artistic value of all films, and furthermore

WHEREAS the motion picture industry is now recognized as an art of the highest order, and as no art or literature is ever measured by the foot or by the mile, it being absurd and ridiculous to supply productions and films by lineal measure.

THEREFORE be it resolved, the Motion Picture Exhibitors in Convention express their disapproval of this manner of producing films, and that hereafter manufacturers shall endeavor to make the length of film only consistent with what it takes to produce artistic and complete film stories, and not by lineal measure; and be it further

RESOLVED, That if it is too inconvenient for commercial purposes to produce films of these various lengths at the present time, the manufacturers shall at least as a beginning reduce the unit to 500 feet, so that we may receive films in units of 500 feet, 1,000, 1,500, etc., and over, and in this way improve the artistic quality to a great advantage for the exhibitor and the industry as a whole, and by this step greatly increase the interest and enjoyment to the public of the motion picture exhibition by making the film story complete with the addition of no superfluous matter, and by retaining on the other hand such matter as it is necessary to fully complete the film story.

H. F. ROSENTHAL, national secretary, in speaking of the multiple-reel subject, said that he had had a talk with Mr. Aitken, of the Mutual Company, who said that he was urging his associates to confine themselves exclusively to the manufacture of one and two-reel films.

The question of how to organize and finance a national organization was then taken up. Sam Trigger said the association has offered $500 for any method by which the two organizations could be brought together under one head, and had only received three answers. All of these, he said, simply consisted of "Eliminating Neff."

Secretary Rosenthal was very enthusiastic about the coming league convention at Dayton. "I feel that we will receive good news from Dayton, and following the convention in that city we will have one organization; this is the wish of both bodies. Neff's strength lies in the instructed delegates. That's what we want and that's what we'll have at the Ohio convention."

A motion by Mr. Harrington, which was immediately carried, was to the effect that invitations should be sent to all the states to join the association.

(*Continued on page* 54)



BANQUET TENDERED TO VISITING EXHIBITORS AND GUESTS AT THE HOTEL BILTMORE, NEW YORK CITY, JUNE 12
Among those at the speakers' table are John Bunny, J. Stuart Blackton, Upton Sinclair, J. C. Graham, Jesse Lasky, Augustus Thomas, Daniel Frohman, S. L. Rothapfel, and William Wright

Bidding for the Limousine Trade

By Emmet Crozier

How "Joe" Gilday, of Kansas City, by Courtesy, Common Sense and a Study of His Public Combined, Was Able to Grasp Opportunity by the Forelock and Bid It Bring the Shekels to His Box Office—Novel Offering of Free Vacation Trips

JOSEPH H. GILDAY made $4,800 in three months from his open-air motion picture theatre in Kansas City last summer. The theatre represented an investment of $2,500, and the weekly expenses were $240.

One would suppose that $4,800 was a pretty fair renumeration for a short summer's work. One might even think that Mr. Gilday would be satisfied.

But he wasn't.

"I wanted to make $5,000," Gilday says, disappointedly. "If it hadn't been for that cool spell the second week in September——"

Twenty years ago "Joe" Gilday started to work for Uncle Sam in the Kansas City post-office. He carried special delivery letters into the residence districts. Six years ago, when the South Side began to turn from a suburb into a city, Joe had the beginning of an idea. He believed a motion picture theatre near Thirty-third street and Troost avenue would be a success. Thirty-third street was two blocks from a transfer point, and between Armour and Linwood boulevards. In fact, it was quite a way from anywhere at that time.

Without leaving Uncle Sam's employ, Gilday planned a little theatre. When finished it contained seats for one hundred and seventy-seven persons, a tiny orchestra pit, a tinier operator's box, and a bed-sheet curtain. Two reels of films were arranged for at the film exchange, and the program was changed twice a week.

Before long Joe had 'em standing on the sidewalk, waiting for some of the one hundred and seventy-seven to come out. It was a good location and business prospered. But financial interests decreed that Joe had to "move on." The property was sold and the new owners desired the site for other purposes.

"If they had let me alone there," Gilday meditates, "I'd be a capitalist now. It was like building a mint over a gold mine."

LATER developments proved it wasn't so much the location as the good management of his picture shows, that made "Joe" Gilday a success. He continued to prosper, in a small way, with other playhouses in the residence district, and kept on delivering registered and special delivery letters in the daytime.

Four years ago, in 1909, the idea of an open-air theatre occurred to Gilday. He found a site that suited him at Thirty-first street and Troost avenue, in the center of a rapidly growing retail store and residence district. Here he installed an outdoor equipment.

It was Kansas City's first open-air theatre, and many patrons were attracted through curiosity. Warm summer nights swelled the crowds, and soon they were standing up again, although the seating capacity was several times one hundred and seventy-seven. Favorable weather aided the project and the business grew so rapidly that Joe was forced to ask the government for a leave of absence.

When the summer season closed Joe stored his out-door equipment, leased a theatre building in the neighborhood for indoor exhibitions, and resumed his old job of carrying the mail. Another successful winter season passed, and the following summer Joe secured another leave of absence and reopened his open-air theatre.

Warm nights and patrons arrived simultaneously; the latter in large numbers. Frequently they arrived in motor cars, and at times the curb in front of the open-air theatre was lined with coupes and limousines.

RIGHT here, says Gilday, was the turning point in his career. The better class of patronage was coming his way in bunches, and if he made good, the possibilities of development were almost unlimited. So he began to study how to keep the better class of theatre-goers coming to his show.

He went down town to Petticoat lane, where exclusive shops abound. He consulted the proprietors and clerks, and found that one of the requisites of successful dealing with the upper strata of society was courtesy. He learned that most of the shops catering to the exclusive South Side society employed a doorman to opened the doors of motor cars and help patrons across the sidewalk.

So Joe went back to his open-air theatre with his borrowed ideas. He drilled his employees in courtesy, and hired a doorman. A man in livery met every motor car that drove up to the theatre that summer. The girl who sold tickets and the boy ushers all said "Yes, sir," and "No, ma'am." A uniformed maid passed ice water between reels.

Gilday believes the liveried footman and the courtesy his employees used were largely responsible for his success. But when success came he didn't sit back and enjoy it. He started out to make it more complete.

ANOTHER idea occurred to him He decided to inaugurate a contest for a series of vacation trips to the mountains in Colorado and the lakes in Michigan.

He made this offer:

Whoever estimated the nearest to the total bank clearings in Kansas City each week would be given a two weeks' vacation to the mountains or lakes, free.

Slips upon which the estimates were made were given with each admission.

The proposition was not qualified by any of the conditions, which usually surround such "free" offerings. Kansas City always has been proud of its bank clearings—it ranks sixth in the United States—and there always has been more or less interest in the figures published each Saturday.

The estimating contest closed each Friday night, and the slips were taken to the president of the clearing house association, who made the award, and the results were announced Saturday night. The winner started on his or her vacation the following Monday.

On its face, it would seem to have been an expensive proposition But "Joe" Gilday had figured it out, so that its cost was minimized. He traded space on his screen to the railroad companies for transportation, and he obtained the two weeks' vacations for a very nominal cost.

The results were enormous. The line of motor cars increased in front of his theatre and his footman wore out several pairs of shoes running up and down the sidewalk to greet the new arrivals.

That's how "Joe" Gilday made $4,800 last summer. This summer he hopes to make considerably more.

NEW ICE-MAKING PLANT FOR UNIVERSAL

A modern ten-ton ice machine has been installed at the Universal Film Company's western plant under the direction of John M. Nickolaus, head of the laboratory department.

When the entire plant is removed to the Universal's splendid new ranch, the Los Angeles river will furnish water of proper temperature. Then the big machine will make ice for the department, including laboratory, drinking fountains and café.

HERRINGTON HEADS SMOKY CITY EXHIBITORS

Pittsburgh, Pa., June 17.

The Motion Picture Exhibitors Association, of Pennsylvania, held their annual election meeting at the local headquarters, 213 Fourth avenue. Fred J. Herrington was elected president, succeeding H. C. Kleihm; Wm. Fritz, first vice-president; A. Baltimore, of New Castle, second vice-president; A. G. Thomas, John Hafner, W. H. Ketchum, trustees, and James Delves was re-elected secretary and treasurer.

Mr. Delves was appointed by the body to represent the association in Harrisburg on the new building code. Delves, on his return, reports that many changes that will benefit the exhibitors was made in the code, though he fears that many of the old houses will be forced to close, but the work done by the exhibitors and exchange men of Pittsburgh in altering the code deserves much praise, and the way they are going after censorship is bound to make a big impression.

Fred Herrington reported to the exhibitors of his visit to New Castle last Sunday after attending the motion picture meeting, paid a visit to the public park where the mayor of New Castle was addressing a mass meeting of the citizens of the said city. Being a personal friend of the mayor, Mr. Herrington was asked to speak. Fred gave a talk on censorship which made such a hit that a committee asked Mr. Herrington to set a date for a return engagement, which he readily accepted.

J. D. Looney.

CENSORS PASS FILM, THEN PUT LID ON

Special to The Motion Picture News.

Montreal, P. Q., June 18.

Once more the Quebec Board of Censors have passed a film, and after it has been exhibited to thousands of people in Montreal, have withdrawn their approval and stopped the exhibition. The film in question was "Dope," a six-reel production, which shows the evil effects of the drug on both men and women.

It was being displayed in a picture house on St. Lawrence boulevard, Montreal, with the certificate of the board, but in consequence of a complaint the censors once more had the film shown in their little theatre, and stopped its further appearance.

AIRDOME IN MILWAUKEE

Special to The Motion Picture News.

Milwaukee, Wis., June 17.

L. G. Schmidt, manager of the Happy Hour Theatre, Muskego avenue and Burnham street, has opened an airdome at the corner of Fifty-third street and National avenue.

Celebrities Grace Convention Banquet

Noted Members of Both Theatrical and Motion Picture Fields at Biltmore Hotel Tables—Augustus Thomas, Toastmaster — Wright, Blackton, Rothapfel and Others Speak

NEVER before in the history of the industry has a similar affair reached the proportions of the dinner tended to the visiting delegates by the entertainment committee of the International Motion Picture Association, held at the Biltmore Hotel, New York, on Friday night. It was the climax of a wonderful week's work.

There were approximately eight hundred people present. The entertainment consisted of select music, and speeches that were par excellence. The dinner was the finest that the Biltmore Hotel furnishes.

At the conclusion of the dinner Augustus Thomas was introduced by the president of the International Exposition Company and officiated as toastmaster. At the conclusion of the speeches he was given an unanimous vote of thanks.

Mr. Thomas in his introductory speech praised the industry to the greatest extent. At the conclusion of his talk he introduced Daniel Frohman.

Mr. Frohman complained of having a severe cold, which acted as an excuse for his brevity. He was very concise in his explanations of the lucidity of the screen.

Mr. Thomas introduced J. C. Graham, of the Universal Film Manufacturing Company, who spoke in a very forceful manner His words may be summed up by the sentiment "because there are twenty reels a day manufactured is no sign that you should use that number. Five reels a day are enough for any man."

Jesse L. Lasky was the next to be introduced. He said that the manufacturer is always doing the best he can to meet the requirements of all branches of the business. "In the present indications I can see a very prosperous year before us."

William Wright, vice-president of the Kalem Company, was introduced by Mr. Thomas, after the removal of a candelabra that stood in front of the not-overlarge Mr. Wright. Mr. Wright was very complimentary to American pictures in general.

Upton Sinclair, the noted socialist, and author of "The Jungle" was called on to speak, and as usual mixed the subject of which he is so fond with his talk.

S. L. Rothapfel, general director of the million-dollar Strand Theatre, on Broadway, New York, was introduced after a humorous speech by Mr. Thomas, and spoke on pictures in general, telling several humorous anecdotes.

J. Stuart Blackton, of the Vitagraph company, was introduced by Mr. Thomas after Mr. Rothapfel had finished.

In speaking of the next speaker, John Bunny, Mr. Blackton told the story of the woman who wrote to Mr. Bunny asking him if that was his natural face or a joke. Mr. Blackton said that Jack assured her that it was his natural face, and it certainly was not a joke. Mr. Bunny enjoyed the sally as much as any one present. Mr. Bunny was the last speaker of the evening.

There were a large number of actors and actresses present, and those who were not dressed in evening clothes were very much in the minority.

On Thursday night about 2,000 guests of the association were treated to a lengthy trip up the Hudson River. The large steamer "Adirondack" was especially chartered for the occasion. The start was made at 8 p. m. and returned about 1:30 a. m. A searchlight played on either bank all the trip, and the hundreds of couples enjoyed the moonlight.

KNOCK DOWN THEATRE FOR $670

Special to The Motion Picture News.

Hattiesburg, Miss., June 17.

At a bankrupt sale of the Lomo Theatre, Hattiesburg, Miss., held by J. C. Magruder, trustee, the theatre was sold to E. T. Batten for $670. This was far below its real value, the fixtures alone being valued at $1,000. This property went into bankruptcy some weeks ago and has been lying idle since then.

A $40,000 THEATRE IN REGINA.

Regina, Sask., June 17.

Announcement has been made by D. M. Hackney, of this city, that he will construct a motion picture theatre to cost $40,000 in this place during the summer.

Thomas Barnard has already received the contract for the construction of the theatre, and it is expected everything will be in readiness for its opening in October.

ALL FEATURES IN ST. LOUIS HOUSE

St. Louis, June 17.

Manager Edward Schwartz, of the Broadway Theatre, 506 St. Charles street, one of the seven houses controlled by the Associated Theatres Company, has changed his program from one and two reel plays to an all feature bill.

PRODUCERS MAKE BIG EXPOSITION SHOWING

Well Represented by Splendid Exhibits—Elaborate Booths Attract Thousands of People—Public Flocks to See Motion Pictures in the Making and Fill Seats of Four Miniature Theatres—Pretty Actresses Receive Lay Visitors

IT is a fact worthy of note, that during the whole week when the second International Exposition of Motion Picture Art was under way, prominent theatrical men were seen mingling among the scores of manufacturers, hundreds of actors and thousands of "fans." If it shows nothing else except the interest of the former despisers of the animated picture, it has accomplished much.

The tremendous crowds which daily surged through the entrance gates were at least pleasing from the box-office and lemonade sellers' point of view. Although the various exhibits were essentially for the trade, there was much to interest the layman, always curious where the inside of the business is concerned. Autograph gatherers were tremendously in evidence, bothering the life out of everyone that looked like an actor, and those that did not. So unbearable became this nuisance that a club was organized, composed solely of those who had not hunted signatures, nor tried to shake hands with genial John Bunny, as a protest against the annoyance. Some two hundred charter members enrolled.

Just which company had the most attractive exhibit was a question of moment. It was a close race among the Mutual, Vitagraph, Universal, Colonial, Jesse Lasky, Edison and the Famous Players.

The four model theatres, located on the mezzanine floor, undoubtedly attracted the most attention from the lay visitors. Each of these was of about 200 seating capacity and was filled to capacity at all performances. A Radium Gold Fibre Screen was used in two of them, and a Day and Night Screen and a Mirroroid in the others. Power's projecting cameragraphs were installed in all. In Theatre No. 1 the Box Office Attractions were mainly shown; Theatre No. 2 was devoted to the output of the General Film Company. In Theatre No. 3 were shown Jesse Lasky, Universal, Mutual, and World Film releases, and Theatre No. 4 consisted of a program from the Famous Players, Warner's Features, and All Star Feature output. Edison Talking and Renfax Singing pictures were also shown.

STANDING room around the model studio on the ground floor was very much at a premium during the evening when various companies were taking pictures for the edification of the public. The Edison Company sent Mary Fuller and her company, The Kalem had Alice Joyce and Tom Moore, and other companies their leading men and women.

Warner's Features built a tiny studio, in which Kleigel lights were installed, and pictures of exhibitors and their friends in characteristic poses were taken.

The Famous Players' booths on the western end of the exposition floor were daintily decorated in artificial flowers. Imitation oil paintings were hung profusely around the room, a life-size portrait of Mary Pickford occupying a place of honor.

The Edison booth, under the capable care of Frank A. Bannon, attracted immediate interest.

The Universal had six spaces at the southwest corner in which everyone was invited to dance with their favorite player. A three-piece orchestra attended to the music. Under the care of Joe Brandt and Paul Gulich a daily paper was printed.

Francis X. Bushman, winner of the "Ladies' World" prize, and Beverly Bayne, the Essanay players, were much in evidence and excited considerable comment.

Every one admired the drop of the Vitagraph theatre which was hung in the booth occupied by that company.

THE Lubin Bell announcing that their pictures "were as clear as a bell" (not the cracked one shown), together with the news of the disastrous fire which was made public on Saturday, gave the booth plenty of publicity.

Warner's Features created a sensation by showing several Indians from the Miller Brothers' ranch. Their exhibit was enhanced by the presence of Gene Gauntier, Jack Clark, Marion Leonard and other players.

The booths of the All Star and Jesse Lasky were in the form of reception rooms and made a dignified showing. This was also true of the Mutual Company.

Musical instrument manufacturers were present in great quantity. There was a constant attendance at the booths of the Bartola, The Fotoplayer, Seeburg, Lapin and Wurlitzer, where the instruments were constantly playing.

The magazines devoted to motion-picture work were also present. The "Motion Picture Magazine" gave away 30,000 sample copies during the course of the week. The "Ladies' World" and the "Dramatic Mirror" also distributed their respective publications profusely. "Leslie's Page," "Motography," the "Moving Picture World" and THE MOTION PICTURE NEWS represented the trade journals.

NICHOLAS POWER was undoubtedly the largest exhibitor of projectors. From a technical standpoint his booth was very attractive. The Motiograph, The Eclair, Gennert and Ernemann also had projectors on exhibit.

One of the booths which attracted even the layman was that arranged by the Novelty Slide Company under the supervision of G. Wiley and D. H. Harris, his assistant.

The Automatic Vending and Supply Company demonstrated their midget "rent earner." H. O. Bodine represented the Raw Film Supply Company and the Business Efficiency sold a number of their new advertising devices. L. C. Smith also had a number of accessories on show.

Atsco, Inc., had a large showing. The Radium Gold Fibre Screen, which they manufacture, was well advertised. Other materials of which they are the agents were demonstrated.

Some of the souvenirs given away were: Noise buttons by Nicholas Power Co.; fans by Ethel Grandin; imitation gold pieces by Atsco, Inc.; match boxes and nail files by the Vitagraph; portraits of actors by almost every company; cigarettes by Len Spencer; a six-inch film showing President Wilson in a characteristic poise, by the Colonial; the song "My Virginian," by Lasky, and good will by all.

The official hostesses of the exposition were as follows:

Gail Kane, Miss Leslie, Ormi Hawley, Florence Hackett, Rosemary Theby, Lottie Briscoe, Ethel Clayton, Alice Joyce, Irene Boyle, Anna Nielsen, Leah Baird, Ethel Grandin, Adrienne Kroell, Flo LaBadie, Mignon Anderson, Lila Chester, Marguerite Snow, Muriel Ostriche, Norma Phillips, Mayme Kellso, Mrs. F. Marion Brandon, May E. Andrews, Mrs. J. Koerpel, Mrs. Wm. Landau, Anna Weiss, Mrs. Victor Smith, Mrs. Louis Selznick, Mrs. Agnes E. Cobb, Mrs. Wm. Brandt, Mrs. Wm. Hilkemeir, T. E. Schwank, Regina Lattner, Eva Rosenson, Mrs. H. W. Rosenthal, Mrs. Anna Silverman, Mary Pickford, Mary Fuller, Miriam Nesbitt, Mabel Trunelle, Sallie Crute, Mrs. William Bechtel, Mrs. Wallace Erskine, Bliss Milford, Bessie Learn, Beverly Bayne, Ruth Stonehouse, Gerda Holmes, Ruth Hennesey, Pearl White, Pearl Sindelar, Vivian Prescott, Alma Fleming, Mrs. Al. Lichtman, B. V. Bannon, Mrs. Aaron A. Corn, Jeanette Ehrenberg, Mrs. Ben. Shulberg, Mrs. H. L. Reichenbach, Mrs. Joe Brandt, Mrs. John Bunny, Mrs. Vorzimmer, Mrs. E. Strauss, Mrs. N. Baurenfreund, Mrs. D. Dryling, T. Lustig, Anita Stewart, Clara Kimball Young, Mary Charleson, Norma Talmadge, Dorothy Kelly, Mrs. Kate Price, Mrs. Mary Maurice, Mrs. Costello, Rose Dougan, Lillian Walker, Flora Finch, Rose Tapley, Anna Schaeffer, Julia Swayne Gordon, Edith Story, Florence Robinson, Isabelle Rea, Louise Vail, Betty Gray, Clara McDowell, Kate Toncrey, Barbara Tennant, Julia Stuart, Helen Martin, Marion Leonard, Florence Lawrence, Mrs. S. L. Rothapfel, Mrs. S. H. Trigger, Sydelle Fish, Jeanette Cohen, Mrs. M. Needles, Mrs. C. Fisher, Mrs. S. Forster, M. Forster, Irene Weil, Rena Doliva, Mrs. Freiburg, Mrs. Hollander, Elsie Mann, E. Lustig and M Geiger.

SWAN NOW A MEMBER

Mark Swan, author of the Wood B. Wedd and Andy Clark series for the Edison company, spent an interesting afternoon not long ago at the New York studio of that company.



MARK SWAN

After going all through the plant he was invited to become a member of the Edison studio A. A. which he did. He was then taxed $5, the first year's fees.

MEXICAN WAR FILM STARTS RIOT IN EL PASO

Special to THE MOTION PICTURE NEWS
El Paso, Tex., June 17.

Motion picture theatre managers here are forced to take extra precautions to maintain order whenever they show a picture dealing with Mexico. This is particularly so in those theatres located in the poorer section of the city, where practically the entire audience is made up of Mexicans.

Recently a picture having for its plot the capture, by Mexican revolutionists, of a federal stronghold was shown at one of these theatres. The Mexican audience, always excitable, began cheering the rebels.

In a moment a fight started and a number of chairs were thrown at the screen by those favoring the federal cause. The show was broken up and much damage was done.

DAUGHTER OF EDISON WEDS

Madeleine Edison, the daughter of Mr. and Mrs. Thomas Alva Edison, was married on June 17, to John Eyre Sloane, at the home of the bride's parents in Orange, N. J. A small party was entertained and a dance given at the Casino at Eagle Rock.

The ceremony was performed by the Rev. Dr. Brann.

Screen Club Night Winds Up Week

Exposition Concludes with Parade and Lively Ball—Visitors Dance with Favorite Players—Aftermath at Clubhouse

THE entertainment and ball given by the members of the Screen Club on Saturday night, at the exposition hall, marked the close of a very eventful week for the visiting exhibitors and their friends. The event had been heralded far and wide, and a large gathering of visitors were on hand "to dance with their favorite photoplayer." At 8:30 p. m. the actors marched up to the building from the Screen Club, and the crowds surged to the main entrance, to watch the men as they entered.

King Baggot, president of the club and leading man of the Imp Company, led the way. He was followed by a large band and the other players in couples. The voices of the watching throng announced in excited tones that the people had found John Bunny, Crane Wilbur, or some other favorite.

The publicity men were much in evidence in the line, Harry and Bert E. Ennis, Harry Reichenbach, Alec Lorimore and dozens of others. After several trips around the large hall, with banners waving and the band booming, the line of march broke up to reassemble later. The majority of the members stayed downstairs for the time being, while a few went to the dance hall to meet their friends. There was no place the poor actors could go to conceal themselves from the crowds of admirers who thronged around them.

When the lights commenced to go out at 11:30 all were invited to the Screen Club. Arriving there the members and their friends paired off, some playing billiards and pool, some dancing, but most, however, adjourning to the "garden," where, seated at tiny tables, they kept the waiters busy. Needless to say, the merrymakers enjoyed themselves in a lively manner. Just what time the last member left Sunday morning was not made public, but all were uniform in their praise of the hospitality of the Screen Club, which incidentally is always open to visiting film men whether members or not.

First Canadian Exposition Opens June 20

Will Last a Week—Held in Conjunction with Third Annual ConventFion of Ontario Exhibitors League.

COMING between the New York City convention and the one scheduled for Dayton next month, is



G. GORDON McGARRY

the first exhibition of motion picture art in Canada, held under the auspices of the Motion Picture Association of Ontario, in the Arena Gardens, at Toronto, during the week of June 20-27. Arrangements were made to hold it in conjunction with the Third Annual Convention of the Ontario Exhibitors League, and daily meetings in the exhibition building were made a part of the program by the organizers, of whom G. Gordon McGarry, the manager of the exposition, is one.

Exhibitors were pleased to learn of the elaborate plans which had been under way for several months to make the occasion notable

Exposition Program:

Saturday, June 20, 2:30 p.m. to 10:30 p.m. Children's Day. At 8:30 p.m. the official opening by Mayor Hocken.

Monday, June 22, from 10 a.m. to 10:30 p.m. At 10 a.m. an address of welcome to delegates will be delivered by W. K. Hill, president of the Ontario Moving Picture Association.

Tuesday, June 23, Convention Session from 10 to 12:30. Exhibition open from 10 to 10:30.

Wednesday, June 24, Convention Session from 10 to 12:30. Exhibition open from 10 to 10:30.

Thursday, June 25, Convention Session from 10 to 12:30. Exhibition open from 10 to 10:30.

Friday, June 26, Convention Session from 10 to 12:30. Exhibition open from 10 to 10:30.

Saturday, June 27, Convention Session from 10 to 12:30. Exhibition open from 10 to 10:30.

Convention Program

"Censorship," "The School and the Film," "The Church and the Film," "Legislation and Taxation," "The Poster Question," "The Manufacturer and the Exhibitor," "The Exchange and the Exhibitor," "The Press and the Film," "Control of Programs," "Projection," "Dominion Organization," "International Affiliation," and "Advertising."

OFFICIAL DEFENDS STATE BUILDING LAW

Commissioner Jackson, of Pennsylvania Department of Labor and Industry, Denies Any Attempt to Force Drastic Measure on Motion Picture Managers—Only Wants Theatres "Reasonably Safe," He Declares

Special to THE MOTION PICTURE NEWS.

Harrisburg, Pa., June 18.

"IT is not my purpose to destroy the property of the motion theatre owners while insisting on making all of the thousands of existing picture houses in the state 'reasonably safe,' in accordance with the present or future regulations of the department with which I am connected."

In this statement to the correspondent of THE MOTION PICTURE NEWS, Commissioner John Price Jackson, head of the State Department of Labor and Industry, summarized his attitude with regard to a question that is causing more uneasiness and speculation among the owners of motion-picture theatres throughout Pennsylvania than even the fight to test the constitutionality of the state censorship law, now before the courts.

The inspectors of Commissioner Jackson's department have, in the last few months, been insisting on the strictest provisions for safety in the construction of new motion-picture theatres which, by the way, Mr. Jackson says are being built just now at the rate of 1,000 to 1,200 a year in Pennsylvania.

In view of this insistence and the knowledge that the State Industrial Board, of which Mr. Jackson is chairman, is now at work framing a bill to be introduced at the next session of the legislature prescribing new and far stricter regulations for the future construction of picture theatres, the impression has been created among the owners of existing theatres that this law is to be made retroactive in a way that would require the abandonment or practical rebuilding of present theatres that do not embody the most modern ideas of safety construction.

Obviously if there were to be any such retroactive provision in the new law it would impose a serious financial burden upon the owners of many of the existing theatres. That Mr. Jackson and the Industrial Board do not contemplate imposing any such unnecessary hardships was made very clear in the Commissioner's frank discussion of his intentions.

"TAKE the old second-story theatre, for instance," said Mr. Jackson. "While I am positively opposed to the construction of new theatres of that kind, my department will not abolish those now in existence unless the legislature specifically directs that it be done. It is my idea to insist upon making the present theatres what I regard as 'reasonably safe.' I mean by that to require sufficient exits and inclined planes instead of stairways, to reduce the danger to a minimum. The great bulk of existing theatres, whether of the second-story or other antiquated styles of construction, can be made reasonably safe without inflicting great hardship on the owners; and, in fact, most of them are now safe.

"It is very gratifying to the department to have observed that in only about one case out of twenty is there any difficulty in inducing the owners of the existing motion-picture houses to make the changes that are necessary for safety. Most of them are eager to co-operate with us.

"In a sense, the inspectors' instructions are in the nature of recommendations rather than orders, but the recommendations are based largely on the department's ideas of what should be incorporated in future legislation. The compliance with the recommendations may avert trouble in the future, for the department will not hesitate to go into court to compel the enforcement of future laws in the few cases in which it may be necessary."

WHILE Mr. Jackson believes that, in fairness to the owners of the present picture houses, they should be required to make only such changes in construction as will insure reasonable safety, he has very definite ideas with regard to greater safeguards in the construction of new houses.

"I FIGURE that the new theatres now going up will be in use for at least twenty-five years," said the Commissioner, "and you can readily understand why I favor the strictest safety regulations for them. I do not want to spend the rest of my days anxiously scanning the newspapers each morning for news of some motion-picture theatre disaster, due to the failure of my department not having faithfully insisted on safety.

"I do not feel that a theatre should be built on an unsafe or an unsanitary lot. By such I mean long, narrow ones, or those situated next to inflammable buildings. Future buildings should not be erected on hills with parts of the structure underground. We are not absolutely insisting on there being no second floors above the auditoriums of the theatres, but we are strongly opposed to living apartments or any kind of quarters in which there is great risk of fire being built above the picture theatres. For instance, we would oppose the opening of a paint shop or a powder factory in a floor above a picture theatre.

"We do not regard galleries as permissible in new motion-picture houses unless they are absolutely fireproof, with wide corridors, sufficient exits and safe stairways or inclined planes such as are found in the larger theatres."

THE State Industrial Board, of which Mr. Jackson is chairman, is a commission consisting of high-class representatives of various industrial interests, which formulate rules for the enforcement of existing laws concerning industrial matters and frames new bills for submission to the legislature when the Commission thinks it necessary.

Its recommendations carry great weight with the legislature. This board is now holding a series of hearings on the subject of the construction of motion-picture houses.

In addition to Mr. Jackson, the board consists of George S. Comstock, of Mechanicsburg, a mining engineer; James C. Cronin, of Philadelphia, representing labor interests in general; Major John P. Wood, of Philadelphia, a large textile employer, and Mrs. Samuel Semple, of Pittsburgh, president of the Pennsylvania Federation of Women's Clubs. It is generally regarded as a commission beyond the reach of political influence. During the last four or five months this commission has been conducting hearings and getting the ideas of the members of a voluntary committee representing motion-picture manufacturers and exhibitors, building contractors and allied interests—experienced men familiar with conditions in the big cities—with a view to the preparation of a new code to govern motion-picture theatre construction.

"The Industrial Board's findings, as a result of the hearings," said Mr. Jackson, "will be published and full public discussion of them will be invited. In this way, it will be possible to obtain the consensus of opinion of all interests concerned. We believe that by this plan it will be possible to adopt a code that not only will protect the public absolutely from danger of fire in motion-picture shows, but meet with the full approval of the men engaged in the business.

"The data is being gathered and compiled in a scientific way, and we are going to present it to the people, who will be most concerned by the legislation to get their views, rather than to attempt to foist upon them something in the framing of which they have had no voice."

V. H. BERGHAUS, JR.

CENSORSHIP MENACES MINNEAPOLIS

An Officious Alderman, While Admitting that Film Shows Are Unobjectionable, Wants to Establish Censorship—Tour of Theatres by Women's Clubs and Aldermen Revealed No Harmful Pictures, But Still the Agitation Goes On

Special to THE MOTION PICTURE NEWS.
Minneapolis, Minn., June 17.

TO protect the patrons of motion picture houses, and the legitimate theatre owners and film manufacturers as well, Alderman Josiah Chase, of Minneapolis, has proposed a censorship ordinance for picture theatres. Mr. Chase admits that Minneapolis has had little or no difficulty with its picture houses. Occasionally a "wild cat" film that is not fostered by a reputable firm, has appeared for a day or two in halls not usually devoted to the motion picture business.

The time may come, Mr. Chase believes, when persons, merely in order to appeal to the morbid, may try to exhibit such films regularly and the ordinance is proposed to prevent such a condition.

The ordinance, if passed, will provide for five censors, who shall view all films and grant or deny a permit for their use in three days. Immoral, or obscene pictures or those showing unlawful scenes, will be prohibited. A fine of $25 will be imposed in addition to the confiscation of the film, if a permit has to be denied.

The alderman proposed to assess a fee of 50 cents for each film to defray the expenses of the censorship. Pictures once inspected can be shown throughout the city.

MOTION picture men of the state have declared, however, that the reputable film manufacturers themselves are doing more to drive objectionable films out of the theatres than all the officials could ever hope to do.

The proposal for a censorship in Minneapolis is really the outgrowth of the agitation on the part of women's clubs and reform organizations for a state censor bureau.

Several months ago when the women's clubs campaigned for a censorship they were told to go out and find objectionable pictures if they could. Many of them went and were compelled to report that they had found no obscene pictures, though they thought there might be a few in some places.

Minneapolis picture men have found long since that clean, snappy pictures are the ones that pay best, and while the city has a paid inspector with instructions to prohibit any objectionable film, he has yet to find a film that can be legitimately ordered out of a theatre.

I HAVE been making the theatres for a year and a half," said John Fay, the inspector, "and I have yet to find a film that a man with a clean mind can object to. Some men could see something objectionable in a portrayal of 'Uncle Tom's Cabin,' and you will find that most of the objections to films now shown are imaginary.

"If a board reviewed all the films shown in Minneapolis or in Minnesota, the work would have to be slighted, and the picture men would be greatly inconvenienced in many cases, for most of them are very careful of the shows they give."

Mr. Chase has introduced the ordinance at the request of organizations who favor a censorship. He says he is conscientious in his efforts, and while admitting that picture shows are clean, he believes the city should have the controlling hand.

SOME of the other aldermen do not agree with him, and it is doubtful if the ordinance will pass. When an aldermanic committee several months ago visited every motion picture in the city without previous warning, to inspect safety conditions, they stopped long enough to view at least one film in each theatre.

In no theatre did they find a film to which there could be the slightest objection.

This has been cited by opponents of the censorship as an argument in favor of permitting the theatre men and the film companies to look after the films.

The patrons will complain if the films are not right, they say, and they favor letting the business work out its own salvation, inasmuch as it has made such good progress thus far.

R. G. MARSHALL.

Savage Sues Ohio Exhibitors

The Alleged Offenders Were Showing "Madame X" Regardless of Legal Injunction, He Says—Criminal As Well As Civil Action Contemplated.

HENRY W. SAVAGE, through his attorney, A. C. Thomas, has started proceedings against several motion picture exhibitors in Ohio who were said to be showing a film of "Madame X," notwithstanding prohibitory court decisions. This latest move on the part of Mr. Savage is of especial interest, inasmuch as it carries an attempt to punish the exhibitors by jail sentences as well as by fines.

Mr. Savage produced "Madame X" in America and controls the rights to it, not only in theatrical production but also for use as a motion picture, and he determined to prosecute any manufacturer who offers for sale or any exhibitor who countenances in any way, any one of the several films which the courts have decided infringe on Mr. Savage's rights.

Many exhibitors not conversant with Mr. Savage's rights have been misled into exhibiting these pictures, and the courts in every case have decided that such ignorance is not an excuse for a violation of the injunctions prohibiting the use of these films. The courts have also decided that a manufacturer of the films is punishable under the penal code as well as actionable for heavy damages.

The chief distributor, and the first against whom Mr. Savage's attorney proceeded, was William Karrar, of the Wilkar Film Company. An injunction was granted against him several weeks ago, and he was ordered to surrender his copy of the film, which he had been exhibiting under the title of "Magda, A Modern Madame X." In Chicago, Clinger & Feldman, proprietors of the Curtain System, in Philadelphia, Finger & Fine, proprietors of the Attractive Feature Film Company, and the Progressive Feature Film Company, of Newark, have also been enjoined, and suits for damages are now pending.

Last Monday Harry E. Feldman, a brother of the Feldman in Chicago who has been ordered by the court to discontinue the use of the film, was arrested for showing one of them in Long Island City and this case comes up in this city soon.

NEW HOUSE IN ATLANTA

Special to THE MOTION PICTURE NEWS
Atlanta, Ga., June 17.

P. Mion, head of the Mion Amusement Company, has well under process of construction a new motion picture theatre. It is planned to open the new house at 56 Peachtree street in about two months.

Mr. Mion's new theatre, the Strand, will be 150 feet in length, 40 feet wide and 34 feet high. It will extend through an entire block, having entrances on two streets. The seating capacity will be over 900.

OTHER OHIOANS DENOUNCE CENSOR LAW

Sixty More Exhibitors Make Strong Protests Against Offensive "Paternal" Government—Patrons of Their Houses Satisfied with the National Board of Censorship Releases—Only One Man in Favor of the Law

THE latest returns from the Cleveland Photoplay Exhibitors Board of Trade poll among the Ohio exhibitors show practically an unanimous protest against state censorship.

Only one man out of sixty-one has expressed approval of film censoring. He declares with emphasis that pictures above reproach should be shown, but does not state whether in his experience he has been offered anything else for exhibition purposes On the other hand, the others who have expressed their views on the subject this week see no need for the enactment of meddling censorship legislation, either state or local.

These exhibitors feel that the present work of the National Board of Censorship is sufficient for all reasonable demands for the so-called "protection" of the public. Many managers have taken the trouble to get their patrons' ideas, and find that the average motion picture fan is satisfied with the regulation of the films by reliable manufacturers themselves. And furthermore, the exhibitors are chary of attempts at political uplift, seeing the sinister finger of graft in the movement.

Charles E. Steen, the Lyric, Tiffin, O.: "I consider the Ohio censor law the most absurd and unjust law ever placed on our Ohio statutes. Among my patrons are a large number who are just as competent critics as the so-called Censor Board, and in several years' experience I have as yet my first protest to receive against the character of a film."

R. B. Young, the People's Theatre, Bowling Green, O.: "The standard of pictures is high. There is no need of an Ohio censor board."

E. V. Everest, the Mystic Theatre, Utica, O.: "I have never been in favor of state censorship from the beginning. I cannot see how it is possible to censor films under the existing conditions. Some time ago I started to investigate the matter among the patrons of my house. I have interviewed ninety-seven; ninety-six do not believe in the censoring of films at all. That one said, 'Oh, that won't hurt you.'"

C. M. Hinkle, Eagle Theatre, Celina, O.: "I think the censorship plan a 'graft.' I also think that some of the officials are in the game, too, as they permit some to run in regular fire-traps for the consideration of a few dollars."

J. P. Glynn, the Palace Theatre, Wellston, O.: "After interviewing a number of my patrons, I find that the majority of them do not want this kind of legislation. It is ruination to the very best pictures."

Latest Censorship Returns

Sixty-one more Ohio exhibitors have responded to the canvass recently conducted by the Cleveland Photoplay Exhibitors' Board of Trade, in its efforts to get a consensus of opinion on the Censorship Law of that State. With the exception of one man, they want to see this obnoxious law repealed. The names of the men and their theatres follow:

W. B. Gandy, Dreamland Theatre, Lima; S. Thompson, Roma Theatre, Youngstown; Chas. E. Steen, Lyric Theatre, Tiffin; R. B. Young, People's Theatre, Bowling Green; Smith & Botkin, Grand Opera House, Saint Mary's; Starr & Whipple, Princess and Olympia Theatres, Wapakoneta; E. F. Everest, Mystic Theatre, Utica; Harry Levine, Pastime Theatre, Barberton; J. F. Kerr, Grand Opera House, Salem; A. F. Lee, Lee's Theatre, Ravenna; C. M. Hinkle, Eagle Theatre, Celina; Carl F. Miller, Wonderland Theatre, Fremont; A. U. Quillin, Quillin's Theatre, Crooksville; Welch & Oberholzer, Rex Theatre, Dennison; John R. Pease, Nymph Theatre, Tipp City; E. J. Georepsio, American Theatre, Elyria; J. P. Glynn, Palace Theatre, Weelston; Walter M. Hoffman, Palace Theatre, Youngstown; J. F. Carle, Metropolitan, Cinchville; George Sisenker, Pearl Theatre, Gorain; William Georgion, Lyric Theatre, Lima; F. A. Bondle, Empire Theatre, Lima; O. A. Smith, Temple Theatre, Portsmouth; Bud Colwell, Star Theatre, Deshler; C. F. Taylor, Empress Theatre, Toledo; F. K. Hogue, Coliseum, Toledo; Stearn Brothers, Queen Theatre, Painesville; H. W. Bullock, Mystic Theatre, Galion; W. B. Roderick, Dreamland Theatre, West Union; Thomas A. Ruel, Avenue Theatre, Cincinnati; Edwin P. Bernardi, Cincinnati; E. C. Carter, Dreamland, Cardington, O.; Tom Corby, Star and Gayety Theatres, Warsaw, and Myrtle Theatre, Cincinnati; H. A. Wachter, Hippodrome, Lancaster; C. Wehmeyer, Coliseum Theatre, Bellevue; F. E. Wylie, New Theatre, Columbus; F. E. Fredericks, Arcade Theatre, Port Clinton; W. C. Quimby, Quimby Theatre, Janesville; William E. Gebhart, The Grand Theatre, Ashland; George W. Might, Grand Theatre, Galion; Curtis V. Smith, Grand Opera House, Bellefontaine; James J. Callahan, The "Hipp," Crestline; Lemotto Smith, Columbia Theatre, Alliance; Delbert Walters, Lyric Theatre, Manchester; H. A. Ackey, Theatorum, New Philadelphia; Thomas Davis, Dreamland, Massillon; I. D. Felton, Winter Theatre, Akron; L. B. Solether, Lyric Theatre, Bowling Green; William Schalk, Hamilton; C. E. Adams, Palace Theatre, North Baltimore; J. D. Bader, Magda Theatre, Newark; E. S. Faulkner, Mystic Theatre, Leipsic; F. E. Dunnavant, Opera House, Niles; Hammond Bros., The Colonial Theatre, Cambridge; Gus Sun, Alhambra, Columbia, Sun, Springfield; C. F. Carroll & Co., Columbia Theatre, Ulrichsville.

H. Graubner, The Theatorium, Salineville.

William Georgion, the Lyric Theatre, Lima, O.: "The reason I am not in favor of the Ohio censorship law is because I feel that three or four people are to be appointed to censor photoplays who will never know as much as forty who might be appointed by the National Board of Censorship of New York."

Stearn Brothers, Queen Theatre, Painesville, O.: "We are getting a good clean program from the General Film Company now, and I see no reason why there is any use of state censoring of films after they have once been approved."

W. B. Roderick, Dreamland Theatre, West Union, O.: "I am opposed to the present building code, as well as censorship. In a few months small-town theatres will be a thing of the past, as a small town cannot support a house with the equipment and the building necessary under the present law. Something should be done for the relief of the men in the small towns in this matter. If not, the large cities will have a monopoly. Get rid of Neff and his fads and fancies. He possibly is all right in cities, but is a killer for the country."

C. Welmeyer, the Coliseum, Bellevue, O.: "I don't think that the State of Ohio needs a censor board, if the films are endorsed when released; that should be satisfactory."

Curtis V. Smith, Grand Opera House, Bellefontaine, O.: "We already have too many laws for the good of the country."

C. F. Carroll & Company, Columbia Theatre, Ulrichsville, O.: "We don't need any Ohio censors, as the National is good enough."

W. B. Gandy, Dreamland Theatre, Lima, O.: "I have been an exhibitor at the present location continuously for between seven and eight years, having the first picture theatre in Lima. I am one of the organizers of the old Ohio Exhibitors Protection Association, having been the treasurer of the same until the present M. P. E. L. was organized, of which I was one of the organizers, turning over funds and members. I am now president of Lima Lodge No. 9, and a delegate to the National Convention at Dayton in July."

The one dissenting note comes from

H. Graubner, the Theatorium, Salineville, O., who says: "I answer 'yes' emphatically, because I claim nothing but clean, moral, religious and instructive subjects should be used in any picture house."

FILMS REVIVE THEATRE

Special to The Motion Picture News

Trenton, N. J., June 18.

Since turning the handsome large Broad Street Theatre, South Broad and Livingston streets, into a motion picture house, business at that place of amusement has picked up. Of course the prices are so very low that an enormous business is now necessary to make the place a success. While the house has been doing a good business it is questionable if it will be successful, there being about $100,000 invested in the playhouse. Practically all kinds of amusements have been tried there.

John T. Mannix, an experienced amusement man of Wilkes-Barre, Pa., is the director of the house.

$50,000 THEATRE READY IN ELIZABETH, N. J.

Elizabeth, N. J., June 18.

Elizabeth will soon have another new picture house. The new theatre, which is designed to seat 900, is located in Broad street, the main business thoroughfare of the city. It is owned by Louis M. Finger, of Newark, and has been leased to Frederick Ritz and W. W. Mooney who will operate it.

The building cost about $50,000, is of fire-proof construction, 287 feet long and forty-five feet wide. The roof will be an open-air theatre, covering the entire auditorium of the building.

ONLY BIG FEATURES FOR CASINO

Special to The Motion Picture News.

Washington, D. C., June 17.

In the Casino H. M. Crandall has installed big features exclusively for the summer. He opened with "Samson" and did wonderful business. Mr. Crandall is also manager of the La Grand, which ranks as one of the city's most attractive airdomes.

He believes that the motion picture industry has reached the point where the big productions demand the dignity of large, comfortable theatres like any stage attraction. Most of the features at the Casino will run for the entire week.

"MR. ALADDIN" PRODUCED

"Mr. Aladdin," the play that was written by Thomas Ince in collaboration with W. H. Clifford, enjoyed a successful week at the Majestic Theatre in Los Angeles recently. It is a legitimate comedy drama in four acts. Florence Malone plays the leading feminine part.

Charles O. Baumann, of the New York Motion Picture Company, is interested in the production, which will be produced in Chicago in the fall under the name "Wild Oats," the title, "Mr. Aladdin," being deemed too suggestive of musical comedy

When Is a Manager Not a Manager?

When the Stockholders of His Company Harass and Handicap Him, as in the Case of the Manager Cited Here, and Others.

Special to The Motion Picture News.

Buffalo, N. Y., June 18.

THE representative of The Motion Picture News stepped into one of Buffalo's largest picture houses the other evening. A colored subject was being thrown on the film. The manager was watching the picture, and after noticing that the film was not as good as it might be he ordered the lights turned out in the ceiling and dome, to improve the picture. He then returned to his office. It was 7:45 p. m. The show had been progressing only fifteen minutes. In the next half hour three of the stockholders stepped into the manager's office and wanted to know what was the matter with the lights. The manager of course explained.

The manager of this same theatre is a great believer in advertising, as all up-to-date and "live-wire" men of to-day are. He wanted to start an advertising campaign to let the people of Buffalo know what he was offering. A meeting of the stockholders was held to take up the matter. They reported unfavorably. They said, "A theatre such as we have needs no advertising. And whatever is needed can be done by the manager." It might be mentioned that the manager recommended that a press representative be employed to take care of the publicity. It was turned down.

A film was thrown on the screen the other night at this same theatre, consisting of a burlesque on a character of foreign nationality. One of the stockholders who happened to be sitting in the audience, rushed to the office and wanted to know why he showed such films. The manager told him that he had never seen the film. The result was that the manager was told never to show such pictures again.

These few instances and a thousand others, with which many other managers have to put up with, are getting upon the nerves of many Buffalo managers. A manager is at a great disadvantage when it is necessary for him to consult all the stockholders before he takes any action. The manager, as a rule, is given his position because he is supposed to be familiar with all phases of the business, and he does not like to be dictated to at every turn. Those managers who have been given power to act in all things pertaining to their houses are showing results. The managers are well satisfied and are not "up in the air" at all times.

IN the theatre first mentioned the manager is one of the members of the former class. No matter what step he takes he must wait for the stockholders; if their action is favorable, all well and good, but, if unfavorable, he becomes disgusted at not being able to put through what he believed a good thing for the theatre.

The theatre that has an executive who is a manager in every sense of the word, shows it. But where he is nothing more than the tool of many stockholders, you can notice it also. Such a manager is always more or less servile when a stockholder appears on the horizon, the man with a free hand, as a rule, never notices him, because he is too busy going ahead with his work.

One manager remarked to me very recently, "Here I have wasted a whole day going around to the offices of the stockholders, and I have accomplished nothing. And I have a hundred things that require my immediate attention."

It would be well for many theatres, not only in Buffalo but throughout the country, if the stockholders would give the manager absolute power to act. It would also promote better feeling between stockholder and manager. The writer could name two theatres in Buffalo where the managers cannot take one step without the consent of the men who own the theatre.

C. B. Taylor.

"LEGIT" HOUSE FAILS WITH FEATURES

Rochester, N. Y., June 18.

One trial of the big feature films, given at stated performances, has been made in Rochester, by the management of the Shubert Theatre, a first-class house. Following an unsuccessful venture in vaudeville, the house put in three weeks trying the new plan which has proved so successful in first-class houses in New York and Chicago.

Little business was done, partly because the venture was tried in Lent, and partly because the theatre had tried so many new policies of late that the public didn't understand the new one.

It wasn't sufficiently advertised, and the trial didn't last long enough. The location of the theatre, too, is believed to work against its success, though a straight-out picture house, The Grand, located less than one block away, is proving a big success.

The Shubert is now standing idle, waiting for some one to take up the scheme again.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

$1,000,000 IN AN "AD"

"BREWSTER'S MILLIONS" came to the Strand Theatre, Buffalo, N. Y., for four days, recently. Manager Harold Edel has planned a unique lobby display for this attraction.

He borrowed about a hundred money bags with the inscription $1,000 on the outside, from the local National Marine Bank. These he had stuffed with paper, piled them up in front of the ticket box and placed two men near them to guard them with the sign in front, "One Million Dollars in These Bags Loaned by Marine Bank."

He also had a most attractive set of oil paintings made for the attraction.

SELLING TICKETS EN BLOC

FOLKS in Dallas, Texas, are accustomed to buying street-car tickets in book lots, but they never bought theatre tickets in the same manner until Lou G. Bissenger, manager of the Queen Theatre, offered them.

The Queen tickets were bound in lots of 50 to the book and sell for $4. The idea is entirely new in Dallas, and the customers of the Queen have been adopting it steadily.

"That's just another way to stir up business," Bissenger said. "You know the people are coming to your show when they have a book of tickets to the place. These tickets are good for any day, including those when feature films are shown at advanced prices."

COOLING BY SUGGESTION

COOLING audiences by suggestion, as well as by a cool-air plant is becoming very popular i Milwaukee. Following close upon the heels of George Fischer, manager of the Alhambra Theatre, and his cool and inviting canvas-covered seats, comes Harry Graham, manager of the Butterfly Theatre, with a huge block of ice on each corner of his stage, upon which an electric fan plays.



LOBBY DISPLAY IN "BREWSTER'S MILLIONS," STRAND THEATRE, BUFFALO, N. Y.

Though the temperature of the Butterfly Theatre is kept at between 60 and 70 degrees at all times by a very elaborate air-cooling system, Manager Graham has discovered that his patrons must be given some suggestion that the air is really being artificially cooled, and the ice cakes on the stage have been found to be the most effective method. Despite the fact that they cool but little more than the two front rows, the audience imagines that they are being effectively cooled by the blocks of ice and the two fans.

Mr. Graham satisfied himself about this one warm day by having the ice removed from the stage. Though the cold air plant was working all the time and the temperature never for a moment went above seventy degrees, a steady stream of people kept coming to his office complaining about the warm theatre and wanting to know when the cooling system, meaning the ice blocks on the stage, would be reinstalled.

HOW IT WORKED OUT

THE value of suggestions made in THE MOTION PICTURE NEWS is amply illustrated by the recent innovation by Manager Helmer Jernberg, of the Province Theatre, Winnipeg, Man., who now issues to all his patrons a card which bears the following tale:

"No doubt you have special favorites who appear in the photoplays shown at the Province and it will be a great pleasure for us to notify you in advance when they appear, if you so desire. Therefore, if you will fill out the blank on the opposite side and write the names of your favorites we will either phone or write to you when they can be seen and the title of the pictures in which they play."

The opposite side of the card bears spaces for name, address and telephone number. The card is handed to an usher and the record is thus secured. The manager then keeps the patron posted by mailing a postcard or telephoning the information.

A COOLING PARALLEL

A LIVE wire scheme which is used by the management of the Gordon Theatre, of Rochester, N. Y., is proving a big hit with his patrons. On very warm days, when the thermometer shows a high temperature on the street, Manager T. S. Powers has flashed on the screen a picture of a thermometer with the inscription: "This thermometer was just taken in from the street." It may register close to 90 degrees.

Then another picture of a thermometer is shown with the inscription: "This thermometer has been in this theatre all day long." It usually registers about 70 degrees.

It is an effective object lesson of the results obtained by using a cooling system to keep a theatre cool in summer, and shows the patrons that there are many worse places than the Gordon to spend a hot afternoon or evening.

A LIVE WIRE THAT SHORT CIRCUITED

CHARLES and Johnny Henry, proprietors of the Lyric Theatre, Twenty-fourth and O streets, South Omaha, Neb., tried a novel advertising scheme recently and thereby hangs a tale. The scheme was to take pictures of people on the streets, exhibit them and give a prize to the one guessing who was shown. The scheme included pictures of various interesting things about the city.

One of the things of interest in the city was a human-faced hen, exhibited in a store. The hen's picture was flashed on the screen. And then, according to a petition filed in district court, the face of Mrs. Katherine McAuley, Fourteenth and Madison streets, was flashed beside it.

Mrs. McAuley has sued the Henry brothers for $10,000 damages because her features were exhibited alongside those of the human-faced hen.

KILLING FLIES FOR SHOW TICKETS

THE Civic Club, of Sunbury, Pa., composed of women interested in the welfare of that city, has entered into an agreement with the management of one of the motion picture theatres there under which children who have been induced to enter a fly-swatting contest will be rewarded for their efforts with free tickets to the motion picture shows. The club has offered one ticket for each one-hundred flies swatted, the theatre management having agreed to sell the tickets to the club at a slightly reduced rate.

The children have taken to the idea with enthusiasm and already the sizes of the crowds at the theatre have been wonderfully increased.

Buffalo "Legit" Theatres Fail with Pictures

Majestic and Garden Cannot Induce Public to Pay Twenty-five and Fifty Cents for Features—Teck Equally Unfortunate.

Special to THE MOTION PICTURE NEWS.

Buffalo, June 18.

THE effort of the local legitimate houses to show pictures during the summer has been an absolute failure. The Majestic, which had planned to show the Kleine attractions all season, closed last Thursday evening, and the Garden on Monday evening.

The Garden opened with big features, but only lasted a week. "Spartacus" was shown about ten days at the Majestic, where it was shown at twenty-five and fifty cents admission. The Teck opened with an engagement of the Lyman Howe pictures, but business was so bad that the receipts fell way below expenses. "Creation," a free motion picture, will be shown at the Teck for the next four weeks, admission being with "Courier" coupons.

It looks as though patrons will not pay more than 10 cents, no matter what the attraction. Another fact that has come out is that patrons will not go downtown when they can go to the outlying theatres and see excellent feature films at the above mentioned price.

With the completion of the New Victoria, a Mark-Brock house, at the corner of Grant and Ferry streets, and the Ellen Terry, also on Grant—both large houses—and also the Regent, at Main and Utica, motion pictures will have taken on a domestic aspect for at least 75 per cent of Buffalo's patrons.

FEW of the downtown houses devoted exclusively to motion pictures are doing nearly as well this summer as they did last, because of the fact that there were fewer high-class theatres in the residential section last year. The Strand is probably the one exception.

With the opening of Shea's new Hippodrome, on Main street, which will be the largest photoplay and vaudeville house in Buffalo, the competition will be at "fever heat" in the immediate vicinity of downtown theatres. The opening of the Hippodrome will affect the receipts of the Happy Hour, the Olympic, the Family and the Lyric, all near the Hippodrome. It is rumored that the Olympic may go back to burlesque in the fall. The Olympic has been a burlesque house for over twenty years, until a few weeks ago, when after extensive remodeling, it was turned over to pictures.

The Hippodrome will book many of the big-time acts, including many animal exhibits. The admission will be 10, 20, 30. It will be under the direct supervision of Michael Shea, owner of Shea's theatres in Buffalo and Toronto, both of which play the Keith circuit. The Hippodrome will probably open the first of August.

Motion pictures when shown in the legitimate theatres have never been a success, and this summer has been another lesson to the managers. It is rumored that they have vowed "never again." C. B. TAYLOR.

Films Star in Minnesota Polities

Attorney-General Decides They Can Be Used Even on Election Day, Since They Are Not Campaign Literature—All Happy.

Minneapolis, Minn., June 17.

IT is unusual for a legal decision to tell what something is not. It is usually supposed to tell what something is. Attorney-General Lyndon A. Smith, of Minnesota, however, has just given a decision telling what motion pictures are not.

A motion picture is not literature. Thereby hangs a tale.

The decision sent joy to the hearts of candidates for state, county and city offices. Campaign literature must go through many formalities before it can be given out and literature can not be distributed the night before an election or on election day.

Governor A. O. Eberhart and many other candidates had planned a gigantic motion picture campaign. Some said the pictures would have to bear the name of the owners and that the price would have to be shown. And they said many other things.

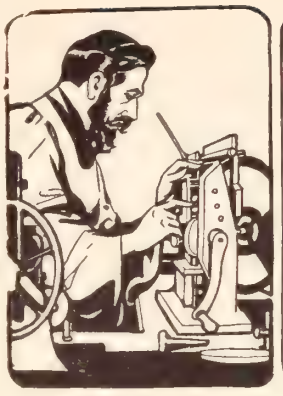
The attorney-general declared that the pictures could be shown at any time, at any place, even on election day. As a result there have been many orders for motion pictures of the candidates in some of the scenes that will show they are real busy men. The decision has also brought cheer to the picture theatre men who are doing a rushing campaign business between the regular films.

R. E. MARSHALL.

FIRST AIRDOME FOR ATLANTA

Atlanta, Ga., June 18.

It is understood that an Atlanta capitalist is back of a movement to establish an open-air motion picture theatre here. This will be Atlanta's first "airdome" picture theatre.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*

Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest
PATENT AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,099,207. Device for Combining Motion Acts and Motion Pictures. Jacob Saudek.

1,099,241. Rectifier. Thomas A. Edison.

1,099,306. Fire Extinguisher. Edward F. Meara.

1,099,356. Motion Picture Machine. John Griffiths.

1,099,657. Automatic Fire Extinguisher. Peter G. MacGregor.

1,099,694. Photographic Printing Machine. Alexander W. Dreyfoos.

1,099,852. Background for Screens for Pictures or Stage. John F. Kieley.

United States: Trade Marks

77,107. "Morgana Films Roma," Cinematographic Films. Clement Levi.

France: Patents

469,000. Screen. O. Buechner.

468,953. Electricity. F. Scotti.

468,932. Photography. Levy Roth

460,918. Colors. E. Ventujol and L. Petit.

469,066. Magnesium Lamp. J. Richard.

Great Britain: Patents

2,786. Color Cinematography. J. Campbell.

2,787. Color Cinematography. J Campbell.

2,836. Projecting Lanterns. H. Ayrton.

2,992. Precipitating Cellulose Solutions. Vereinigte Glanzstoff-Fabriken.

3,019. Cinematograph Apparatus. Gaumont.

3,169. Precipitating Viscose. L. Leduc.

3,271. Synthetic Resins. General Electric Company.

Germany: Patents

273,243. Cinematograph. Demetrius Himouli and Wilhelm Korobtsoff.

273,155. Photography. Henry Doyle.

Germany: Gebrauchsmusters (Utility Models)

602,719. Taking and Projecting Pictures. P. M. Pierson and F. W. Hochstetter.

Trade Notes

A patent has recently been filed in Germany by Kucharski for taking pictures of reduced size with ordinary cameras.

Boris Boubnoff, working on color cinematography, has also filed a patent in Germany.

Bettini, inventor of phonographs and cinematographic devices, has recently applied for a patent in Germany, for a system of motion pictures obtained by means of an ordinary photographic plate. It must be said that the novelty does not lie within the idea of motion pictures on a single photographic plate which is known to be old.

The New York "Times" announced that on June 12 Casimir de Proszynski gave the first demonstration of his new cinematograph camera at the meeting of the Royal Photographic Society.

Proszynski used a broad sheet of film instead of a narrow strip as usual, and explained that he would thus reduce the cost of film to a minimum. The explanations given seemed to convince the financiers who know nothing about the trade. Unfortunately, there are two reasons which will make the introduction of Proszynski's system a difficult task; the first reason is that the system is not new. It has been tried long before Mr. de Proszynski ever thought of going into the motion picture game. The other reason is that the only film having a chance of success is one of standard size and standard perforation.

The Second Exposition

Very few new things were to be seen at the Grand Central Palace this year. To those who understand the technical part of the trade, it looked as if the main factories and makers were indifferent to the entire show.

Besides the musical instruments, which were well represented in quality and number, the machinery and devices shown represented only a small part of what is produced and intended for use with cinematographic films here and elsewhere.

Only one fire extinguisher, out of hundreds in existence, was shown, and yet the model which was shown is intended for fire in its incipient state, while there are numerous devices for avoiding fire and extinguishing it by automatic means. Since January last, five leading film factories have been destroyed by fire and no efforts are made to use any of the devices proposed by various inventors in order to spare human life and the result of years of work and trouble. The first to take fire was the house of Pathé Frères in London; next came Eclair, Edison, Universal and finally Lubin, most of them first class factories established in recently constructed buildings, claimed to be absolutely fireproof.

We must not be too pessimistic about certain things but there is no doubt that those unfortunate accidents have done the cinematographic trade more harm than all its detractors and foes united.

Out of the great number of projecting screens which are offered on the market, very few only were exhibited to the exposition visitors and no film menders at all. Only one film cleaner was shown.

Why were there no small-size developing apparatus and similar material to suggest taking of local pictures, which will be an important asset in the future, as it would interest the public a little more than the very common, untrue and inelegant posters?

At the only stands where projectors were ready to be demonstrated a film could hardly be shown, as those stands were just in front of white walls reflecting the most bright daylight upon the screen.

Several interesting cameras and home projectors found their way to the Palace, but the greater number remained outside.

Take it easy! we have a year before us. Let us not pay any attention to the interested flattering compliments; the next exposition will have to be greatly improved or it will lack any interest at all.

FIREPROOF NEGATIVE VAULT IN LASKY STUDIOS

In connection with the new studios the Jesse L. Lasky Feature Play Company contemplates erecting shortly in the East, there will be built a fireproof, explosion-proof negative vault.

The vault structure will be composed of small separate vaults, each negative being in a distinct enclosure, which will have an outlet to the open air. A cooling plant will keep the air at fifty degrees Fahrenheit.

The individual vaults will be so constructed that if one catches fire, the damage will be confined to that room. This is made possible by the means of outlets to carry off gases and combustible air. The plans for the negative vault, worked out by Charles De Soria and Oscar Apfel, when submitted by Mr. Lasky to Morris Rose, the prominent insurance man, were accepted as a practically perfect receptacle for combustibles.

"THE MAGIC NOTE" TAKES WELL

"The Magic Note," released by the Ambrosio American Company recently, has proved a drawing card, and its attractiveness and photography characterizes it as one of the best features marketed by that concern within the past four months. Some good territory is still open. The quality of Ambrosio films is well exemplified in "The Magic Note."

"AGFA" NOW SHIPPED BY MAIL

The Postmaster-General has granted the Raw Film Supply Company the right to ship its well-known non-flam film, "Agfa," through the United States mails, in either the raw or finished state.

"Blind" Censor Law in Louisiana Legislature

No Specific Mention of Censorship in It and Picture Men Are Mystified—Kill Oppressive License Measure in House.

Special to THE MOTION PICTURE NEWS.

Baton Rouge, La., June 17.

IN the flood of bills that come with every session of the legislature there are two measures which affect the motion picture business in this state.

When the Friedrichs license bill was reported to the house, it was found that it carried a "joker" imposing a great increase in the license tax of motion picture houses. Its author had stated that the bill was framed only to bar itinerant peddlers, etc., and when the "joker" was called to the attention of the house the bill was promptly referred back to the committee with instruction to strike out all reference to picture houses and redraft the measure.

Senator Albin Provosty, representing Pointe Coupee, one of the country parishes, has a bill giving cities and towns authority to censor motion picture shows. This bill carries no board of censorship, leaving the control entirely in the hands of the municipalities.

Inasmuch as the general laws of the state give the cities and parishes full authority to regulate all things affecting public morals, it is difficult to see what is the object of this measure.

Motion picture men object only to certain statements made by Senator Provosty in the senate to the effect that he saw shameful pictures exhibited in New Orleans and other cities. So far as the record shows, there has not been a complaint made against any picture exhibited in the state by a regularly established motion picture house.

R. E. PRITCHARD.

Competition Waxes Hot in Trenton

Leading Theatres of New Jersey Capital Engaged in Fierce Feature War—Report Philadelphia Exchange Has Lease on One House.

Special to THE MOTION PICTURE NEWS.

Trenton, N. J., June 18, 1914.

THE theatrical war here has developed into a motion picture fight. Taylor Opera House, one of the largest theatres in the city, situated on South Broad street, near State, has this week featured pictures, placing vaudeville second in its publicity. Two and three reel features are boosted.

Broad Street Theatre, also on South Broad street, has decided to continue throughout the summer. Harry Haveson, owner of the house, has instructed John Mennix, the manager, to continue with pictures, and it is rumored that a Philadelphia film exchange has secured the option of a five year lease on the house.

The plan to put the house on a three-day picture and three-day burlesque basis has been abandoned.

Notwithstanding the heated season and that many managers are complaining of small houses, the State Street Theatre, on East State street, opposite the postoffice, continues to crowd them in. Manager Herman Wahn appears to be endowed with the ability of securing just what the people want in films. J. G. PRESTON.

Try Big Films in Illinois Capital

Full Houses at the Majestic—Manager Reardon Getting Business With Big Advertising Campaign.

Special to THE MOTION PICTURE NEWS.

Springfield, Ill., June 17.

BIG feature films, the seven, eight and nine reel kind, are being given their first try-out before Springfield motion picture devotees and they are winning out. Probably no city in Illinois outside of Chicago has a larger motion picture following than Springfield, for more than a dozen houses, running three, four and five reel shows, are all doing good business.

When the vaudeville season at the Majestic Theatre closed a few weeks ago, Manager George Reardon concluded to try-out feature films. He opened the first week with "The Drug Terror," the next with "The Spoilers," following with "The Christian" and Annette Kellermann in "Neptune's Daughter."

He went after the business with big newspaper advertising, supplying news cuts and plenty of reading notices. It got him the business. Despite the intense heat the city has suffered from during the past few weeks, he has been playing to paying houses.

Reardon is charging twenty-five cents for adults. The Majestic will go back to vaudeville in the fall, and whether some other live manager will go in for the big feature film business after that is a matter of speculation.

C. C. CHEADLE.

IN THE EDUCATIONAL FIELD

Motion Pictures Will Supplement Courses in New Orleans Public Schools—Asylum Superintendent Confident He Can Restore Sanity By Use of Motion Pictures—First Experiments Encouraging—Special Series of Films for Minneapolis Children

THE New Orleans public schools expect to employ motion pictures, especially in the higher branches, as a regular part of the course of study next year, if the necessary appropriations are forthcoming. Already some experiments have been made and these are said to have proven so satisfactory that it is desired to illustrate various industrial, natural history and other subjects with actual views such as can be secured only through the films.

Joseph M. Gwynn, superintendent of schools, is in favor of the course and he is said to have the unanimous support of the board.

So far has this general policy been anticipated that the latest of the new buildings, the Warren Easton High School, which cost $300,000, has been equipped with a motion picture room opening into the assembly hall which guarantees against fire from any possible explosion of the films. This same idea in architecture will be followed in all of the new buildings to be erected.

Fertile Field for Educationals

This section of the country is peculiarly adapted to the use of films in educational study on account of peculiar geographical and climatic conditions. For instance, it is almost impossible for a child that has been raised in this section to imagine what a mountain is, having been reared where there is seldom a slope of more than a few feet in a mile, and such a thing as snow is almost beyond the imagination.

It is proposed to conduct auxiliary courses in geography, natural history, physics and various mechanical branches and to bring the wonders of scenery, animal life and the industrial world directly before the pupils.

Special Series for Children

Realizing the possibilities of motion pictures for educational and moral uplift when rightly conducted, members of the Parents and Teachers Association of the Fulton and Lake Harriet schools, Minneapolis, Minn., have arranged a series of special picture shows at the Lake Harriet theatre. The management of the theatre co-operates with the association.

The pictures are especially selected to interest the children. The old time fairy stories and legends have been portrayed in beautiful style by the film companies and the women have found that there is no shortage in the supply of good films for the little tots.

Popular prices are charged and the picture theatre has been filled at each of the performances. The women are allowed to arrange the program and they urge the parents of the district to allow their children to attend. There are two performances each Wednesday afternoon. The innovation is to be tried by other theatres.

Educationals in Canada

The remarkable strides being made in western Canada by motion pictures as educators in all branches is shown by the recent leasing of the Winnipeg Theatre for one month by the Bible Society, who have paid $2,000 for the lease, in order that the series of pictures showing the "Creation" may be presented. No admission fee is charged and no collection will be taken up. The entire performance will be absolutely free.

Surely this is a great admission of the value of motion pictures as an educationalistic medium. The pictures will be shown in two or three weeks and all the expenses will be borne by the Bible Society.

Another example of the value of motion pictures and the manner in which their value is appreciated is shown also in the recent purchase of 1,000 seats in Winnipeg's leading theatre, the Walker, by the Manitoba "Free Press," the largest paper in Western Canada, solely in order that the Boy Scouts, the Highland Cadets, Strathcona Cadets and school cadets might learn the lesson of Commander Scott's great sacrifice for his country and for science.

The lads were all given the tickets of admission free and the full number took advantage of the opportunity of learning the lesson of loyalty and courage. With two such sponsors, surely the motion picture film of this type is coming into its own.

Restore Sanity by Pictures?

Motion pictures are being utilized at the state hospital for the insane at Massillon, O., as an aid in the restoration of lost human minds. The idea for such utilization was conceived by Dr. H. C. Eyman, superintendent of the hospital, and was recently put in operation.

Several motion picture machines were purchased and to begin with, exhibitions were given to the least afflicted patients. A lively interest in the pictures was aroused among most of these patients. This was taken as a good sign.

According to Dr. Eyman, the commonest form of insanity is where a mind becomes fixed on some one subject or hallucination and refuses to take interest in any other thing. If a mind can be aroused from its fixity the afflicted one is on the road to recovery.

Some of the simplest comedy pictures were chosen for the first experiments. Later, Dr. Eyman showed several educational and travel pictures. In course of time some of the patients began to ask questions about the pictures.

Physician is Convinced

"The few experiments I have made have convinced me," said Dr. Eyman, "that motion pictures are going to prove a great aid in the restoration of lost human minds. With pictures I have broken through the crusts of some minds here under my care which heretofore have been impregnable. With a diseased mind once opened it is possible to advance, by gradual process, certain bits of information which will eventually set the mind in operation and restore its functions."

Dr. Eyman is now working on the preparation of a series of films that will be calculated to gradually break into a closed mind and set into activity the deadened brain cells. When the scenarios are completed the pictures will be taken in and about this city. Some few will be taken about the hospital grounds at Massillon. Dr. Eyman's experiments are being followed with interest by alienists all over the country.

Study Animal Life in Films

Wild animal life of the northern Minnesota woods is to be brought to the students of the University of Minnesota and the motion picture machine is to be the medium. Charles L. Johnson, instructor in comparative anatomy of the vertebrates, will go to the north woods during the coming summer vacation season and will take along a motion picture machine.

Mr. Johnson plans to go into the heart of the animal jungles and there take motion pictures of the moose, deer, bear, wolf, fox and smaller wild animals that abound there. The pictures when developed will be used for instruction in classes.

Mr. Johnson has already tried out the machine and says he has found it entirely practicable.

BOOM MONTANA BY FILMS

Special to THE MOTION PICTURE NEWS.

Helena, Mont., June 17.

To advertise the resources of this state in other sections of the country Frank Hazelbaker, secretary of the Montana Exposition Commission announces that thousands of feet of motion pictures will be taken throughout Montana during the summer. The pictures will not only be shown at all the motion picture houses in Montana, but will be sent to San Francisco, Mr. Hazelbaker said, to form the main exhibit of Montana at the 1915 exposition.

The plan is to have motion pictures taken of the industries, the cities, the educational institutions, the main streets of the cities and places of scenic beauty within the state. A competent instructor will accompany the pictures from place to place. Following the exhibition of the films at the San Francisco exposition the pictures wil lbe shown in the larger cities of the country. It is expected to have 15,000 feet of film taken.

ANDREW MACK IN MOTION PICTURES

Andrew Mack, the leading interpreter of Irish roles on the speaking stage, will soon be seen in motion pictures through the medium of his famous success, "The Ragged Earl," which is now being produced as a feature by Popular Plays and Players, Inc., of 1600 Broadway, New York City.



ANDREW MACK

Mr. Mack's talents have insured him great popularity wherever the English language is spoken. He has appeared successfully in "The Ivy Leaf," "The Fairies' Well," "My Aunt Bridget," "A Jolly Surprise," "Killarney," "Irish Loyalty," "Tom Moore," "Arrah-Na-Pogue," "At Bay," and many others.

Edison All-Star Skit at Exposition



Top Row, left to right: Barry O'Moore, Charles Ogle, Marc McDermott, William Wadsworth, Ben Wilson. Bottom Row, left to right: Miriam Nesbitt, Mary Fuller, Gertrude McCoy, Andy Clark

TRUE to their promise, the Edison players put across a comedy play on the studio stage at the Exposition on Friday night, June 12. The picture is chiefly notable because of the amount of talent used.

Although other companies made use of the studio during the course of the week, none had as many well-known performers on the stage at the same time as the company from the Bronx.

The leads of the various series now being made by this company were utilized in the costume of the characters they impersonate in the regular releases.

Thus Mary Fuller appeared as Dolly of the Dailies; Little Andy Clark, naturally; Marc McDermott as The Man Who Disappeared; William Wadsworth as Wood B. Wedd; Barry O'Moore as Octavius, etc.

As each scene was photographed it was rushed to a near-by plant, where it was developed, then shown in a completed condition in one of the theatres on floor of the Grand Central Palace, New York City.

Westerns Find Frost in Montana

No More "Wild and Woolly" Scenes for the Heart of Frontier Tradition —Spectacular Masterpieces in Greater Demand Than Indian and Cowboy Films.

Special to THE MOTION PICTURE NEWS.

Butte, Mont., June 17.

IF Montana is changing with the rapid incursion of settlers and the development of its vast resources, the change in popular taste for motion pictures has been no less great. The cowboy and the Wild West stories have lost their punch. The Indian howls no more in the blood and thunder film; war drama has lost charm.

Silly sentimentality and melodrama have been given a back seat, and Montana wants and Montana will have nothing but the very best in great, spectacular drama, masterpieces of recognized merit and sterling, classical, clean-cut shows.

He who provides must know, and J. S. Woody, branch manager of the General Film Company, of this city, is authority for the statement that Montana has changed mightily and rapidly in its picture taste.

"If you want to know what takes best in Montana to-day," said Mr. Woody, in his office in the new Montana Electric Building, "I will tell you. Good two and three reel comedies are the rage. They are making the hits here and the demand is greater than the supply. But they must be clean cut. There is no room for the offensive film.

"And get this. The theatre manager who knows how to place an attractive lobby display draws the crowds. But woe to the man who does not come through with the goods after an elaborate display, for Montana audiences are critical.

"Montana will advertise its picture houses more extensively in the future.

JAMES CUMMINS.

Uplifting a Park with Photoplays

By F. D. Vanover

When Oldham Took Hold of Woodland Park, Louisville, It Was a Dismal Proposition, with a Bad Reputation and a "Past"—Now It Is a Flourishing and Popular Center of Neighborhood Life, and an Amusement Center with a Future

ALFRED V. OLDHAM, politician, race horse expert and, last but not least, park concessionaire and theatre owner, deserves a great deal of credit for putting new life into a run-down amusement park by the aid of motion pictures.

Lyon Garden, a little heard of, tiny park occupying one block of ground comparatively close to the heart of the city, had been for forty years or more the mecca of summer picnic parties in and around Louisville, Ky.

The park was in a sad state of dilapidation, until Mr. Oldham saw possibilities in the place for an airdome for motion pictures.

"I decided to start last February," he said recently, "and make improvements so that motion pictures might be shown there during the summer. At the first hasty calculation I figured that $1,500 to $1,800 would put the grounds in first-class shape.

"And right there was where I got my first jolt. Before the gates were ready to open I had tapped my bankroll for $7,000, and was beginning to have serious misgivings as to the wisdom of the undertaking.

"As the time approached for the opening another problem confronted me. The place had sunk deeply in public estimation and with all that had been spent to improve the grounds the venture might be a failure. Yielding to the advice of some of the wiser heads in the amusement game I immediately renamed the spot Woodland Park.

"When the gates were finally thrown open, about the middle of June, new and attractive entrances, a large stage and airdome, and a first-class dancing pavilion and other buildings had been constructed. Granitoid walks were laid throughout the grounds and a handsome new fence surrounded the entire park.

"I WILL never forget that opening day. To the last moment I feared that the odium left upon the place by previous owners would stick, and that, despite all efforts to make the park a really desirable place, the people would not come without long and persistent urging.

"Here was the redeeming feature: The park is situated in a thickly populated neighborhood which has grown up within the last few years. The deep shade cast by the stately maples covering the grounds was too alluring to be resisted, and they came.

"Before the opening I had added about $500 to my expenditures for further improvements and advertising. The newspapers were extensively used and the surrounding neighborhood was thoroughly circularized. These circulars explained fully just what Woodland would offer as an amusement resort.

"Particular stress was laid upon the fact that the new park and airdome was to be first-class in every way, that no rowdyism within the grounds would be tolerated, and that it would be a safe place which women and children might visit at any time in search of entertainment.

"From first to last the patronage was satisfactory and at the end of an eleven-week season the investment had netted a profit of twenty-five per cent, in face of the fact that there were many motion picture theatres close by on every side. On one night there were 1,862 paid admissions.

"The people in the neighborhood of the park in every way possible showed that they were pleased with the management of Woodland Park, and many compliments were received on the perfect order maintained and the absence of objectionable features in the entertainment.

"No one was ever ejected from the grounds and, although a policeman was kept constantly on duty, his services were never required.

"ALONG with the working man and his family many of his more fortunate neighbors acquired the habit of coming to Woodland to while away the time on a summer's night. It soon was no uncommon sight to see dozens of automobiles parked in the street before the entrance while their owners saw the pictures and afterward 'tripped the light fantastic' in the dance hall.

"When I started last year my plans necessarily were immature and considerable difficulty was experienced in getting the pictures I desired. Since that time, however, arrangements have been made with one of the best-known producers for the most desirable films obtainable.

Two feature pictures each week, in addition to the regular run, are employed this season at the Woodland in order to make a strong appeal to the patrons of the park. By dispensing with the vaudeville turns, such as were used last year, the added expense is slight.

"VAUDEVILLE; bah!" he said, shrugging his broad shoulders. "Although enough was paid for these alleged artists last season to assure satisfactory performances, it has been my experience that the quality of entertainment obtainable in the majority of cases was far from satisfactory.

"I figured on spending from $75 to $100 a week for good vaudeville turns, but some of the acts were so devoid of merit that I was forced to cancel them.

"So, now, instead of poor vaudeville the patrons of Woodland are treated this year to high-class feature films, and from results already have shown the pictures are more welcome. The program is changed three times a week, and the policy of 'no intoxicating drinks' is maintained as in the past. In addition, a gallery displaying portraits of all the prominent motion picture actors and actresses, together with scenes from the plays that are to be shown during the week, are displayed.

"Another plan I am carrying out is to enlist the interest of all the lodges and societies of the city in Woodland as a picnic resort for their annual outings, and the various organizations have been circularized to this effect.

"THE park property stood idle for many years. The grounds are no larger now than then, the trees cast no greater shadow nor give more cooling shade in summer, yet motion pictures have transformed it from a neglected spot into one of pleasure and enjoyment. I have always believed in the power of pictures to please, and dared to take a chance. Woodland speaks eloquently as to the result."

It may be fitting to close this review of Woodland's transformation by remarking that the park successfully opened its second season under Mr. Oldham's management on Saturday, May 23, with every promise of a flourishing summer before it.

A violinist, pianist, cornetist and drummer furnish the music for the picture-dramas—all members of the Walnut Street Theatre orchestra. Woodland deals exclusively in Universal pictures. "A Bolted Door," with J. Warren Kerrigan, was the opening attraction.

NEVILLS BUYS TWO MORE TEXAS THEATRES

Dallas, Tex., June 17.

William Nevills, who owns more photoplay theatres than any other man in Texas, has added two more houses to his list, the Empress and Princess theatres, which had been closed by the Pierce interests, of New Orleans. It is understood the purchase price was $51,000 for both places. The shows are located on Elm street, in the heart of the business district, but attendance has dropped since Manager Hoffman relinquished the first-run General service. Second-run pictures now are being shown.

This purchase makes Nevills the owner of seven shows in Dallas. They are: The Washington, Palace, Candy, Nickleodeon, Empress, Princess and the Favorite. The Washington is the only first-run house, the others using features and other available material.

Seven years ago Nevills started his career in the show business with practically nothing. To-day he is recognized as one of the most practical, and successful exhibitors in the southwest. He says he has succeeded by giving the people what they want.

GOOD SUMMER BUSINESS IN CAPITAL

Special to The Motion Picture News.

Washington, D. C., June 17.

Among the newly built theatres is the American in the residential section of Washington. The building is equipped with a very high ceiling, ample ventilation from side openings, broad aisles and roomy seats. The lighting system is excellent, and according to the season the cooling and heating systems are equally as good. The facade of the building is very attractive. A varied program with courteous ushers at once established a large patronage for the American.

Another comparatively new photoplay house is the Savoy, in the northwest residential section of the city. This theatre is commodiously built, with good ventilation. The interior decorations are attractive. With the excellent program offered, accompanied by good music, the Savoy has met public approval. An airdome connected with this theatre is furnishing a cool diversion during the warm weather.

AMERICAN FILMS POPULAR

The American Film Manufacturing Company's policy of observing the same attention to detail in one-reel subjects as is usually given to features, has won for them an enviable reputation. There is a large demand for "Flying A" and "Beauty" subjects, single as well as multiple releases.

Hackett Makes More Money In Films

Expected Falling Off in Regular Dramatic Receipts—Intends to Take Motion Pictures of Dress Rehearsals to Improve Plays

JAMES K. HACKETT, now playing in Paris in the film production of "Monsieur Beaucaire," which is being made by the Famous Players Company, under the direction of Edwin S. Porter and Hugh Ford, became an enthusiastic advocate of motion pictures more than a year ago, when he acted in the same firm's production of "The Prisoner of Zenda."

In a recent interview in a French newspaper, "The Courier," Mr. Hackett gave some of his reasons for acting before the camera.

"When I posed for the Famous Players Company in 'The Prisoner of Zenda,' I expected that my dramatic receipts would fall off in the succeeding year, because the public would be reluctant to pay legitimate prices when able to see plays like 'The Prisoner of Zenda' for less money in the motion picture houses. To my amazement, I find that my business the last twelve months has been the best in many seasons, despite the fact that the past theatrical year was the worst for some years.

"Naturally, I have become enthusiastic over film drama, and have arranged to act for the Famous Players in 'Monsieur Beaucaire,' I expect from now on to have at least one big feature a year for the company, and perhaps more. The player who neglects an opportunity to appear on the screen is letting a valuable opportunity slip by.

"The motion picture has done a great deal to raise the standard of legitimate productions. On my return to the United States I am going to introduce a new idea in theatrical attractions, which ought to revolutionize rehearsals and almost eliminate failure. A film impression of new plays will be made at dress rehearsals, enabling the stage manager to discover defects. Every detail will be reproduced with pitiless sharpness, and faults of acting and 'business' can be corrected intelligently. This method will aid managers in obtaining the proper perspective of productions and the weighing of dramatic values."

$150,000 Film Company Under Way

AN important addition to the ranks of motion picture manufacturers is that of the Bon Ray Film Company, with a fully paid up capitalization of $150,000. The plant of the Consumers Brewing Company, at Woodside, L. I., has been purchased and the entire fifty thousand square feet of factory space will be devoted to film printing. A capacity of eighty thousand feet a day is afforded. On the twenty acres adjoining the factory studios are being erected and the work of making pictures will be begun very shortly.

The enterprise is the conception of Mr. F. E. Halliday, who has been employed by the Gaumont Company for the past four years in various capacities. Mr. Halliday has devoted his energies particularly to the technical and business ends of the industry. For the past year, he has edited the Mutual "Weekly." Mr. Halliday has executive charge of the new concern.

This is the first instance where a brewing plant has been utilized for picture production.

Such a factory, with its cool rooms, clean air and pure water, is an ideal one for the purpose. Definite plans of the Bon Ray Film Company have not been announced as yet. The production policy of the company, however, will be made in an announcement to the public within a comparatively short time.

Woman Censor Rules Dallas

Dallas, Tex., June 17.

THE matter of censorship has reached an acute angle, according to local exhibitors who are opposed to the methods employed.

Although a board of censors was named more than a year ago, only one of the members is now active. She is Mrs. Reed Finley, who has authority to prevent the exhibition of any film. Her power is supreme.

The exhibitors believe that the entire censor board should rule on all pictures of a questionable character. Mrs. Finley is the only one of the censors who receives a salary, however, and her duties are not confined to the motion picture theatres. She must visit the dance halls and legitimate houses.

"Chicago may howl about its censorship," an exhibitor said, "but pity us fellows in Dallas. We are forced to abide by the ruling of one lone woman. The entire censor board should be present to see the presentation of sensational films, and not just one-third of it."

The
Motion Picture News

MOVING PICTURE NEWS EXHIBITORS' TIMES

Published Every Week by

EXHIBITORS' TIMES, Inc.

220 West 42nd Street, New York City

Telephone Bryant 7650

Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

WM. A. JOHNSTON.....Editor
MERRITT CRAWFORD.....Managing Editor
LESLEY MASON.....News Editor
E. J. HUDSON.....Circulation Manager
E. KENDALL GILLETT.....Advertising and Business Manager
C. J. VERHALEN.....Chicago Manager

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $3.00, Foreign $4.00 per year.

ADVERTISING RATES on application.

Copy for next issue must reach us by Wednesday 11 a. m.

For Releases see Pages 76, 78, 80, 82

For Buyers Guide See Page 71

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX June 27, 1914 No. 25

One Strong Organization Needed

AT the New York Convention a committee of seven prominent exhibitors was appointed to attend the Dayton Convention and suggest an amalgamation of the two exhibitor organizations—The Motion Picture Exhibitors League of America and the International Motion Picture Association.

If nothing more than this one act had been consummated at New York, the convention there would have been well worth while.

It *now remains* for the exhibitors assembled at Dayton to *receive* these gentlemen in the *same open-minded serious, progressive spirit* with which they were appointed.

These seven exhibitors are well representative in every way of the exhibitor body of this country. They speak for the Pacific Coast, the Middle West and for the East. They are experienced, broad-gauge, progressive exhibitors. They have in mind the good of the entire body of which they are a part. What they will have to say will be well worth listening to.

They come directly from a convention that was dominated by a spirit worthy of the utmost commendation. It may not have been a *perfect convention*, but no one will dispute its *excellent intention and courage*. A real and determined effort was made to *conduct* a *non-political* and *businesslike meeting* in the *practical interests* of the *exhibitor* and for the *betterment* of the *entire industry*.

THE *time* for the *amalgamation* of the two organizations *has come*. There was never a reason for their disassociation except the selfish or short-sighted interests of a few. There will be nothing now to continue the split except the selfish or short-sighted interests of a few.

This is the *big*, the *vital opportunity* of *the Dayton Convention*. Let the delegates already appointed go to Dayton with a full sense of their responsibility. That responsibility is not one of political instructions. It is rather a responsibility of *safeguarding* the *welfare* of *the exhibiting business*. Politics are of minor consideration, or rather no consideration at all.

* * *

LET the state conventions which precede the Dayton Convention set a good example by ignoring politics and sending their delegates *uninstructed*. Let them go with a *free mind and free voice*. Give them a chance to look the ground over before they act. In this way they will act in the interests of the state organizations which send them and not for the sake of a political slate.

No politics—one organization! That is the cry of the hour. That is what the exhibitors of the whole country ask for and deserve.

Advertise Wisely, But Not Too Well

A THEATRE manager, a few weeks ago, was racking his brains for some unusual method of advertising the attraction then playing his house. At length he hit upon the plan of having a number of "fake" telegrams printed and sending them broadcast to possible patrons, as regular telegrams are sent.

The scheme worked. It did all the manager had intended.

But the ultimate effect was to destroy the impression he meant to create, because everyone who received one of the "phony" telegrams was angry at the manager.

* * *

THERE is a moral in this for all live-wire exhibitors.

Be careful *how* you advertise. In making people aware of the attractions you have to offer them at your theatre, be sure you do it in a pleasant and agreeable manner.

The use of a "fake" telegram is an unfair means of gaining a man's attention.

If your advertisement doesn't bring you the man's patronage at once, at least you can obtain his good will.

Such a method forfeits both.

* * *

YOU don't have to set fire to your theatre to draw a crowd. If you can't get one any other way, go out of business.

You don't need to explode a stick of dynamite on every doorstep to announce your attractions.

Advertise wisely, but not too well.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

Helping the Small Exhibitor

Editor, The Motion Picture News,
New York City.

Dear Sir:—Your New York readers will undoubtedly be interested in the following news item. As counsel for the Motion Picture Exhibitors League of America, New York City Local No. 1, I appeared before the license commissioner at his office on June 5.

Sometime ago I took up with Mayor Mitchel the fact that the motion picture ordinance, when passed, was a compromise because certain interests did all they could to block a fair ordinance for the picture exhibitors of the city, and that the provision apparently prohibiting standees was a gross injustice to the small exhibitors who had invested their money relying on the existing law and that the activity of the public departments in prohibiting standees, made it impossible to operate these small places for the reason that such a theatre, when completely filled, has taken in less than fifteen dollars.

When the place gets to be about three-quarters full, the exhibitor fears to permit other persons to enter, for while the usher is seeking a seat for a patron, he may be charged with having standees. This is equally true where a number of people come in who want to sit together and the usher may spend a few moments to try to find seats for them, or where a manager, desiring to promote the comfort of his patrons, asks newcomers to wait until a picture is completely run, so as not to interfere with the pleasure of those seated.

It was pointed out that the hazard is not of fire but a panic hazard and that ten, fifteen or even twenty per cent of the seating capacity of a small house would in no way impair the safety of the audience where there is adequate space behind seats and adequate exit space.

This would enable a man running a small house to permit persons to enter his theatre so that seats could be found for them as they are going in and out constantly, instead of having the exhibitor afraid to permit them to enter his door, for fear of paying a penalty amounting to sixty-three dollars, of being convicted criminally and also having his license taken away.

The law as it now stands does a great deal of harm and accomplishes absolutely no good. It is unnecessary and has ruined many exhibitors. No less than thirty-two houses were closed in the Bronx for this reason, within a short time past.

It is not because there is not sufficient business but because the severe view taken by the authorities make it impossible to take in enough money to pay operating expenses, bearing in mind that the bulk of the business is done between eight and nine o'clock in the evening.

The exhibitors are as anxious to promote the safety of patrons as any one.

They have no desire to have standees that will prejudice the safety of their audiences, but it is persecution to deprive them of a small number of standees, and the matter should be regulated according to the seating capacity, space behind seats, aisle space and exit space and studied by experts so as to properly protect the public.

These views were presented by me to the mayor a short time ago and he very promptly took the matter up and referred it to the license commissioner who also promptly arranged for an audience. The committee were delighted with the reception given them by the new commissioner, Mr. Hill, who is very courteous and attentive, and he seemed to be very fair, and we hope for justice at his hands.

He stated he wanted to investigate the matter and will report to the mayor in the near future. A number of additional matters were developed in the conversation I had with Deputy Commissioner Rosenthal, who especially has charge of motion pictures. A great many exhibitors have complained bitterly that when they wanted to have their license renewed they were compelled to close down their place pending expensive alterations, so that they have lost a good will that took years to build up.

Commissioner Rosenthal assured me that if any exhibitor wants to find out his place is in condition that his license may be renewed, he may request an inspection without waiting for the license to expire so that whatever must be done will be outlined to him and thus the alterations may be made and the exhibitor will not have to have his place closed pending the issuance of a new license.

This will also interest exhibitors buying picture shows who will in that way avoid the necessity of having their places closed immediately after buying them. No doubt the exhibitors of the city will be glad to avail themselves of this opportunity. Further action is to be taken shortly by our association relative to standees. We hope that this condition, which has driven many men out of business and may drive more out, will soon be greatly modified.

Very truly yours,
Counselor-at-law, 233 Broadway, New York City.

PICTURES AND THE CHURCHES

Editor, The Motion Picture News,
New York City.

Dear Sir:—I received your acknowledgment of the receipt of my order for the Motion Picture News, will say that I have been purchasing from their newsstand for six months, and look forward for each number. The News is the one for me. It is certainly a live wire among the motion picture publications.

It pleases me to see the churches come to the installation of motion picture's in connection with their services. I think a good deal of benefit can be derived from the use of the motion pictures, before an audience of church people. We, in the motion picture business, all know we have had some good hard work to convince some of the staunchest church members the good that can come from the motion picture screen.

Now, I hope the time will come when these people will be educated from the screens in their own church to the value of the motion pictures, and the good lessons that can be brought through them. I have had people here tell me that they object to their children attending the motion pictures because they believed it poisoned the minds of the little ones.

I really believe that if the motion picture is brought into the church it will not only be the means of educating the church people to the value of the motion picture, but it will have a tendency to make them patrons of the motion picture theatres.

Respectfully yours,
W. O. Fowler.
Kam Theatre, Ephrata, Wash.



The Bellevue, a Motion Picture Theatre

WE take pleasure in devoting the space of the Architecture and Construction Department of this issue to illustrating and describing the Bellevue Theatre, of Newark, N. J., the work of Architect Nathan Myers, exemplifying as it does particularly interesting points of design construction, equipment, etc.

John C. Eisele, of Eisele & King, bankers and brokers, owned the property upon which were "tax payers" in the form of a series of stores and shops. The major part of this valuable land, a large yard, was empty, non-productive.

At the suggestion of Mr. Myers, one store about eighteen feet wide, at the uppermost section of the property, was demolished and its space used in providing a vestibule, lobby, entrance corridor, ticket office, and men's and women's rest rooms.

This made a costly entrance wing, but time has fully justified the expense. Almost two hundred people might wait in these entrances in comfort for the change of the show. This occurs almost every night, and especially in uncertain weather it is a drawing card against competing houses.

THE auditorium is about thirty-six feet by ninety feet in dimension, and seats almost six hundred. The seats, finished in birch veneer, are supplied with foot rests, hat guards and hat racks. The auditorium and all the public parts of the entrance wing are handsomely decorated in relief plaster ornaments and run plaster work. The house was opened in mid-season and no time was taken to decorate it. This will be done this summer with a color scheme of steel grey, silver and cream.

There is a stage twelve feet deep with a proscenium arch of twenty by eighteen feet. The dressing rooms and heating plant are located in a separate wing.

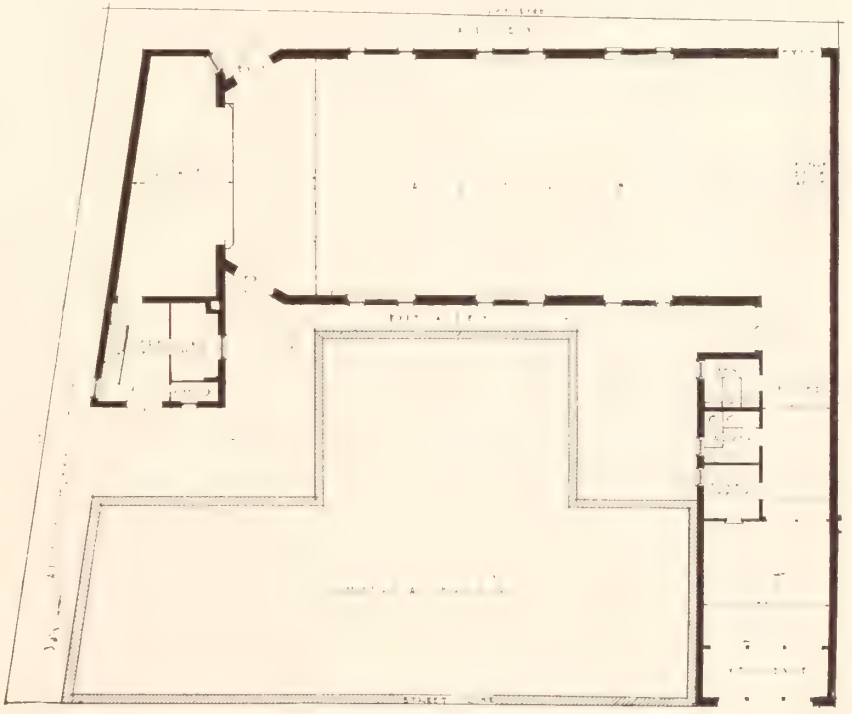
The large expense of the fireproof stage, dressing rooms, sprinkler system and stage paraphernalia justified itself last summer. The house opened in the early spring and at once prospered, to the harm of all the smaller houses nearby, some of which all but closed their doors. When summer came the receipts of this house fell off to such an extent that it became imperative for the lessees to make some move to warrant keeping the place open.

Small time vaudeville was installed. Four numbers were provided, and instantly the attendance grew so that in a short time capacity houses were played to for the remainder of the season. In the fall the house again went into straight pictures, for then it did not need the additional drawing power.

The stage has a steel gridiron and a modern rigging equipment. There is a full complement of fireproofed scenery, and an asbestos proscenium curtain.

THIS house has installed the largest size one-piece mirror screen ever built. It measures eighteen feet wide and thirteen feet high. After much anxiety it was finally safely installed. In order to use the stage for vaudeville, it became necessary to raise and lower the screen at will. This has been accomplished by using a geared hand hoist with six steel cables, three to the screen and three to the counterweights. This screen is so delicately adjusted, it responds to the slightest touch of the hand, though weighing over a ton.

The operator's booth is located at the end of the auditorium, with its side in direct view of the entrance wing. As the structure is built right in the auditorium and stands out prominently, it has been treated as part of the decorative scheme, as shown in one of the plans. A well-known producer visited this house, and was standing below the booth. For a moment he was perplexed to



GROUND PLAN OF THE BELLEVUE THEATRE, NEWARK, N. J.

know where the machines were located.

The theatre is absolutely fireproof in its construction, and with its many exits leading to two different objective points, gives to the neighborhood, together with the high-class pictures shown, the equipment, etc., all that can be desired.

DALLAS EXHIBITOR MAKES PLACE WITH UNION

Special to THE MOTION PICTURE NEWS.

Dallas, Tex., June 17.

Another exhibitor has joined the ranks of the union operators, making a total of nine houses listed in the struggle between organized labor and the photoplayhouses of this city. The Roseland Theatre, owned by P. G. Cameron, one of the pioneer amusement men of the city, now flashes the union card on the screen.

"Two years ago the show men were in difficulty with the Sunday law," Cameron said, "The people wanted some harmless amusement. At that time the motion picture proprietors believed they could fill a want, and they invested heavily in these shows, tied themselves up with leases at a high rate on rental. Then it was that the strong arm of the law stepped in and the city authorities closed up the shows.

"It was organized labor," Cameron continued, "that came to the rescue. Organized labor, through its representatives, drafted the ordinance and this was indorsed by the labor unions and passed at a referendum city election. I believe they are due something for this effort in behalf of picture shows. It saved the show business." Cameron attempted to persuade the other exhibitors to see his argument, but failed.

"GREYHOUND" FOR STRAND

The Noted Plays Film Exchange, of 1482 Broadway, New York City, has purchased from the Life Photo Film Corporation, the exclusive rights for the state of New York on their five-part feature release "The Greyhound." S. L. Rothapfel, the manager of the Strand Theatre, New York, has booked the production for one week, commencing June 21. The state-rights of this subject are fast being disposed of by the Life Photo Film Corporation, who are also progressing rapidly in the completion of their next five-reel feature release, "Northern Lights." Howard Tobias, the studio manager of the company, returned from Washington, and has completed arrangements for the use of government troops and Indians on reservations in Wyoming and Montana.

Rush Lasky Feature for Dayton Showing



"ARREST THAT MAN"

Max Figman and Lolita Robertson in a scene from "The Man on the Box" (Lasky Feature)

IN the next release of the Jesse L. Lasky Feature Play Company two legitimate stars participate. Max Figman and his talented wife, Lolita Robertson, are now appearing in their first motion-picture effort, "The Man on the Box," in which Mr. Figman made such signal success a few years ago.

Max Figman first came into prominence as an actor twelve years ago, but was not starred until he made his appearance in the play in which he is now being picturized. During the season of 1912, Figman and Miss Robertson appeared together and last year they were both members of the all-star cast of "Fine Feathers" with Robert Edeson, Wilton Lackaye and Rose Coghlan.

"The Man on the Box" is being made at the Lasky studio, Hollywood, California. Cecil B. De Mille and Oscar Apfel, aided by Wilfred Buckland, are directing. It will be released early in July, perhaps early enough to be shown at the Dayton, Ohio, convention of exhibitors.

Ramo Cruise in Paul Potter's Honor

THE yacht "Scanti," flying the colors of the Columbia Yacht Club of New York, and commanded by Captain Manson, left the clubhouse Wednesday afternoon, June 17, at 2:30 p.m., with a party representing numerous motion picture interests, foreign and domestic, for a sail up the Hudson River. After partaking of luncheon the party enjoyed being photographed in action by Eclair's camera expert, Mr. Maier. The trip covered as far as Newburgh and return. Many beautiful scenes were taken of the Palisades and other interesting points along the river.

The party was practically given in honor of Mr. Paul M. Potter, the dramatist, who had just contracted with Ramo Films, Inc., to supply them with twenty-four of his best plays. The party consisted of the following: Paul M. Potter; Homer H. Snow, president of Ramo Films, Inc; Mrs. Homer H. Snow; C. Lang Cobb, Jr., manager, sales and publicity of Ramo Films, Inc.; Mrs. Agnes Egan Cobb, manager of the Leading Players Film Corporation; Miss Josephine Cobb; Claude Patin, secretary-general of Eclair Film Company; J. Alexander Leggett, of the Pathé Frères Company; W. A. Johnston; Count and Countess Paulino Gerli of Milan and New York, and Joseph Meehan, coffee broker, Water street, New York.

FAMOUS PLAYERS' PROGRAM

The forthcoming Famous Players' releases are announced as follows:

June 20, Carlyle Blackwell in "The Spitfire," by Edward Peple, 4 reels, Famous Players Film Company.

July 1, Mary Pickford in "The Eagle's Mate," by Anna Alice Chapin, 5 reels, Famous Players Film Company.

July 20, William Cortleigh in "The Better Man," by Cyrus Townsend Brady, 4 reels, Famous Players Film Company.

August 10, Mary Nash in "The Little Grey Lady," by Channing Pollock, 4 reels, Famous Players Film Company.

August 20, Fighting Bob (star to be announced later).

"LUCILLE LOVE, THE GIRL OF MYSTERY"

(Gold Seal—Two Reels)
REVIEWED BY PETER MILNE

IT is not at all surprising that in this number, coming as it does when Mexico is the main topic of the day, we should find Lucille still in Hugo's power, encamped for a time at least in that country of continual political agitation. And their presence in Mexico causes it to be more agitated than ever.

At the opening of the first reel the party is still in the United States. Lucille is held prisoner in Lobeque's apartments and a group of detectives are trying to bring about her escape, but owing to Loubeque's skillful plans and his ever-active brain, the detectives are outwitted. A sleeping powder is administered to the unfortunate Lucille, and when she awakes she finds herself in Mexico, imprisoned on a most beautiful ranch.



LOBEQUE HOLDS THE SLEUTHS AT BAY

Thompson, the butler, which character is assumed by Ernest Shields, again appears in this, the tenth edition; he has been almost wholly in the background heretofore, except in the first chapter, and he has been sadly neglected and forgotten. Mr. Shields, as Thompson, makes an admirable assistant heavy. His actions and manners are even more of the villainous type than Mr. Ford's, but Hugo is a villain who is not a villain solely for the sake of the villainy in it, but because he thinks he has to be, while Thompson is a true "bad man" of the worst sort.

Throughout these two reels he is continually spying on Lucille, watching for an opportune moment to steal the ever-prominent necklace. He fails utterly, as Lucille escapes from the ranch with a Mexican bandit (Wilbur Higby). The two are riding away when the bandit is shot by a guard. Lucille still gallops on and next week's issue will show where she lands.

The scenes in the spacious gardens about the ranch house are beautiful, and some novel effects have been introduced. At one time none of the actors themselves appear before the camera, but their reflections may be seen in a crystal globe. The picture is clearly photographed and this installment, unlike the others, is almost complete in itself.

MISSISSIPPI CONVENTION

Greenwood, Miss., June 17.

The annual convention of the Motion Picture Exhibitors of Mississippi opened at Greenwood, on Monday, June 15. This league is composed of a hustling body of men who have many thousands of dollars invested in the amusement field.

It is expected that the attendance will be large. Many problems peculiar to the film men's business in this state will be brought up for discussion.

CANTON HOUSE CHANGES HANDS

Special to The Motion Picture News

Canton, June 17.

The Odeon Theatre, 225 Tuscarawas Street East, which for the past nine years has been the property of A. H. Abrams and E. E. Bender, has been sold to J. C. Steuver, of Barberton, O. The deal was made through the Tri-State Theatre Exchange, A. G. Neville, Manager. The purchase price was not announced.

The Odeon was one of the first motion-picture theatres in the city. For a while it showed several vaudeville acts, but of late has been devoted exclusively to pictures.

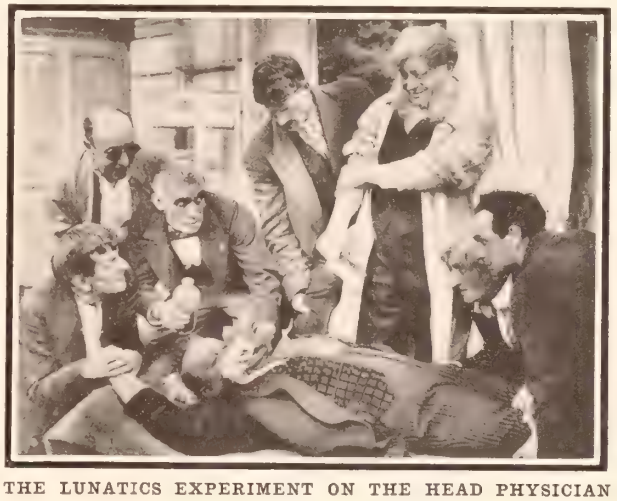
"THE LUNATICS"

(Leading Players Film Corporation—Two Reels)
REVIEWED BY PETER MILNE

THE best advice that can be given the exhibitor in regard to this picture is for him to see it himself before showing it at his house. In some places it might be well received, while in others it might be condemned. The latter verdict might stand for the women and young children, for in places it is undeniably harrowing and horrible. But those who love the extreme in sensational pictures will enjoy it, if they don't mind seeing a man coming out of a room with his hands covered with blood, a crowd of lunatics standing over their doctor, the leader wielding a knife, and then later seeing the man dead and covered with blood.

It can't be denied that the picture is an absorbing one. The scenes are so arranged and produced in an effective manner that the eyes are riveted on the screen from beginning to end. The photography is perfect and is tinted in pleasing tones at the right places.

The lunatics that appear in the picture resemble the genuine article to such an extent that they send shivers up and down the spine. They are always popping up in unexpected places and all will sympathize with the poor reporter who is trapped in the asylum. The "boss lunatic" is impersonated by M. Gouchet, and although not as uncanny as his mates, he is an ideal leader of the crazed band.



THE LUNATICS EXPERIMENT ON THE HEAD PHYSICIAN

The story is worth reciting: the lunatics, watching for an opportunity, seize all the guards and place them in a cell. Then they go to work on the head physician, performing various experiments with the aid of a knife; fortunately this one is their only victim. At the same time a reporter is told to go to the asylum and get a story of Dr. Gouchet's system. He meets the chief lunatic, who starts to tell him of his system. He is about to illustrate on the reporter, when the guards come to the rescue and his life is saved.

"THE LION'S BRIDE"

(Eclectic—Three Reels)
REVIEWED BY PETER MILNE

THIS picture is novel in every respect, both in plot, the manner in which it is produced, and the characters that are introduced. Leading the cast of characters is Miss Emmy Destinn, the great operatic prima donna. Although the picture features Miss Destinn, she plays a small part, and really is in no way connected with the story. She is merely introduced as a novelty, and opera goers who happen to see the picture will appreciate it more than others.



HELEN FAINTS AT SIGHT OF THE LIONS

Another opera star has been caught for an instant by the camera, but only for an instant—Enrico Caruso. He and Miss Destinn are seen parting from their friends on shipboard.

Miss Destinn sings "Mignon" in the lions' cage, which is quite a remarkable feat for an opera star to perform, even though the lions in this picture are very well bred, and almost bashful and retiring at times. But if these characteristics of the lions are apparent in the first part of the picture, one forgets them entirely when he sees them tearing the body of the unfortunate Mildred to pieces.

Although much of the three reels is taken up in introducing the novel events, the story is an absorbing one and of a kind not to be merely passed over. It will be appreciated by all, more by the older persons in the audiences than the extreme young, although these will find much enjoyment in watching the lions perform.

Mildred and Helen have lost their father, and are obliged to work to support themselves. They have a group of trained lions and with the assistance of a young man they give performances. Both the girls fall in love with their assistant and he chooses the younger. The older one, Mildred, despairing of life, enters the lions' den arrayed in bridal clothes and allows the beasts to kill her.

The picture is in no way sensational; the story and the novelty of the picture is what makes it, and in novelty it may be classed by itself. Another incident that will please the feminine part of the audience is that in which Helen views a number of gowns. Clearly photographed and well acted and with such a noted star playing the outside lead, the picture will surely be a drawing card.

"HOUSE OF BONDAGE" SUIT FALLS THROUGH

Milwaukee, Wis., June 17.

The threatened suit against the city and the Citizens Committee of the promoters of "The House of Bondage," which was refused a certificate by the Citizens Committee a few weeks ago, has evidently fallen through. After the committee's refusal, the promoters made preparations to exhibit without a certificate, but were stopped by Mayor Bading, who threatened to revoke the license of every theatre that exhibited the picture.

"THE SILENT WITNESS"

(Victor—Two Reels)
REVIEWED BY PETER MILNE

NO one can say that J. Warren Kerrigan is not an ideal Westerner, his large, powerful and athletic body stamp him as a true cowboy and his acting makes this picture. There are many admirers of Mr. Kerrigan and many more lovers of the Western melodrama, so without a doubt this picture will be well received wherever it is shown.

The Western melodramas are all marked by their riding, rapid action, etc., and the plots are all more or less akin. But this is a Western far above the average. The plot is old, that of the two rivals for the ranch owner's daughter, but the way in which it is worked out is most refreshing. "The Silent Witness" is a camera, with which Jack secures incriminating evidence against his villainous rival.

"THE ACTRESS'S REDEMPTION"

(Features Ideal—Three Reels)
REVIEWED BY PETER MILNE

ANY drama that is true to life has more appeal to all classes than the utterly impossible one, and this picture, which is full of possible and human situations, is of that variety. But this is not the only merit that stands out after one has seen the picture. It is well produced and the acting, especially that of Maria Jacobini, who is featured in the picture, is of a high class. M. Lombardi, who played the lead in "Petrof the Vassal," a recent release of this same firm, plays the father of the wayward son, and it seems a pity that he has such a small part, as his acting when he appears rivals that of the star. The other actors, whose names are not known, perform in a manner which well upholds the others.

The fancy dress ball which Charles and the actress are attending is a gorgeous spectacle. The spirit of revelry is apparent throughout this scene, and it comes at the right moment to relieve the tense scenes that have preceded it. The scenes of the last reel in which Gorsip, the usurer, is trying to obtain the papers giving the actress the right of the house, is a worthy one and when she finally succeeds in breaking away from him and reaching Charles and his parents, although severely wounded, everyone breathes a sigh of relief.



CHARLES FORGETS HIS CRIME

Photographically the picture is excellent; no difficult scenes were filmed, but those that appear are well lighted. The picture, like most of the Savioa brand, is noticeable for its lack of sensationalism. The story and the acting are the main elements that make the picture.

It may be said that some of the titles are unnecessary, as the scenes that follow after them convey the same idea as the titles without the words. Two or three of these the picture would be better without. The picture as it stands is a release distinctly above the average in quality.





The Perils of Pauline

If we could only take you round and have you talk to the exhibitors who have been running this great serial you would not hesitate a minute. You would book it as they did and see your box-office receipts increase, too. Pauline has proved to be the biggest money-pulling picture ever put out by any firm. It has created such a stir throughout the country both on account of the newspaper publicity and on account of the intrinsic value of the story, that it has been an enormous money-maker for the exhibitors showing it. Some of the theatres have been requested to issue reserve seat tickets for the days they show Pauline, so that the patrons could be sure in advance that they would get in to see it. There have been many disappointed people who have gone to the theatres and have found such a crowd waiting they could not get in. Do you need any better evidence that it will be a money-maker for you, too?

Pauline Pulls People—
She's A Gold Mine

Giants-White Sox World Tour

You have to hand it to Jack Gleason. The pictures he had taken by the Pathé camera man on the trip around the world are the most interesting travel pictures we have ever seen. Wonderful scenery, historical places and events, comical situations, thrilling adventures, interesting plays, notable men and perfect photography are all shown in such a way that your patrons will vote this picture the greatest they have ever seen. It is a fact that there has never before been an opportunity to get such a wonderful collection of events and place them before the public in one picture. Add to this the fact that every newspaper in the country has run column after column about the trip and you have a combination that is unbeatable. It is a foregone conclusion that this will prove the biggest money-puller you have ever had in your theatre. This is proved by the great number of telegraphic requests we have had for bookings. To get an early run you will have to hurry and place your order with one of the Eclectic branch exchanges or wire the head office direct.

Get It—Show It
Reap A Harvest

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

"The Cream of American and European Studios"





The Stain

(6 Parts)

Here is one of the most wonderful dramatic tragedies ever placed on the screen. Made for us by Pathé from a dramatization of the famous novel by Forrest Halsey and Robert H. Davis. The action is intense. The acting is superb. The story is entrancing. The tragic fall of the clerk and the final reckoning when he is faced with the proof of what danger and suffering his action has caused create a situation which calls for the very best artists to depict. These artists are some of the best known in the motion picture world and insure the quality of the picture.

It's Some Picture

The Lion's Bride

(3 Parts)

Did you ever feel the hair on your head slowly rise as you felt there was something going to happen, something which you had no power to avert and which would mean a terrible danger to the participants? Well here you have it. Madame Emmy Destinn, the great operatic Prima Donna, enters a cage containing fourteen lions and sings a selection from one of her songs. While she is singing one of the beasts springs on the piano and is within a few feet of the singer through the song. This is a thriller if there ever has been one.

A Big Feature

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S.E.	PORTLAND 392 Burnside St.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th & E Sts., N. W.	NEW ORLEANS 910 Gravier St.	
SEATTLE 810 Third Ave.	OMAHA 1312 Farnam St.		DENVER Nassau Bldg.	KANSAS CITY 928 Main St.	

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"The Cream of American and European Studios"

"LEAVES OF MEMORY"

(Eclectic—Four Reels)
REVIEWED BY PETER MILNE

FROM the very first sub-title until the last scene has disappeared, this picture holds one with an absorbing interest, and when it is over one can hardly realize that he has seen four full reels. The first scene is one that everyone will be pleased with, for the aviation field has not been seen enough to cause the people to be familiar with it. After Jack Langdon has ascended in an aeroplane he descends via the parachute route, and when about one hundred feet from



ROBERTS WASTES HIS FORTUNE IN THE CAFE

the earth the parachute collapses. Langdon is thrown into the water and severely injured. His fall is clearly shown and is a real thriller. This scene is the most sensational in the picture, but it is by no means the only one worthy of notice.

After his fall Langdon loses his mind and is confined in a lunatic asylum. The sight of the raving lunatics disporting themselves on the grounds of the asylum, although not a pleasant one, is realistic and borders at times on the humorous.

Langdon makes a daring escape from the asylum, after he himself is assured of his sanity. Louis Ganther, who takes this part, is an acrobat as well as an accomplished actor, as can readily be seen by his agility in his escape.

The double exposure work is remarkably well done. In the last reel several visions appear to Phillips; in one his servant melts into the man he killed. This one is exceptionally well executed. M. Dorival, who takes the part of Phillips, does a large amount of excellent acting when these visions appear before him. Lea Piron and M. Escoffier are the other characters of importance.

Midway through the picture there is an excellent café scene, in which Phillips is wasting his ill-gotten fortune. In fact, the whole picture abounds in fine scenes, which do not allow one's interest to falter once.

Few will be indifferent to the merits of the picture, for the story is of a kind that will always appeal to each and every audience. Langdon is perfecting a parachute, and needs more money to go on with the process. He asks his brother, who refuses him. He resolves to make an attempt anyway and is hurt. His brother relents and cares for him.

The brother's secretary falls in love with his mistress and later shoots his master, fixing things so that the blame falls on Langdon. He marries the woman, and is living happily with her when the truth is learned. The shock of it kills him.

KANSAS CITY CENSOR GOES TO WORK

Kansas City, Mo., June 18.

By order of Mayor Jost, F. F. McClure will resume his active duties as censor, thus putting into operation the law passed by the council over a year ago. A board of three citizens will act as a court of appeal from his decisions. Only National Board pictures will be permitted in the city.

3,000 CAPACITY SKYDOME FOR ST. LOUIS

St. Louis, June 17.

John Carzin, proprietor of the Royal and the Casino theatres, at Seventeenth and Market streets, has opened the of the largest open-air theatres in the city, at Eighteenth and Chestnut streets. The Paradise Skydome, as the new place is called, seats three thousand people, gives a four-reel General Film program and vaudeville act for five cents admission, and has been playing to big audiences since its opening night, May 24th.

In the event of the program at the Paradise being interrupted by bad weather, checks are given, good at either the Royal or the Casino, a short block away, or they will be honored at the next performance at the Skydome.

DEADLOCK IN TRENTON STRIKE

Special to The Motion Picture News

Trenton, N. J., June 18.

The Operators' Union has not been able to whip the small houses into line as yet regarding the new wage scale, but the three larger playhouses, State Street, Broad and Taylor's Opera House, are paying the union scale. The union is still working with the hope that the owners of the smaller houses will meet their demands of $18 a week.

"THE MAN IN THE STREET"

(Edison—Three Reels)
REVIEWED BY PETER MILNE

FOR this, like the many other novels that have been visualized for the screen, the same phrase may be employed, "It was good as a book, but better as a picture." In this case the whole truth is told in this line, not exaggerated in the least. Mary Imlay Taylor is the author of the book which bears the same name.

The drama is one of heart-interest and will appeal to any audience; the sympathy is aroused at the beginning for the poor playright. His triumph in the finale is duly impressive and it gives one that satisfied feeling that all's well that ends well.



THE TRUE AUTHOR PRESENTS HIMSELF

The plot, that of a poor playwright being robbed of his play and then seeing it become a success, is one that has been handled in all manner of ways heretofore, but has never been worked out so well. The cast, too, adds importance to the production. Marc MacDermott, Duncan McRae and Elsie MacLeod enact the characters of most consequence. Mr. MacDermott already had a reputation, and so have the other two. Mr. McRae admirably takes off the "idle rich." Miss MacLeod is a charming leading lady.

The rehearsal scene is realistic and true to life, with the stage carpenters and electricians running here and there while the actors are trying to rehearse, and standing in front, giving orders to all at the same time, the self-important manager, a role that is assumed by Charles Ogle.

I. M. P. A. Convention Declares for Union

(*Continued from page 28*)

"If the other aggregation desires censorship, we will immediately get rid of them. Separate the wheat from the chaff and flood Dayton with literature."

On the carrying of this motion to send pamphlets to Dayton, the session closed at 5:30.

On Friday, Sam Bullock introduced a resolution as follows: "Hereafter, the International Exposition of the Motion Picture Art shall be continued under the auspices of the I. M. P. A., in order that they may get the profits accruing thereby." It was unanimously passed.

The election of officers took place on the same day. The present incumbents were elected to serve again. Their work during the last year was highly praised, and the officers pledged their allegiance for the ensuing term.

The selection of a city for the convention next year came up, and Judge Tugwell suggested Los Angeles, though conceding that New York would be satisfactory.

At the afternoon session, the question of country stores and their relationship to motion-picture theatres was taken up and discussed. The convention went on record as being opposed to this form of inducement.

The number of delegates appointed to go to Dayton was increased from five to seven and are as follows: Sam Trigger, chairman, and Messrs. Furniss, Bullock, Rembusch, Harrington, Sweeny and Tugwell.

"BILLY" WRIGHT, vice-president of the Kalem Company, in a short talk, declared that the interests of the manufacturer and exhibitor are identical. John F. Skerrett, manager of the Nicholas Power Company, told of his chief's illness and the regret which Mr. Power had asked him to express for his absence. A Board of Directors which, according to the new constitution, calls for a director from every state in the association, was discussed. Five of these directors will be selected to form a board and meet the national organization's executives. The members of the board already selected and the states which they represent are as follows: L. C. Smith, New York; Fred J. Harrington, Pennsylvania; Robert L. Levy, Illinois; H. H. Wellingbreck, California; Sam Bullock, Ohio; Fred J. Rembusch, Indiana; J. H. Silliman, Wisconsin; D. D. Leader, Maine; Thomas Furniss, Minnesota, and Joseph Stern, New Jersey.

Towards the close of the session, Fred J. Harrington brought up the question of the resolution regarding the National Board of Censorship, requesting that exhibitors be governed by the board's publicity. He said that he knew that the national board was merely the better of two evils and that he felt that the association should not acknowledge any censorship; that it was a sign of weakness to have the word "censor" connected in any manner with their organization. He introduced a resolution to this effect which was lost by a very narrow margin.

Votes of thanks were extended to the officers, to Sam Bullock for his fight in Ohio against censorship; to the manufacturers for their support of the exposition; to the New York exhibitors for their entertainment of the visiting delegates; a rising vote for Sam Trigger, and to the trade press.

Saturday's session was attended by a very small number of delegates.

Harold F. Rosenthal, the national secretary, one of the hardest workers in the organization, told of his troubles in preparing things for this exposition and convention. A motion was passed enlarging his office so that he might better do his work and get statistics concerning the work of the association. The question of his salary was left to the executive board.

It was decided that a national organizer should be employed.

A committee of five, to amend the Constitution and By-Laws, will be appointed in the immediate future. The conclusion of the week's business took place at 12:30 p. m.

"THE MASTER CRACKSMAN"

(Progressive Motion Picture Corporation—Six Parts)
REVIEWED BY A. DANSON MICHELL

THIS picture is undoubtedly one of the finest melodramas yet produced. It makes no pretense at being anything else, and it is due to this fact, if for no other, that the sale of the picture is assured. It is a good picture, a thoroughly worthy attempt, sufficiently good to do honor to any house in which it may be shown.

It is nothing like the Sherlock Holmes stories, nor does it resemble Arsene Lupin, Raffles or Craig Kennedy. It is a pleasing mixture of all, with an individuality all its own, principally supplied by Harry Carey, director and leading man.

The finale is thoroughly original and will remain in the minds of those that see it, even after many others. About the ending of the third reel we find ourselves wondering "Just what will happen to the happy-go-lucky crook?" This thought continues right to the end, and then we really do not find out, for after making friends with his detective Nemesis we leave him.

Too much cannot be said for the work of Harry Carey in his part of Gentleman Joe, a notorious crook. He possesses a technique and skill which stood out prominently throughout. Rexford Burnett, in the part of the son, had some very difficult work to perform and did so in an unusually competent manner. Marjorie Bonner looked very pretty in a disagreeable role. Others in the cast were E. A. Locke, Fern Foster, Louis Morrell, Juliette Day, William H. Power, Herbert Russell, Hayward Mack, Roland De Castro, and Gregory Allen.

No melodrama is complete without at least one thrill and this picture has its full complement. Mr. Carey's leap from an automobile (and incidentally the car was apparently moving rapidly) into a tree, where he avoids the pursuing officers, was nervy enough for anyone. Another "stunt" of this intrepid crook is to jump into a moving automobile from another car in motion. Both of these require nerve and skill.

Peter Martin, the wealthy owner of the "Martin Diamond," lives with his daughter, Ruth; his son, Harold, and his nephew, Robert. The latter is in heavy debt and plans the theft of the jewel on the night it is to be presented to Ruth. Harold, who is somewhat wayward, is disowned by his father, after one of his escapades. Captain McRae, of the police department, is engaged to watch the jewel on that night.

Gentleman Joe plans to steal the gem and goes to McRae's home, on hearing he is to be present, and overpowers him. Taking his invitation he impersonates the detective at the party. The stone is stolen by Robert and Joe is accused by McRae, who has escaped. Joe, however, by clever maneuvering, blinds the officer and leaps through the window. He succeeds in escaping after a long automobile chase.

Robert, in anger, kills his uncle. Harold is accused and thrown in jail. The murder was witnessed by Joe, who holds his peace for the time being. Harold is put through a strenuous third degree at the police station.

Joe, hearing that Harold is about to be executed, goes at once to Robert and accuses him. After coercion he forces the man to confess, and then gives him his choice between the electric chair and suicide. The villain chooses to kill himself. The confession is found and the detective also learns the part played by Joe, to whom he becomes reconciled.

PAUL McALLISTER WITH FAMOUS PLAYERS

"The Scales of Justice," with Paul McAllister in the leading part, will be presented by the Famous Players Film Company as its release for July 20. The plot centres around political intrigues, in which a young district attorney is made to decide between duty and love.

Mr. McAllister has won laurels in a series of metropolitan engagements with Mrs. Leslie Carter and Viola Allen. He also played the artist in "The Devil." A thrilling courtroom scene is a feature of the production.



Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Horse Sense and Musical Sense

By A. E. Ahern

I DROPPED into a show the other evening where there is a small orchestra. They were playing for one of Gaumont's great masterpieces, "The Fall of Constantinople." I was congratulating the boys, to myself, on the manner in which they were playing for this great picture. I thought, "These fellows are getting next to how to play for the pictures."

The music was just suited to the action and very appropriate in regard to the time in which this story was supposed to have taken place.

As I say, they were doing fine. The climax of the picture was getting very close; they hurried the music for the beginning of the battle scenes and then all of a sudden, they stopped.

I looked to see what was wrong, and noticed they had come to the end of the piece they were playing, as I chanced to know this particular composition. This happened just when they should have been playing presto and forte, to help out the action in the picture and drive its meaning home. But they stopped and left the audience all by themselves to help fight the enemy, as it were.

NO reason for repeating or having another piece to go right on with. "No use, here's where we rest, always do when we finish a piece of music," they might have said.

Do you know what this crowd reminded me of? A mechanical orchestra when the current was off, or the usher had forgotten to wind up the machine.

Now I don't insist that they spoiled the picture, but if they had been on the job as they should have been, the picture would have been fifty per cent more impressive, and the patrons on going out would have congratulated the manager on his good fortune in having secured such a fine picture for their entertainment.

This is another fault we find in picture musicians; they play the music just as it is written, regardless of what is taking place on the screen. When music is most needed, that is just about the time there isn't any.

Instead of helping out the situation in the picture, they sometimes ruin a picture with one of these grandstand finishes that ends with a whollop on the bass drum and cymbals, to remind the people that they have come to the end.

Here was an exhibitor spending his hard-earned money for an orchestra that was supposed to lend distinction to the house, and entertain the patrons, but the patrons had to entertain themselves during this picture. Maybe some of them didn't notice this, but if they were to see the same picture in another house where the orchestra does play the pictures they would be more enthusiastic about the bigness of the production.

WHENEVER we have a picture with lots of action and go in it, we should always keep the music going even if we have to play three or four pieces of music. Keep up the interest in the picture with the aid of the music. When the scenes quiet down or are "neutral," then we can rest and get our next piece ready.

Don't hold back the action in the picture by letting the music lag or stopping just because there happens to be a "ritard" written in the piece, or because the end looms in sight.

I have read a great many articles regarding this very same thing. Some musicians think they are spoiling a piece of music by not playing it the way it is written, instead of playing it to suit the picture.

A lot of them think they are employed to show their ability as musicians and how well they can execute some of the difficult parts.

What do the patrons care if you play this difficult part with one hand or two? They come to see the picture accompanied by the music, not the musician against background of pictures.

THERE are houses that feature their orchestra, but I don't believe they feature an orchestra that has a tendency to detract attention from the picture.

We showed a scenic last evening, one of Pathé's colored pictures. When reviewing this picture, which we always do in advance of the regular show, it reminded me of springtime, shady dells, brooks and flowers everywhere.

And say, it suggested spring. There we have it in Mendelssohn's "Spring Song." These scenes last about five minutes, long enough to play the "Spring Song" through nearly twice.

The picture then shifted to a few country places with farm houses, barns, cattle and the like. Again we have the suggestion, "A pastoral piece of music."

Now, I could have used "Nodding Tulip," but the rhythm would have been the same as in the "Spring Song," so I used "Chrysanthemum," written in 6-8 time. Both these pieces are in different tempo, but they have the right atmosphere, and each one is long enough to complete sense.

THERE was nothing in the picture that would conflict with the music and vice versa.

The music just blended into the picture and helped to bring out the beauty of it, as it was played pianissimo so as not to divert the attention from the picture.

When I had played "Chrysanthemum" through once there was a little more of this picture to be shown. I repeated the last strain so as to end the music with the picture.

This was not a full reel; it was a scenic picture, with an educational, also of about 300 feet, one of Pathé's natural history pictures.

For this I could have used a waltz, but the next picture required such a piece of music, and I didn't want to play one waltz followed by another. I played a light and snappy piece, "June Bug," 2-4 staccato. These "bug" pictures didn't suggest this piece of music. I wanted to give the picture a little life, as the other two were of a moderate tempo. But after I had played this last, it suddenly came to me, "Gee! Bugs—June Bugs."

DO you see what I am getting at? This is one of the "tricks" of playing the picture. Give the audience a little music with the picture, but don't let it conflict with the picture.

Music should always be subservient to the pictures.

When it is otherwise, there are two different forces working against one another: one trying to entertain the eye, the other the ear, making it confusing to both.

SOLVING A MUSIC PROBLEM

MUSIC in a motion picture show? S. H. Goldberg, proprietor of the Princess Theatre at 1317-19 Douglas street, Omaha, Neb., believes he has solved the problem of the motion picture theatre din.

The Princess is one of five theatres at one street intersection. Near it, so near that the sounds of one outdoors piano could not be distinguished from another, are the Cameraphone, the Palm, Elite No. 1 and the Parlor theatres. Each has a piano which sits in the lobby and adds to the din of the busy street. At first there was an objection against so much noise. The objections were stilled, but the din was not.

Then Goldberg decided upon a fotoplayer, a piano inside the theatre. Besides the objectionable din, another reason was that the piano would start playing, "I Love the Cows and Chickens, But This is the Life," just as sure as a tragic or sorrowful scene was being shown on the screen. That added to Goldberg's desire for an inside piano he could control. He secured a piano which can be played to accompany any picture—be it a lively comedy, a tragic drama or an educational film—and transfer in music the feeling inspired by the picture.

Because many others are probably planning the same thing, it might be well to show how he made it the most effective. He put the piano in a pit just beneath the screen. There was a heavy floor to the pit and on this floor was put galvanized iron. Then another floor was built four inches above the first, leaving a vacant space between the floors under the piano. It made an excellent sounding board.

Since he has secured a player to control the piano and it has been delighting audiences that are becoming larger every day, other exhibitors in the city are planning on the same sort of improvement. This is the first of such pianos in Omaha, although they have proven a decided success in the East.

Balboa Plans $200,000 Plant



LABORATORY DEPARTMENT, WHERE FIRST PRODUCTIONS WERE MADE

THE Balboa Feature Film Producing Company, with offices and studios at Long Beach, California, has now been in existence one year. The company was founded by H. M. Horkheimer, who is president and general manager. E. D. Horkheimer is secretary and treasurer, and Arthur A. Lotto is assistant general manager.

The firm employs one hundred people, at present, the majority of whom live at Long Beach. Within a year they hope to have doubled their present output of pictures and consequently their plant and the number of employees.

A modern concrete plant is under consideration near the present studio, which is to cost about $200,000.

The productions of this company are handled exclusively by the Box-Office Attractions Company in the United States and Canada, and in England and Europe by William Stanley Bishop, of London, England.

Big House for Harrisburg

Second Largest Motion Picture Theatre in the Pennsylvania Capital to Open in a Few Weeks—Completely Fireproof

Special to THE MOTION PICTURE NEWS.

Harrisburg, Pa., June 18.

A MOTION picture theatre which will have a seating capacity greater than any other, except one in this city, is now well on the way toward completion, at Third and Harris streets, in a section of Harrisburg that thus far has only a few motion picture houses.

C. E. Hanshaw, a retired coal dealer, is owner of the enterprise, and will conduct the business after the building is completed, probably about the beginning of next August. It is his first venture in the motion picture field.

The building will be 174 feet by 44, and the seating capacity will be twelve hundred. There will be a deep lobby which will provide standing room with safety for two hundred more. The theatre, of brick tiling and heavy steel girders, is designed to be fireproof. There will be eleven fireproof exits and ample facilities for the quick exit of the spectators in an emergency. Work on the building was started early in March. Modern heating and ventilating systems will be installed.

The theatre will be used entirely for motion pictures, and the fact that the stage will be only five feet deep disposes of a rumor that Mr. Hanshaw proposed ultimately to introduce vaudeville in addition to motion pictures. It will be the policy of the owner-manager to cater to the people living in and near what is known as the West End busines section of Harrisburg which is far removed from the main business district of the city.

V. H. BERGHAUS, JR.

SPECIAL FILM REVIEWS

"The Alarm." (Keystone. Two reels. Thursday, May 28.)—The first reel of this offering is below the usual Keystone standard, but what the first reel lacks the second reel amply supplies in regard to humor. The Keystone fat boy, Roscoe Arbuckle, is the important member of the cast. Whenever he appears he is good for a laugh from all.

The chief of police and the chief of the fire department are rivals for the same girl. At the country fair they go through all kinds of foolish encounters to see who is the best and their antics are continued throughout the picture. The picture ends with a wild chase in which Roscoe Arbuckle, the fire chief, is pulling the whole police department behind him by means of a rope. After the police the whole town is tearing in pursuit.

"The Oath of Pierre." (American. Two reels. Monday, June 8.)—The cast of this drama embraces a large number of American stars, all of whom do good work and all of whom deserve to be mentioned. They are: William Garwood, Harry Von Meter, Jack Richardson, King Clark, Vivian Rich, Louise Lester and Charlotte Burton. The story is not clear at first and the characters are hard to follow in the first reel, but in the second matters are straightened out and the picture takes the form of a fine and pathetic story, which is sure of success with any audience. The locale is laid in the north Canadian wilds and the scenes are admirably realistic and true to life. The story, that of a city man ruining the happy romance of two of the children of the woods, but finally meeting his just deserts, is of a variety that will appeal to all.

"Prowlers of the Wild." (101 Bison. Two reels.)—Introducing Anna Little to the Universal patrons. Miss Little has a very good vehicle and shows to advantage. The story is laid in South Africa and is melodramatic. The direction is particularly good. A large number of natives are in the cast.

Landers, the foreman of an animal ranch, insults Anna. She loves Bert, the owner of the ranch. Anna goes to tend a sick Kaffir child, who is later poisoned by Lander, and Anna is accused. The natives fire her home and drive her away. But for the timely aid of the returning animal hunters she would have been killed. The burning of the house was well done.

"The Gap." Edison. June 16.)—The "Man Who Disappeared" series, of which this is the seventh, seems to have drifted far from the original idea of the story. John Perriton is mainly no longer in hiding from the police, but living a submerged life in which he is always trying to lighten the burdens of others and help them along in the world. In this story, the main point is merely an incident of one of his beneficial acts, enlarged upon so as to take up the entire reel. This doesn't mean the picture is a bore; on the contrary, it is alive with action, but even so, the story remains just an incident and a small one.

Perriton, alias Pottle, who rescued Jennie and her lover, now her husband, from the gang, is aided by these two in helping out a penniless engineer who wishes to bid for a contract. The engineer is on his way to Chicago. These three tax their energies to the utmost to stop him. After many useless attempts they finally succeed in raising the drawbridge, they stop the train and the engineer, Earle, is taken off.

"Pathé Daily News: Twenty-third Week." (Pathé. June 2.)—The first number of the Pathé Daily News shows different pictures of ships and people, all concerned in the recent wreck of the "Empress of Ireland" in the St. Lawrence River. Such a picture could not fail to awaken interest, and if all the dailies are as well received as this was their success is assured.

"Trapped by Wireless." (Kleine-Eclipse. Two reels. June 2.)—Not only is the scene of action on the coast of the Mediterranean, but the picture was filmed there, with the result that some fine scenery has been obtained. The story is not as thrilling as the title would imply, but there are some thrillers not to be overlooked. Stavros carries the girl over a chasm by means of a rope in a sensational manner, and later the robbers try to go across the same chasm on two fallen trees only to meet their death. Stavros, the leader of a band of outlaws, plunders a ship, but when he sees the girl on board he falls in love with her and deserts his band. Both of them are bound and left on deck. Stavros manages to free himself and summon aid by wireless, then the two escape from the ship. In protecting the girl he is killed. The marines then arrive and rescue her.

"Wife." (Eclair. Two reels. June 10.)—Belle Adair, Alec Francis and Stanley Walpole are the principals. There are two inconsistencies in this picture which are not, however, radical enough to spoil the main effect.

Holliday is ruined and insists that his daughter marry Price, a wealthy man, and give up the man she loves. Some time later she is discovered in the doctor's bedroom. She had gone there at his summons. Price, believing her false, takes to morphine. He is cured by the doctor, who proves that his suspicions had been incorrect



JIM ATTACKS DANVERS AND KELP
Scene from "Enmeshed by Fate" (Victor—Two Reels. June 12)

"The Changeling." (Lubin. Two reels. Wednesday, June 10.)—It is seldom that a drama is put on the market that is so well produced and at the same time containing such an absorbing plot as this. The story, the acting and the photography is almost faultless. And it is certain that any audience will receive it well.

Delmore, a young doctor, is called upon to attend Mrs. Saunders, who is about to give birth to a child. The child dies and Delmore replaces it with a healthy baby, whose mother is dead and whose father is a lunatic. Years later this boy is in love with Delmore's daughter, but he, knowing his descent, will not let him marry her. They finally elope, return home and think that all will be well. But Delmore, knowing the terrible consequences that may occur, takes the young man for a ride in his car and purposely drives in front of an express train. Both are killed. Earl Metcalfe, Lilie Leslie, Anna Luther, William H. Turner, George Spencer, Miss Dawson and Kempton Greene make up the cast.



THE DOCTOR IS SUSPECTED
Scene from "The Escape" (Griffith-Mutual Feature. Seven reels)

"The Isle of Abandoned Hope." (101 Bison. Two reels. Saturday, June 13.)—A novel plot, a large cast of principals and supers, beautiful scenes and fine action, combine to make this a splendid Universal feature. It is unusual in every point. Interest is aroused from the very start, when the survivors of the fatal wreck are struggling in the water, and then cast on one of the Hawaiian Islands, where the picture was taken. The natives give the survivors a separate island for themselves, but they are forced to remain in this space. After numerous and thrilling experiences, they are finally picked up by a passing ship. The southern scenes are gorgeous, and the film, exposed in the brightest sunlight, is perfect.

"Judge Dunn's Decision." (Selig. Two reels. Monday, June 8.)—A story that is quite new and appealing. All classes will appreciate it, for it deals with a question that is a hard one to solve. Parts of the picture are undoubtedly true, and a picture of this kind is always appreciated more than an utterly impossible one. The drama is a guess from start to finish.

Judge Dunn, who is on the point of sentencing a girl who used to be in his employ, for stealing, is asked to watch his own wife and daughter for a week before he proceeds. He does this and finds that his wife and daughter are leading a fast life and are very much in debt, and also that they are the guilty ones. The girl is of course vindicated. Al W. Filson and Lily Clark are the principals.



A BRIDE OF ANTE-BELLUM DAYS
Scene from "A Mother of Men" (Warner's Features. Three parts)

"Pauline's Necklace." (Melies. Two reels. Thursday, June 4.)—A detective story that will bear comparison with the best. The photography is perfect; the coloring is especially pretty. M. Gaudron, who is financially embarrased, pretends to send away his wife's valuable necklace. In reality he keeps it and pretends to have lost it. A clever detective is set on the case and he proves too clever for M. Gaudron and his wife. His methods of working on the case are novel and quite new. The picture will satisfy those who are looking for a good detective story.

"The Mask of Affliction." (Eclair. Two reels. June 17.)—There is excellent suspense in this picture. From the end of the first reel one never knows just what is going to happen next.

Claudia and Peter are in love, the girl's guardian objecting, as he wishes to marry her himself. A mine explosion injures Peter's face, and he hides away, until he is believed dead. Just at the right moment, however, he turns up and frustrates the plans of the guardian upon the life of Claudia. His face has meanwhile healed.



Appearance and Manners



A School for Ushers

DID you ever hear of a school for young men that started at 11 o'clock at night? Most boys are in bed dreaming about their next day's lessons at that time. However, there is one "school," in Buffalo, N. Y.—at least so George W. Erdman calls it—that starts its lessons at the above mentioned hour. He is manager of the Elmwood Theatre, and every Wednesday and Saturday evening, as soon as the lights are turned off, "Schoolmaster" Erdman opens his "School for Ushers," which, however, is exclusively for the Elmwood staff of young men.

At the appointed hour, and on the dot, too, the "boys" file into the school-room, which happens to be the manager's office, and take seats in front of Mr. Erdman's desk. The pedagogue enters.

"Well, boys, let's get busy. I know you are all tired, but the lesson will be short to-night," is the opening of the lecture.

"Now, first of all, I saw one thing happen to-night which I do not wish to see again. A lady entered the theatre with her escort, and after Mr. So-and-So had shown them to a seat, the young lady began to remove her coat. Mr. So-and-So began to help her. Now, whenever a lady enters with an escort never assist her with her coat. It is embarrassing to the gentleman.

"Next, I have noticed that several patrons are coming every night, and as a rule, take seats in the same part of the theatre. I want you to watch for these people and see that they are placed as near as possible in the location they desire, and if possible, in the same seats. Always let the patrons know where there are vacant seats, as the floor becomes crowded, and ask them where they would like to sit. This makes a good impression and people begin to talk about our polite ushers.

ALWAYS help the gentlemen with their coats, boys; this is something rarely seen in a motion picture theatre, but we are in a high-class district and the men who attend in any manner whatsoever, here at night are successful business men, accustomed to such services.

"In a way, an usher's job is just as important as the manager's. If an usher is polite at all times and shows the patrons little attentions which are not shown them at other places, they will come again, but if he is impolite and 'sassy' at times, it will be noticed and our patrons will become dissatisfied.

"Be on the job all the time, be polite, be awake and above all, look out for the little things to do that will make people talk.

"Be especially attentive to old people. Respect for silver locks should be one of your most valued characteristics. Give the old lady or gentleman your arm on the way to a seat, and be very careful to ask if they can see the pictures plainly from the seats you give them, whether they can hear the music, whether they feel a draught, and so on. It is these little things that advertise the Elmwood ushers and consequently the Elmwood Theatre.

"Always be on time at both matinee and evening performances. Punctuality is one of the necessary requirements for an Elmwood usher. We are paying you more than the ordinary usher gets, because you are not ordinary ushers. 'Ordinary' ushers are plentiful. We want you to be known as 'unusual' young men. School is dismissed for to-night."

AND so, on the above mentioned nights every week, these little sessions are held in the manager's office and as new problems come up, they are discussed with thoroughness by Mr. Erdmann and his boys. The result is that the conduct of the Elmwood ushers comprise one of the best advertisements of this beautiful photoplay theatre. Every patron talks about the ushers' politeness and willingness to be of service. This school is original with the manager, and so far, has proved itself to be a success.

Why not try it, yourself?

CHARLES B. TAYLOR.

Turns Patron's Vanity to Good Account

Milwaukee Manager Pastes Portraits Cut From Show Paper on Mirrors, With Advertising Matter in Eraseable Lettering.

Special to THE MOTION PICTURE NEWS.
Milwaukee, Wis., June 16.

A BRAND new idea in lobby display has been discovered by Otto Meister, manager of the Vaudette Theatre, 183 Third street. Like the majority of other photoplay theatres constructed in the past few years, the Vaudette has any number of mirrors set in the walls of the lobby. And like most other managers, Mr. Meister had been bothered to death by his patrons, especially the women folk, stopping to admire themselves and adjust their hats just at the time the crowds were entering or leaving the house.

However, all of that is now a thing of the past at the Vaudette and those same mirrors are helping to bring the nickels rolling into the box-office. For now lightly pasted on the mirrors are some striking figures cut from the lithographs, and lettered in whiting around the paper is the billing of the particular film they represent.

For instance, the familiar comedy head of Max Sennet is pasted on the mirror and around it are painted the words, "Keystone Comedy To-day." This is all that is needed, as too much lettering is apt to spoil the effectiveness of the display.

The idea is one that can be utilized with very good results by most every manager, and with no other outlay than the services of a good sign writer and the use of a few unmounted one-sheets.

J. W. MARTIN.

The Syndicate Film Corporation, of Omaha, Neb., and Kansas City, Mo., advises exhibitors that Jules C. Rabiner is no longer connected with them and has no authority to solicit, or represent them in any manner whatsoever.

OPERATOR NEAR DEATH

Special to THE MOTION PICTURE NEWS

El Paso, Tex., June 17.

J. E. Roberts, a motion picture operator, had a narrow escape from death at Fort Bliss recently while taking pictures of tests of the new Benet-Mercier machine gun.

Roberts, who is free-lancing and has just returned from an extended trip in the west coast country of Mexico, where he was taking pictures of the Carranza junket, had set his machine close to the gun and was grinding away when the cartridge belt which was being fed to the rapid-firer became overheated and exploded.

Roberts was thrown to the ground by the force of the explosion. His camera was struck by a flying piece of metal and wrecked.

"LOG CABIN," NASHVILLE, NOW VICTORIA

Nashville, Tenn., June 17.

The Victoria Theatre is the name of the new picture house formerly known as the Log Cabin, located at the Arcade and Fourth avenue. Following a change of management and a general remodeling, this newest addition to Nashville's amusement places is rapidly coming into its own.

A new program has been arranged for and hereafter Warner features will be shown exclusively. C. L. Corbitt is the new manager. Mr. Corbitt has decided to add another feature to his program in the form of illustrated songs. L. Eugene Ensor, of Chicago well known as a baritone of ability, will sing at each performance.

Lambs' Gambol in Motion Pictures



SCENE FROM GEORGE V. HOBART'S MORALITY PLAY "EXPERIENCE," AS PRESENTED AT THE LAMBS' GAMBOL. MARKETED THROUGH SAWYER, INC.

THE Lambs, the most famous actors' club in the world, have just returned from their famous all-star gambol tour of the country and it has been left to the motion pictures to record the salient features and keep alive the history of the tour. The club made a hurried trip of but nine days, and in that time they piled up gross receipts of $115,000. The expenditures were approximately $40,000, which will leave a net profit of $80,000 to start the fund for their enlargement of the clubhouse in Forty-fourth street, New York City.

The Lambs traveled in a special train which they boarded in New York. The itinerary began at the Metropolitan Opera House, Friday night, May 22. A matinee Saturday, and then the Academy of Music, Philadelphia, that night. After this came the Court Square Theatre, Wheeling, W. Va.; the Nixon Theatre, Pittsburgh; English's Opera House, Indianapolis; Music Hall, Cincinnati; Olympic Theatre, St. Louis; Auditorium, Chicago; Star Theatre, Buffalo; Lyceum Theatre, Rochester; Worcester Theatre, Worcester, Mass.; Boston Theatre, Boston; and thence back to the Hippodrome, New York, for the farewell.

Motion pictures were taken of all important phases of the trip, and the parades and other incidents. These will be exhibited and show the greatest gathering of stars of the American drama ever collected upon a screen.

In addition to the main events there are some reel specialties of the tour which show the end men washing up in the rear of the theatre in one of the towns, and another shows the boys playing girl parts, emerging from the stage door in their leading lady costumes but smoking big black cigars, and in some instances well battered old pipes.

The Lubin Company of Philadelphia is developing and printing 7,500 feet of film made on the trip, and when it is cut to three thousand feet it will prove to be one of the most valuable collections of theatrical stars ever assembled.

Picture made under direction of the shepherd, William Courtleigh, and Sawyer, Inc., have been appointed sole distributor for the Lambs,



DIGBY BELL AS WEALTH, FREDERICK PERRY AS EXPERIENCE, WILLIAM DENNING AS INTOXICATION, WILLIAM ELLIOTT AS YOUTH, AND WILLIAM RUSSELL AS PLEASURE, IN "EXPERIENCE," PRESENTED AT THE LAMBS' GAMBOL

Live News of the Week

THE policy of giving the exhibitors a chance to see the big feature productions before release for booking is growing in Philadelphia. Recently W. A. Macan, manager of the Continental Film Company, and F. P. Glenn, of the Syndicate Film Company, gave a combination showing of "Home, Sweet Home," and the first two installments of "The Million Dollar Mystery" at the Stanley Theatre. About one hundred exhibitors and their friends attended and both pictures were received with much applause.

The Progressive Motion Picture Corporation, through their Philadelphia agents, have followed suit with a preliminary showing of "The Master Cracksman" at the Fairmount Theatre since June 16. Harry Carey, who takes the lead and who directed the film, was present, as were members of the firm from New York.

The largest business in the history of the new Strand Theatre, was the record attained by Jesse L. Lasky's release, "The Only Son," which began a week's engagement at that house last Sunday. It is estimated by the management that at least five hundred more people paid admissions last Sunday than on any previous day since the house opened.

The plant of Thomas A. Edison, Inc., at Orange, N. J., and the motion picture studio in the Bronx, will be closed on Thursday, June 25, for the purpose of having the 5,000 employees become closer allied and united into one large family with the great inventor as the father. The various forces will congregate at Olympic Park, in Newark, where many athletic events will take place. Mr. Edison will act as starter and award a handsome prize to the winner of each event.

Albert Siegler, a war camera-man for the Animated Weekly, of the Universal, who for the last two months has been cruising along the west coast of Mexico on board the U. S. Cruiser "South Dakota," has returned to the Hollywood studios of the Universal company with a vivid story of his experiences in southern waters.

Ira H. Cohen, of the University Film Corporation, who occupied booth 19 and 20 at the exposition, although rather late in securing space, did considerable booking.

Robert Hilliard, star of "The Argyle Case," recently refused an offer made by the New York Motion Picture Corporation in which they offered him his own figure to play for the camera the play which he has had such success in "The Argyle Case." His excuse, if it may be called that, was a desire to enjoy his honeymoon.

Vivian Blackburn, well known on the legitimate stage, makes her screen debut in the first three-reel feature by the Eleanor Gates Photoplay Company, "Doc," made from a "Saturday Evening Post" serial by Miss Gates.



VIVIAN BLACKBURN

Miss Blackburn was the original fencing girl with Anna Held's "Little Duchess" company, which she played for three seasons. She was with John Drew in "Jack Straw" and created the part of Vanity in "Everywoman," and for two seasons played Mrs. Sammy Whitcourt in "Excuse Me."

Miss Blackburn's work in "Doc," as one of the principals, was so satisfactory to Director Richard Garrick and Miss Gates that she will appear in several screen productions of the best known of Miss Gates' books and plays.

"The Greyhound" which has just been released by the Life Photo Film Corporation has been sold in North Dakota, South Dakota, Minnesota, Wisconsin, Michigan, New Jersey, New York state, Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island. Substantial and promising offers were received for every other state in the union, excepting Mississippi, Alabama, Texas and Kentucky.

George Nichols, for the past nine months with the Keystone Company, has joined the Universal and will be associated with a third Ford Sterling company for the production of comedies. He will take charge of this company as director.

Jos. Bloom has taken the place of J. G. Conner, who resigned his position as manager of the St. Louis branch of the World Feature Corporation, Navarre Building.

A. Warner, vice-president of Warner's Features, who was in St. Louis recently, reports establishing an office in Chicago that will be the executive headquarters for branches of Warner's Features in St. Louis, Kansas City, Cincinnati, Indianapolis, Minneapolis, Dallas, and Denver.

W. L. Schoening has been appointed general manager of the St. Louis branch of the Atsco Inc. (American Theatre Supply Co.) with offices on the third floor of the Nulsen Building, Sixth and Olive streets.

William Maddock has been appointed to the position of manager of the Feature Film Department of the General Film Company's Exchange, 3610 Olive street, St. Louis. The place was formerly held by L. G. Edel, resigned.

Mr. Rudolph, the general manager of Sawyer, Inc., has just returned from a flying trip, during which he arranged for several branch offices for Sawyer, Inc. The first of these will be in Chicago, to be followed by Boston, St. Louis, and other large cities. Sawyer films will be booked direct from these branches in territories where the state rights have not been sold.

The Famous Players Film Company's New York office will release the next Mary Pickford film production July 1, in place of the production presenting H. B. Warner in "The Lost Paradise," as previously announced.

This next film presenting Mary Pickford will be a five-reel adaptation of "The Eagle's Mate," by Anna Alice Chapin.

Samuel S. Hutchinson, president of the American Film Manufacturing Company and Mrs. Hutchinson, made an auto trip through Illinois and Indiana. The consensus of opinion of exhibitors throughout the territory is in favor of the Mutual Program, declares Mr. Hutchinson. The "American Beauty" and "Flying A" subjects are in especial demand

John Pelzer, who was in charge of the Pathé booth at the International Exposition of the Motion Picture Exhibitors, June 8 to 13, will also direct the one to be held in Dayton, Ohio, July 6 to 11

What is the matter with the proof-room of "The New York Tribune" these days? The readers must be sleeping at the switch to let S. L. Rothapfel's name go through as D. S. Rothapel, which happened in the report of the convention dinner Friday night at the Biltmore Hotel. Surely Mr. Rothapfel is sufficiently well known to have his name spelled correctly.

David Kirkland, a former Essanay director, is now with Ford Sterling and his famous Sterling company of comedians. He will act with the high-salaried comedian as a co-director in Sterlings' own company. Mr. Kirkland was born in San Francisco and was educated at the University of California. He has been with Maude Adams and Robert Edeson on the so-called legitimate stage.



DAVID KIRKLAND

James M. Sheldon, president of the Syndicate Film Corporation, has returned from the South bringing fine reports of the activity among exhibitors to book and boost "The Million-Dollar Mystery."

Albert Blinkhorn, president of the Hepworth American Film Corporation, sails Saturday, June 20, on the "Olympic" for England. Productions



ALBERT BLINKHORN

suitable for the American market will be discussed with the manufacturers, the Hepworth Manufacturing Company, Ltd., of London. The past year has shown an increase in the demand for Mr. Blinkhorn's features and he will arrange to release a greater number of productions next season.

Mr. Blinkhorn will be away for about six weeks and will visit his company's offices in Paris and Berlin.

Sawyer, Inc., having booked six copies of their thrilling American picture, "Saved by the Boys in Blue," and five copies of their new Mexican picture for July 4.

W. Jay De Lamater, formerly with the General Film Company, at Dallas, Texas, and more recently with the Mutual at New Orleans, has taken over the Film Redeveloping Company of America (Eisenstein process).

"Under Southern Skies," the famous old play of Lottie Blair Parker, will be produced by Popular Plays and Players, of 1600 Broadway, at the various Lubin studios.

The American Standard Motion Picture Machine Company has moved from 101 Beekman street to new and larger quarters at 110-112 West Fortieth street, New York City. The factory of the company is being remodeled to meet the increased demand for American Standard machines. This has delayed shipments, but the management expects to be able shortly to fill all orders promptly.

Among the important actors who appear in the All-Star Feature Corporation's photoplay production of Upton Sinclair's novel, "The Jungle," which will be the attraction at Weber's Theatre, beginning Monday, June 22, are George Nash, Gail Kane, Robert Cummings, Clarence Handyside, Alice Marc, Julia R. Hurley, May McCabe, Robert Payton Gibbs, and Upton Sinclair himself.

W. H. Bomb, formerly representative of the Syndicate Film Corporation in the New Orleans territory, has been succeeded by M. W. Lawrence.

Mr. Reynolds and C. Schottenfels, of the Ren Scho, are getting top prices for all their features. The "Greyhound" has been sold to Epstein & Allen for New England. The negatives were included in this deal.

The Edison Company has offered a prize of $100 to the Harvard student submitting the best scenario before July 1, according to the Harvard "Crimson." The announcement also states that all stories available will be paid for.

Alec Lorimore, formerly of the Gaumont Company and now affiliated with the Box Office Attractions, is planning lengthy road trips to sell 75,000 feet of features made by the Balboa Company. He will sell everywhere outside of New York, northern New Jersey and New England. Besides "St. Elmo" Mr. Lorimore will dispose of state rights for "Will o' the Wisp," "Cruise of the Hell Ship," "Sacrificial Fires," "The Unexpected," "The Hunchback of Cedar Lodge," "Gypsy Love," "Sands of Life," "The Human Soul," "The Call of the Heart," and "The Rat."



ALEC LORIMORE

George D. Carlton, a screen actor of wide experience who is well known for his work with Reliance and



GEORGE D. CARLTON

Famous Players, is now playing in "Northern Lights," a six-reel picture of the Life-Photo Corporation, which is now being produced successfully in Montana and New York.

Frank Rogers, of Knoxville, Tenn., owner of a number of successful theatres, has contracted with Sawyer, Inc., to handle their entire output for the Southern States. Mr. Rogers now has several men on the road in the South booking and exhibiting Lubin's "Drug Terror." These men will also book the Sawyer, Inc., features, six of which have already been sent to Mr. Rogers.

Walter Belasco, brother of David Belasco, is a member of the stock of the New York Motion Picture companies in Los Angeles, Cal. He was a member of fifteen years of the stock at the Alcazar Theatre in San Francisco.

In the making of O. Henry's story, "Wildcat Represents," the Eclair company had considerable difficulty in locating forty bull snakes, to play parts. They were found, however.

Ernest Torrence will lecture on the Paul Rainey pictures, Series '14, at the Casino Theatre, New York, beginning June 22. Free admission will be extended to newsboys for one week. Robert L. Priest will manage the engagement.

J. J. Shubert sailed for London on the "Mauritania," June 16, for an extended continental tour in the interests of the Shubert Film Corporation.

Harry Reichenbach, of the Jesse Lasky Feature Play Company, was presented with a beautiful Waterbury jeweled watch by the Exposition Committee in appreciation of his untiring efforts in assisting to make that affair a success. It is inscribed as follows: "To Our Harry in Appreciation of Your Efforts in Our Behalf. Sam Trigger, Grant W. Anson, Adolph Weiss, J. A. Koerpel, William Hilkemeier, Aaron Corn."

Romaine Fielding, director, producer, leading man, scenario writer and organizer of the Lubin Western studios in Galveston, Texas, is undoubtedly one of the best educated men in motion pictures. He has seen



ROMAINE FIELDING

several years' work as a red cross surgeon, having forsaken his "M.D." degree for the stage. His greatest successes in picture work have been with stories dealing with the occult. A plot containing mysticism is his pet hobby. He has also featured in a number of Civil War pictures, for many of which he has traveled to the South to obtain the atmosphere.

He is now working on a pretentious war story, in which he has obtained the co-operation of the United States Navy.

The Men's Club, of the Granville Presbyterian Church, Chicago, recently visited the American Film Company laboratories. During the tour of inspection several "Flying A" and "Beauty" films were shown in the projection-room.

The Keystone Company is bringing out a comedy, featuring Marie Dressler, which will probably surpass all previous efforts of this organization. Several buildings have been constructed on the company's grounds at Los Angeles, which will be equipped with large windows, a tile floor, and have a bank with revolving doors, for the purpose of giving Miss Dressler's fun-making talents full play.

It is stated that Miss Snow, of the Thanhouser studio, has expended $2,000 for costumes, though she has acted in only six of the forty-six reels, the length of the serial soon to be released. Miss Snow declares that her costume used in "The Million-Dollar Mystery" will go over the $10,000 mark. It is expensive to play the part of a millionaire's daughter, or a Russian Countess, according to Florence La Badie, the heroine of the same company, as she also finds her costume bills have mounted up to a considerable figure.

Mildred Bright sang and danced into stageland four years ago, by way of the musical comedy "Havana." That was just by way of entering, for her tendencies and ambitions were for the drama and not for musical comedy. However, the latter served and she considers her three years' experience in this line most valuable.

The opportunity to play straight drama seemed long in coming but, with October last, it made itself welcome in an offer from the Eclair



Company, and since then Mildred has occupied one of the Eclair's dressing-rooms and lets her sunny disposition show itself in the Eclair films in which she has appeared.

Tighten License Requirements in Albany

New Requirements Must Be Met Before Theatres Can Be Sure of Existence—"Tess of the Storm Country" Makes Hit in New York Capital

Special to THE MOTION PICTURE NEWS

Albany, N. Y., June 18.

ON May 1 all motion picture show licenses should have been renewed in Albany, N. Y., and although all of the twenty-five houses have made applications only fourteen have received the necessary papers. The other houses are doing business and will be allowed to do so until inspected by Superintendent of Buildings Fulton and Fire Chief Bridgeford. Every one of the places are being given a rigid examination and will have to conform with the law in every particular.

There have been many laws made by the Common Council during the last year in regard to the motion picture theatres, and only a few weeks ago one was passed which prohibited the remodeling of a frame building for this purpose. Partitions are required to be made of metal lath on metal studding, or terracotta blocks or other fireproof material.

The popularity of Mary Pickford in "Tess of the Storm Country" in Albany was tested during the last two weeks. The Colonial, a theatre seating about 1,600, showed the pictures recently and at all four performances people were turned away.

A. SAYLES.

Motion Pictures Compel Equal Recognition

Buffalo Dailies Forced to Acknowledge Their Importance, Give Them the Same Space as is Devoted to Regular Drama.

Special to THE MOTION PICTURE NEWS.

Buffalo, June 17.

IN recent issues of daily and Sunday newspapers here, especially on the Sunday dramatic page, we notice that a great change has taken place in regard to position, space, and quantity of motion picture advertising and accompanying "write-ups."

A year ago a motion picture theatre was lucky if its show got a few lines in the paper. A review of a motion picture was a thing unknown, and when a production was mentioned it was relegated to a position near the poultry column.

To-day it is no unusual sight to see half-column notices of such films as, "The Port of Missing Men," "Brewster's Millions," and others. Not only are the papers giving photoplays generous space on the dramatic page, but press agents are getting pictures in the illustrated sections on Sunday. On Tuesday morning, when the theatrical criticisms appear, motion picture attractions are noticed at the head of the column, and are well taken care of. Every paper in Buffalo has a page or more especially devoted to such productions. One paper gets out a special four-page edition as a supplement to its Sunday edition, devoted entirely to motion photography.

The picture theatres are doing more advertising now than ever before. That is, the "live wires" are, and they are getting the business. Nobody ever does so much business that he can afford to stop advertising, for when he does his receipts fall off. Many of the managers have their newspaper matter prepared in the same way as the large legitimate productions. They put the taboo on all such words, as photography, camera, film, screen, in fact, anything that might lead the reader into thinking of the production as a motion picture. At times it is hard for the press agent to get his copy across, but it seems to be good policy for some houses.

CHARLES B. TAYLOR.

DECORATION SPECIALISTS

The Schroeder Art Flower Manufacturing Company, of Cleveland, Ohio, have just completed the decoration of Keith's Hippodrome in that city. They have also made a screen decoration for the Gordon Theatre in Cleveland. It is said that this is something entirely new for motion picture theatres.

The Schroeder company are specializers in the floral decorating of expositions, department stores, etc. A number of large clubs and hotels in various cities use their service exclusively.

NEW HOME OF MELIES PRODUCTIONS

The new home of the Melies "G" brand is a distinct discovery, according to Joseph Levering, who is at the head of the Melies Producing Company. The property is in Flushing-on-the-Bay, L. I., and stands at the top of a hill between Flushing and College Point. The property consists of ten acres, a portion of which is rocky headland, which makes a sheer drop of fifty feet into the Bay, while only one hundred feet away the rock slopes gently down to a beautiful sandy beach.

LIFE PHOTO'S NEW STAR

Iva Shepherd, recently of the Famous Players and Reliance companies, is to play the lead in the Life Photo Film Corporation's six-reel production, "Northern Lights." Miss Shepherd is noted for her emotional acting and marvelous facial expression, which stamp her as a true motion picture actress.



IVA SHEPPARD

Although she has spent many years acting for the camera, she was once on the legitimate stage also. She played opposite William Gillette and Richard Mansfield, and also with the late Sir Henry Irving.

AGNES EGAN COBB AT TWO CONVENTIONS

Mrs. Agnes Egan Cobb, who lately celebrated her first anniversary with the Eclair company, and was recently made a member of the directorate, has returned from a successful western trip. She left New York on May 26 for Chicago, Des Moines, Indianapolis and other points. While in Chicago she closed a big contract with Alfred Hamberger, of the celebrated Players Film Corporation.

One of the most striking booths at the Annual Trade Convention, held under the auspices of the International Motion Picture Association, in the Grand Central Palace, New York City, was Mrs. Cobb's. She also expects to attend the Dayton convention next month, where the booth of Leading Players and Features Ideal, under her charge, will be handsomely decorated with pennants inscribed with the names of the features handled by the companies she represents.

Mrs. Cobb's booth, No. 113, at the Grand Central Palace, was a magnet for members of the trade, particularly the exhibitors.

"MANON LESCAUT"

(The Playgoers' Film Co.—Four Reels)
REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS picturization of Abbe Prevost's world famous love story, with Mme. Lina Cavalieri in the chief role, will find favor with the most critical public.

Excellent judgment is shown in the selection of scenes typifying the tender passages of the original, without sacrificing the more dramatic moments. Mme. Cavalieri plays the frail, pleasure-loving Manon with delightful charm, and brings to the part all the resources of her admirable technique.

A stern father brings up Manon Lescaut and her brother



in a fanatically religious atmosphere, against which the vivacious nature of the girl rebels. She is sent to a convent in charge of the brother, a musketeer of Louis XV, and two nuns. At the end of the first day's journey she is seen by the Chevalier Des Grieux. The pair instantly fall in love with each other, and before the unworldly nuns realize what is going on under their noses, manage to escape to Paris.

The girl's beauty attracts a profligate nobleman of great wealth and influence, who contrives to separate the loving couple. She is made to believe that Des Grieux has abandoned her, while on the other hand, the lover supposes that she no longer cares for him. Through this misunderstanding they remain apart for some time, the girl, who has become penniless, under the protection of the treacherous nobleman, and the disappointed young man in close seclusion, studying for the church.

He is on the point of taking orders when the girl learns of the baron's trick. She leaves his house after a stormy interview, seeking her lover. Manon persuades the young man to give up his idea of renouncing the world, and they fly together. But they are pursued by the baron's vengeance, and finally sail for Louisiana, where after a number of misadventures they both meet death in the primeval forest of the new world.

EAU CLAIRE MAYOR CO-OPERATES WITH EXHIBITORS

Eau Claire, Wis., June 17.

Thanks to Mayor John B. Fleming, the exhibitors in this city have not been saddled with a local board of censors, despite the agitation that existed at one time for such an organization. This city has, however, an arrangement which is almost ideal.

When the agitation for local motion-picture censorship was rife, Mayor Fleming, whom G. W. MacLaughlin, manager of the Orpheum Theatre, describes as "a very broad-minded man," arranged with the exhibitors for a showing only of pictures passed by the national board.

"LITTLE LORD FAUNTLEROY"

(James McEnnery Syndicate—Four Reels)
REVIEWED BY E. KENDALL GILLETT

ONE of the noticeable things in this production of a delightful classic, read practically by every child, is the great depth of the pictures. The views do not seem like shallow Harlem flats or cramped studio sets. The careful camera work gives clear impressions of nearly every foot of the film.

Although the Western scenes are exceptionally good, the stage director neglected to maintain the American color in the grocery store where the lad, before leaving home to see his grandfather, the crabbed Earl, engages in his famous discussions with Silas Hobbs, the eccentric proprietor. Typically British labels stand out on the cans and jars behind the counter, while the shopkeeper's face and rotund figure betray essentially English characteristics. This oversight, however, does not detract from the general excellence sustained throughout the pictures.

The acting of Cedric, a boy of ten, reminds one in its finish, of the original creator of the part in the first speaking version put on the stage some twenty odd years ago. The interest is sustained throughout, and the play should appeal to both old and young as much as the dramatic production caught the fancy of an older generation.

The Earl of Dorincourt (H. Agar Lyons), around whom the story is written, is a man of the old school, cold, haughty and austere. His sons, except the youngest, who married an American girl and settled there, are all wild and live a life of profligate luxury. Bevis (Fred Eustace), the eldest son, is shown in his gambling haunts, where he meets Minna Tipton (V. Osmond), the wife of a bootblack, whom he finally marries, not knowing of her husband and child. Maurice (B. Murray), the second son, is shown in his idle life of following the race track, where he loses all that he has. This racing scene is very well executed and well taken.

All three of the sons die, the eldest from an excess of high living, the second from a fall from horseback and the youngest from consumption.

The old Earl is pathetic in his despair. He sends his lawyer to America to find his youngest son's son Cedric (Gerald Royston), who is the only male heir to his estates. The commission is carried out, and Cedric, with his mother, go to England. The Earl is cold to his daughter-in-law and will not have her about, but to the grandson he takes an immediate liking, which grows rapidly. Under the influence of the child his heart becomes softened and life again seems worth living. All goes well till Minna Tipton, his eldest son's supposed wife, appears, claiming to the Lady Fauntleroy, with her son (by her legal husband) to be Lord Fauntleroy.

The claim is pushed to the point where the newspapers publish her picture and that of her son. This falls into the hands of Dick Tipton (Harry Edwards), an uncle of the boy. He forwards it to Ben Tipton (Frank Stather), the father, who has now become wealthy in the West.

They get together and go to England, arriving in the midst of the birthday party given to Cedric, where Minna Tipton and her son are striving for recognition. The secret is out. Minna is banished, the father takes his son and the Earl is overjoyed to find that Cedric, who has won his heart, is the undisputed Lord Fauntleroy.

The story ends by a happy reunion between Cedric, his mother and the Earl, all of whom from that time on live under the same roof.

PICTURES HELP AMUSEMENT PARK

Special to The Motion Picture News

Lexington, Ky., June 17.

Blue Grass Park, a big amusement resort six miles from this city, has adopted the motion-picture plan as a means of attracting patrons. A big airdome has been built, and a nightly change of three reels of pictures is being used. The airdome is placed near the main entrance to the grounds, and an especial play is being made for patrons.

INCORPORATIONS

Among the recent incorporations are the following:

At Albany, N. Y.:

JANICE AMUSEMENT COMPANY, Manhattan; theatrical and motion pictures; $5,000; Harry Levy, Chas. F. Sheverin, Henry Davis, and one other, all of New York.

CARDLER THEATRE CORPORATION, Manhattan; theatrical motion pictures, etc.; $1,500; Daniel Donovan and Elizabeth Kelly, of New York, and John Voigt, of Jersey City.

C. AND C. AMUSEMENT COMPANY, Manhattan; motion pictures; $5,000; M. M. Harsach and Fred C. Cross, of New York, and Frank S. Cross, of Highgate, Vt.

MADISON AVENUE AMUSEMENT CORPORATION, Manhattan; theatrical and motion pictures; $1,000; Benj. and Lewis Moss and Morris Levy, of New York.

PECHETTE MOTION PICTURE COMPANY, INC., Corona; motion pictures; $1,000; Albert E. Pechette, of New York, and Herman J. and Emil C. Veeck, of East Elmhurst, N. Y.

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY, INC., Eddyville; $500,000; manufacturing dealers in motion picture machinery, films, etc., theatrical realty, restaurants, farmers, publishers, florists, etc.; Jas. J. Sullivan, Michael Ahearn and Donald C. Stracman, of 35 Nassau St., New York.

EAGLE AMUSEMENT COMPANY, INC., Brooklyn; $3,000; motion pictures; Sam Bieper, Sam Match and Numan Schwartz, of Brooklyn.

THE THEATRE CORPORATION, White Plains; $60,000; theatrical and motion pictures; Wm. F. Harvey, of Montclair, N. J.; Fannie Heal, of Brooklyn, and Thomas P. Campbell, of New York.

LILAC AMUSEMENT CORPORATIONS, Manhattan; $5,000; theatrical and motion picture; Benj. and Louis N. Moss, of New York, and Morris Levy, of New York.

HOMESTEAD THEATRE CORPORATION, Queens; $100,000; F. G. Dewitt, 117 Jamaica Ave., Flushing; T. McDermott, Elmhurst; T. Groh, Elmhurst.

K AND K REALTY COMPANY, Manhattan; $5,000; S. Kamlet, 1902 Seventh Ave., N. Y.; S. Klar, B. Klar, Brooklyn.

SHOTWELL AMUSEMENT COMPANY, Brooklyn; $25,000; J. A. Whyte, 188 Congress St., Jersey City; F. S. Daily, C. T. Werner, Brooklyn.

TECHNICAL FILM MANUFACTURING COMPANY; $10,000; C. F. Feurst, H. M. Diamond, G. A. Ferris, 550 Riverside Drive, N. Y.

N. Y. PIANO PHONE COMPANY, Manhattan; $10,000; J. L. Murphy, 46 Clarkson St., N. Y.; T. J. Martin, E. A. Seymour, N. Y.

TINKER'S TABLOID FEATURES; $100,000; motion pictures; D. M. Titus, W. H. Rudolph, F. H. Tinker, 1600 Broadway, N. Y.

CENTURY FILM COMPANY, $300,000; motion pictures; H. Robert Law, Joseph L. Plunkett, Jack C. Huffman, James C. Forbes, J. A. Norton, 502 W. 38th St., N. Y.

SHUBERT FEATURE FILM CORPORATION; $2,000,000; Lee Shubert, Geo. B. Cox, Frederick Edey, H. H. Dean, Geo. H. Huhn, Joseph L. Rhinock, Van Horn Ely and W. Pratt.

At Harrisburg:

KNIGHT MOTION PICTURE COMPANY, Philadelphia; Thomas Condran.

At Dover, Delaware

NATURAL COLOR FILM COMPANY; $300,000; manufacture of flexible films for producing pictures in natural colors; C. B. Bishop, C. J. Jacobs, H. W. Davis, Wilmington.

At Columbus, Ohio:

THE SEDAMSVILLE MOVING PICTURE AND ENTERTAINMENT COMPANY, Cincinnati; $5,000; L. C. White, C. A. White and Matt Glaser.

At Springfield, Ill.:

COLUMBIA SLIDE COMPANY OF CHICAGO; $7,000; Harry Haynes, Arthur L. Ballas and Charles Wilson.

At Richmond, Va.

THE ECLIPSE AMUSEMENT COMPANY, Culpeper; $2,000 to $10,000; R. A. Tredway, president; Lewis R. Nelson, secretary.

At Lansing, Mich.:

THE STRAND THEATRE, INC., Detroit; $65,000; John H. and Mary E. Kunsky and George W. Trendle.

At Jackson, Miss.:

GREATER GEM THEATRE COMPANY, Hattiesburg; $3,000; Mary Hirsch, E. N. Hirsch and others.

At Trenton, N. J.:

EASTON MOTION CO., Englewood, motion pictures, $150,000. H. G. Fink, Englewood; H. A. Lapaugh, New York; L. D. Pfender, Cranford.

Changing Reels With Chaney

I see Brother Sid Degnon was on the job demonstrating the Optigraph at the Exposition, and it sure is some machine.

Demonstrating for the Optigraph is what I call a cinch.

During my visit to the operating-room at theatre No. 1, I saw Brothers Bowen and Seigman working the Cameron machine, and Brothers W. J. Sweeney and H. Weinberg on the Power's. This was naturally very interesting to any one who had never had the pleasure of seeing the Cameron in operation before.

At Theatre No. 2, Brothers J. Callahan and Arthur Kahn were in charge of the new Ernemann projector (the Imperator). Brothers J. Abrams and Wm. Mayer were in charge of the Power's machine in the same booth.

At Theatre No. 3 Bros. Wm. Hurley and L. Hammond were proving to the general public that while the Edison was not the prettiest machine at the Palace, the old reliable was still able to hold up its end with any of them.

Of course the Power's was in evidence in the same booth, in charge of Brothers Fred Nordstrom and Jack Kieley.

At Theatre No. 4, the Motiograph was demonstrating the fact that while little known in the East, the machine is fully capable of projecting as good a picture as any of them.

Of course the Power's was again on the job, and was doing good work in charge of Brothers M. Lewis and Dave Weinberg.

It seems that wherever you find pictures, you also find the Power's.

Incidentally I may mention that the exhibition booth of the Power Co. was the largest in the Palace devoted to the showing of motion picture machines, and was very ably looked after by Mr. W. C. Smith, and Messrs. Swett, McKinnon and Griffen.

Brother Cecil Wood was as busy as a man with four wives. I would hate to have to run up and down stairs as often as he did in the short time I was there.

Needless to state all the brightest stars of the pictorial world were there in force, and that in itself was enough to draw the crowds.

If the attendance at the opening can be taken as a criterion, this year's exposition will eclipse all records of last year.

Let us all hope so, anyhow.

Boston was well represented by Brothers Bohannon, Cowan and Harry Danto—all out for a good time and evidently having it.

While on a visit to the exposition, I had the pleasure of meeting Mr. Cameron, the inventor of the Cameron projector. Upon his invitation I had a close view of the machine, and in the opinion of your humble servant, it is as good as the best and better than the rest.

One of its most notable features is the fact that under no circumstances can the shutter get out of time with the intermittent movement, which is of the better type. Furthermore, the movement can be removed and replaced in less than five minutes.

The shutter cuts less light than the average machine, thus requiring less current than other machines, to accomplish the same results.

The lamp is a great improvement over most of the lamps now in use, and is heavily built, with rack-bars of triangular construction, fitting snugly, thus doing away with sideplay and lost motion. Taken all in all, this machine will bear watching, and is deserving of the consideration of anyone contemplating the purchase of an up-to-date projector.

Brother Max Hollender took the great leap on Friday, June 12, when he was married just before leaving for Chicago to open with "Cabiria." It is understood that "Cabiria" will have a run of about twelve weeks in Chicago.

Twelve weeks' work while on your honeymoon is what I call combining business with pleasure, but then Max always did have an eye to business.

Brother Wm. Foley returned from Danbury, Conn., just in time to take in the moonlight excursion of the M. P. Exhibitors League, and from his account there was plenty of cold stuff on board. At least, as the German said, "too much is plenty," so I suppose he had plenty.

Brother Fred Thomas has at last achieved his ambition and is now the proprietor of the Orchard Grove dancing pavilion and bowling alleys at Fairview, N. J. He has extended an invitation to me to visit his new place, an invitation which I shall take pleasure in accepting in the near future. I would suggest that all the boys in this vicinity do the same when they find time as Fred will wake you up and make you forget your troubles.

Brother Billy Gluck has taken his everlasting smile with him to Brooklyn, where he has secured a job in an open-air theatre, and we don't see him so often as we used to. In fact, the only time we see him is when he stops off on his way to and from the Bronx. I wonder what can be the attraction in the Bronx, let us in on it, won't you, Billy?

Through an oversight on our part the election of Joseph Crehan as recording-secretary of Local 306, I. A. T. S. E., at the recent annual election, was omitted.

A Needed Reform

With all the legislating that has been done in the last few years that affects the motion picture business, it seems very peculiar to anyone that stops to consider the present situation that something has not been done in regard to the proper examining and licensing of motion picture operators.

In the State of Massachusetts the legislature has taken a stand that should be commended by everyone who has the best interests of the business at heart.

The examining and licensing of operators is under the supervision of the district police, and an operator must be thoroughly competent and proficient before he can pass the examination, as it is a practical rather than a theoretical examination.

There is no chance taken of the lives of the public of the Massachusetts commonwealth being endangered through the employment of boys or other incompetents as motion picture operators.

As proof of the fact that the Massachusetts legislature is correct in the attitude assumed in this matter, they can point with pride to the past, and it is impossible to find that a fire or other serious disaster of any kind has occurred as the result of incompetence on the part of an operator.

Undoubtedly at some future time every State in the Union will have a similar license law on their statute books.

But why delay? It is an old axiom that delays are dangerous, and it will very likely prove true at no distant date, if the present state of affairs is allowed to exist, in the State of New York.

In the city of New York itself, conditions are really very bad, and if such is the case, how much more so throughout the state?

Hardly a city, town, village or hamlet that has not at least one picture theatre, and as the present license law applies only to cities of the first class, boys are operating the machines in many places where the first consideration of the proprietor is price and not the safety of his patrons.

In all large industries of late the constant cry is SAFETY FIRST.

With all this agitation, why not consider the safety of the audience at the average picture theatre?

Much depends upon the knowledge and efficiency of the motion picture operator—in fact, more than the layman can imagine—and the sooner the public awakens to that fact the better for all concerned.

The interests of the trade demand that the patrons, the public, the proprietor and operator, and all who have the best interests of the business as a whole at heart, should adopt as their slogan, "SAFETY AND EFFICIENCY FIRST."

RIGHT OFF THE REEL

Charles Bennett, of the Keystone Company, recently took a company of actors, under his direction, up to Mount Baldy amongst the snows. They threw a dummy into a chasm which was seen by three visitors who rushed to the aid of the "unfortunate" man. Their chagrin at finding a dummy was amusing, for the visitors read a tag on the dummy, "When found return to the Keystone Company. Thanks."

Pauline Bush is back at work in the Hollywood, Cal., Universal studios after a rest of six weeks. The charming little star, who will play with Murdock MacQuarrie in the Nestor Company and in feature productions, really rested during her vacation.

In two popularity contests held abroad, Maurice Costello, of the Vitagraph Company, was returned the winner. In the contest held by "Pictures and Picture Goers" of London, Costello won by an overwhelming majority with Miss Florence Turner second. The other contest held in Australasia, resulted in Costello's receiving almost as big a majority.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Missing Jewels." (Kalem. Tues., June 16.)—Just a pretty story featuring Irene Boyle and Robert Ellis. Everything ends in a way that is most pleasant. Adelaide Laurence plays the juvenile lead well. She is the means of bringing joy to her invalid father when for a time things look black.

"Claim No. 3." (Lubin. Fri., June 12.)—A strong drama. The son of a man who was betrayed by another and left to die in the desert determines to avenge himself. He falls in love with the man's daughter. The older man dies from the shock of an anonymous letter sent to him by the boy. Frank Brozage, L. C. Shumway, Dolly Larkin and George Routh are the main characters.

"The Accomplished Mrs. Thompson." (Vitagraph. Fri., June 12.)—Cissy Fitzgerald makes her debut as a Vitagraph actress in this comedy. Lillian Walker and Antonio Moreno are the other leads. The housekeeper is most familiar with the man and his wife. It develops that she is the wife of a friend of the husband. The comedy is funny in parts, but veiled so heavily in others that the plot is hard to distinguish.

"Jane." (Essanay. Tues., June 9.)—Francis X. Bushman and Ruth Stonehouse appear in this comedy. Jane is a girl that is used to being waited on, but when the new superintendent of the sanitarium comes, she learns that there are other people on the earth besides herself. The picture is comical in parts, well acted and entertaining throughout. Any audience will appreciate it.

"His Uncle's Deception." (Melies. Thurs., June 11.)—This picture, whether comedy or drama, is lacking in the entertainment furnished. The photography is good, but the plot is poorly worked out.

"Wiffles the Spotter." (Pathé. Split reel. Mon., June 15.)—On the same reel with "Cournailles, Brittany." An amusing comedy. The girl's dog is lost and she will marry the man that finds it. Wiffles gets the wrong dog, but employs underhand methods and wins her.

"Cournailles, Brittany." (Pathé. Split reel. Mon., June 15.)—On the same reel with "Wiffles the Spotter." A pretty scenic and a good educational. The old peasant costumes and the ancient structures are very interesting.

"Simple Experiments in Electricity." (Pathé. Split reel. Tues., June 16.)—On the same reel with "Through the Bosphorus." Anyone who knows nothing of electricity will profit by this half-reel. As an educational it may be ranked with the best.

"Through the Bosphorus." (Pathé. Split reel. Tues., June 16.)—On the same reel with "Simple Experiments in Electricity." A quantity of picturesque views are shown here, all of which are most beautiful and clearly photographed.

Pathé Weekly, No. 40. (Pathé. Wed., June 10.)—This weekly contains much the same news which the daily showed, with a few more pictures added. "The Empress of Ireland" holds its place. A fine vie wof the "Aquitania" is shown. The Cornell crew defeating Harvard on the Charles River is a worthy feature.

"The Crime of Cain." (Vitagraph. Mon., June 15.)—James Morrison and Dorothy Kelly are the principals of a large cast. The two brothers both love the same girl, and when one is killed by an Italian the other is accused of the murder. But the truth is learned and the brother is set free. The situation in the end and, in fact, the whole picture will be appreciated by all.

"The Prize Employer." (Biograph. Split reel. Mon., June 15.)—On the same reel with "Brown's Bachelor Supper." Over kindness to servants doesn't pay, as this comedy would indicate. It is more humorous than most.

"The Lure of the Pit." (Lubin. Two reels. Thur., June 11.)—A drama dealing largely with the financial conditions in Wall Street. Some of the details are somewhat exaggerated and some people will find the picture rather involved and hard to follow. The cast consists of Harry C. Meyers, Rosemary Theby, Bartlet McCullum, William Carr and Mildred Gregory. Manton is ambitious to reform social conditions and when his father-in-law gives him a seat in the Exchange he sets out to reform the Street, but instead plays the market and gets rich. One day, while trying to buck the whole market, he is ruined. But he clings to his original idea of reformation and starts life anew.

"The Snakeville Volunteer." (Essanay. Thur., June 11.)—Victor Potel, Harry Todd and Margaret Joselin play the leads. The war fever reaches Snakeville and Slippery Slim decides to go, so does Mustang Pete, but his wife is very much against it and the events that transpire in the town will bring laughter from all.

"Broncho Billy and the Mine Shark." (Essanay. Sat., June 13.)—Billy puts one over on a mine shark who attempts to swindle a tenderfoot. Through his act he wins the hand of the man's daughter. Anderson plays his usual role, and his admirers will be pleased with the drama.

"Brown's Bachelor Supper." (Biograph. Split reel. Mon., June 15.)—On the same reel with "The Prize Employer." Brown's housekeeper's baby is mistaken for his own by his prospective father-in-law, and the results that follow are really comical.

Hearst-Selig News Pictorial, No. 31. (Selig. Mon., June 15.)—An excellent picture is shown of the Belgian soldiers on review for Christian X of Denmark. President Wilson appeared twice and received a good hand. A good picture of the "Aquitania" is shown.

"The Court of Death." (Selig. Two reels. Mon., June 15.)—The thirteenth and last of the Adventures of Kathlyn. After a lot of experiences with the villianous Umballah, all due to the buried treasure, it is finally found and returned to the Supreme Tribunal, who free Kathlyn from the throne. After this they set sail for California, where Bruce and Kathlyn will at last be married. Umballah is destined to work in the treadmill for the rest of his life.

"He Changed His Mind." (Lubin. Split reel. Sat., June 13.)—On the same reel with "A Bargain Automobile." The police force decide that it is better to flirt with the servant girls than to spend their time catching burglars, and proceed to do it. They finally win their chief over to their side in a comical manner.

"A Bargain Automobile." (Lubin. Split reel. Sat., June 13.)—On the same reel with "He Changed His Mind." Two crooks buy an auto for five dollars and attempt to rob the town but the machine won't go. A chase ends the picture.

"Our Fairy Play." (Vitagraph. Two reels. Sat., June 13.)—A country family act the play, "The Sleeping Beauty," and make a bad job of it. Everything goes wrong and in going wrong makes the whole audience laugh. A large cast takes part, but none of its members are more important than the others.

"The Power to Forgive." (Vitagraph. Thurs., June 11.)—The plot is rather obscure at first and hard to grasp. Anne Schaefer and George C. Stanley are the principals. The drama is a pretty one. Barker finds that the fair dancer only loves money. Through an accident, he is cared for by his first love and all ends well.

Pathé Daily, Twenty-fourth Week. (Pathé. Tues., June 9.)—A good picture of the king and queen of England, taken during their stay in France, is shown. A fine view of the train wreck in Colorado, in which many people were injured and one killed, is the only other event.

"A Jonah." (Biograph. Thurs., June 11.)—A fair comedy, but containing too much of the same thing. "The Jonah" is no good at mining, he has a hard time getting a wife and when he does get one the mother-in-law comes along with it, and twins follow.

"The Basket Habit." (Edison. Mon., June 22.)—Three humorous plots make this an unusually good comedy. By catching the cook's husband going off with "scraps" of food, Archibald wins his sweetheart, makes friends with her father, and gets him a big business deal. Elsie MacLeod and Arthur Hausman are the principals.

"The Mysterious Package." (Edison. Split reel. Wed., June 24.)—On the same reel with "On the Ice." Not humorous, except toward the end. A box of fudge is mistaken for a bomb by the inhabitants of the small town and a wild chase follows. There is a large cast, none of whom are important.

"On the Ice." (Edison. Split reel. Wed., June 24.)—On the same reel with "The Mysterious Package." Some wonderful skating is shown at Wengen, Switzerland.

"Dolly Plays Detective." (Edison. Sat., June 27.)—Being another experience of Dolly of the Dailies. She discovers that the fashionable Count is none other than a gentleman burglar, who makes a specialty of necklaces. The plot is far-fetched, but is well worked out. The Count, however, is known to be the thief from the start.

"The Revengeful Servant Girl." (Edison. Mon., June 29.)—Wood B. Wedd comes as near to being married in this experience as he ever will. The day is set for the wedding, but owing to the servant in his boarding house, who gives him a dose of medicine for insomnia, he oversleeps and arrives just too late. The picture is a laugh from beginning to end.

"The Doctor's Mistake." (Selig. Wed., June 10.)—An unusual drama, but the idea seems a little far-fetched. The doctor thinks that he has given his fiancee bichloride of mercury instead of headache tablets. He flees the city. Later he meets her and learns that he made a mistake.

"The Widow of Red Rock." (Vitagraph. Wed., June 10.)—Wallie Van plays the lead in this comedy, which is dry at first but improves toward the end. He impersonates a widow, runs a bar in a country town, and wins all the men's hearts and money, and then makes good his escape.

"This is the Life." (Essanay. Wed., June 10.)—A fine comedy. Wallace Beery furnishes most of the laughs. The farmer and his son decide that life in New York is the only thing, but the farmer's wife has a different idea and the rubes return to the country.

UNIVERSAL PROGRAM

"Glimpses of the Alps of Southern California." (Universal. Split reel. Tues., June 16.)—On the same reel with "Universal Ike, Jr., Barely Won Her." A beautiful scenic of these mountains making a worthy finish to the comedy.

"The Girl in Pants." (Crystal. Split reel. Tues., June 30.)—On the same reel with "Her New Hat." Charles DeForrest and Vivian Prescott play opposite and create a good bit of fun in this comedy. A chase ends the old story of two rivals.

"Her New Hat." (Crystal. Split reel. Tues., June 30.)—On the same reel with "The Girl in Pants." His wife robs the poker game and buys herself a new hat. Quite good.

"Billy's Riot." (Sterling. Mon., July 6.)—Little Billy and his associates play the leads in this juvenile comedy, which will amuse young and old. He and another are rivals for the girl. Neither wins her.

"His Dress Rehearsal." (Frontier. Sun., June 14.)—By a clever disguise an actor apprehends a blackmailer and is the cause of his arrest. The locale is in the West and the story is so different from most that it will appeal to everyone.

"The Gunmen of Plumas." (Frontier. Sun., June 21.)—A thrilling chase ends this picture terminating in the capture of three gunmen, after they have upset in their wagon. The Western atmosphere is predominant in the drama, and the picture is worked up in a masterly manner.

"Universal Ike, Jr., Bearly Won Her." (Universal. Split reel. Tues., June 16.)—The three bears that perform in this picture are the most worthy feature. Ike, Jr., wins his juvenile sweetheart in a way that will amuse all. On the same reel with "Glimpses of the Alps of Southern California."

"The Flirt." (Sterling. Mon., June 22.)—A kid comedy, along similar lines to the plots used by the "grown ups." It is very well acted and brought to a good climax. Rivals love the same girl, until the city girl arrives. Then the boys have a battle royal over her, while the two girls also pull hair. Reconciliation follows.

"The Sherlock Boob." (Rex. Sun., June 14.)—Another picture featuring Robert Leonard and Hazel Buckam. The boob detective isn't such a boob after all. He runs down two swindlers, with the aid of a reporter, who turn out to be the chief of detectives and the mayor, making a pleasing comedy-drama.

"Uncle Sam in Mexico." (Victor. Mon., June 8.)—So many of the same pictures shown here have been seen in the weeklies that this reel is hardly worth while. Scenes in Vera Cruz, maneuvers of the troops, results of the firing, and the air scouts in action are the main events.

"In Wrong." (Crystal. Tues., June 23.)—Charlie meets an anarchist instead of his wife, for whom he advertised. His experiences with the anarchist and her tribe are comical, but very similar.

MUTUAL PROGRAM

"Hubby to the Rescue." (Komic. Sun., June 14.)—Ed Dillon produced this comedy, which is a laugh until the end; then it becomes disagreeable. Tod Browning takes the part of a lady-killer and gets into a comical situation with another man's wife.

Our Mutual Girl, No. 22. (Reliance. Mon., June 15.)—Mrs. Knickerbocker meets Florence Reed, leading lady in the "Yellow Ticket." Detective Burns and Sir Arthur Conan Doyle are consulted as regards the disappearance of Margaret, and next week she will reappear.

"Handle with Care." (Royal. Sat., June 13.)—An abundance of the slapstick variety of comedy appears in this reel, which is extremely amusing. A tramp drinks a can of honey which is thought to be nitroglycerine. A number of comical events follow.

"The Knockout." (Keystone. Two reels. Thur., June 11.)—Roscoe Arbuckle assumes the leading role. The comedy is not as good as most Keystones, although hilarious in parts. The usual brick throwing and the chase play prominent parts.

"A Frontier Mother." (Domino. Two reels. Thur., June 25.)—The biggest scene here is the panoramic view of the Indians attacking the immigrant train. It is so realistic that all the audience is possessed with the hope that the whites will last, and they do. A Western family is for a time separated by Indians, but are at length reunited.

"Desert Thieves." (Broncho. Two reels. Wed., June 24.)—Owing to the condition of this picture when reviewed it was difficult to understand it, as it was without titles, but it seems to contain the elements of a fine drama. The scenes are realistic and the Western atmosphere is fine.

"Remorse." (Thanhouser. Two reels. Tues., June 16.)—This drama may appeal to the religious audience more than to others. The Salvation Army leader tells the story of his pathetic life and his reformation to his congregation. The story is entertaining, but quite improbable.

"The Toy Ship." (Princess. Fri., June 12.)—Muriel Ostriche plays the lead. A pretty story, but it contains little real action. The admirers of Miss Ostriche will be pleased with it. The lovers are allowed to remain together despite the interference of station and parents.

"The Outlaw's Nemesis." (Thanhouser. Sun., June 21.)—A feeble and colorless drama. To win the sheriff's daughter he must capture an outlaw, which he succeeds in doing with the girl's aid.

"The Hour of Reckoning." (Broncho. Two reels. Wed., June 17.)—The story starts in New York and ends in the West, after a terrible battle between soldiers and Indians. The story is pathetic, but morose at the end. Burr's wife elopes with Rawson. Burr becomes a derelict, joins the army and five years later is a colonel in Arizona. His wife and Rawson come to the outpost, which is later attacked by Indians, and all three die.

"Dan Morgan's Way." (Reliance. Fri., June 12.)—Fred Kelsey, Walter Lang, Vester Pegg, John Eberts and Billy Buster are the principals, all of whom are important. The story is rather weak, but most will enjoy it. After an experience with a young miner, Lou returns to her faithful Dan.

"Her Friend the Bandit." (Keystone. Thur., June 4.)—This comedy is poor. A large amount of slapstick work appears, but it is not as funny as it could be. The Count De Bean's place at an entertainment is taken by a bandit, who does not know how to act at a society affair.

"Our Country Cousins." (Keystone. Sat., June 6.)—The arrival of the cousin at the farm causes a lot of trouble between two of the farm hands. She decides to elope with one and the two go over a precipice. The remainder of the reel is employed in their efforts to get up again. The comedy is sure to produce a laugh, but is not equal to the usual Keystone.

"Rivalry." (Thanhouser. Two reels. Tues., June 9.)—A well-told story of two rivals, each running for the office of Supervisor of a country town. It ends happily for all concerned. There are many dramatic and tense situations that always keep the interest at the highest point. The scenes in which the heroine is momentarily nearing her death in the sawmill is most realistic and vivid; she is rescued in the nick of time. The picture will bear comparison with the best photographed.

WARNER'S FEATURES

"The Lust of the Red Man." (Albuquerque. Three reels.)—G. P. Hamilton was the producer of this picture and Dorothy Farley wrote the scenario and starred in the production. One idea seems to have been uppermost in the minds of both, and that was to paint the Indian as a true villain of the worst possible sort. They have succeeded in their idea, and due to this the picture is unpleasant at times.

No sympathy goes out to the redskins, even when they are annihilated by the troops in the finale. Jack Livingston plays opposite Miss Farley, and he gives the impression of the typical pioneer. He has some difficult acting to perform, and in parts it could be better. His wife is captured by the Indians and his two children are killed. The unfortunate woman suffers terrible tortures at the hands of the bloodthirsty reds. She is finally rescued by the troops.

EXCLUSIVE SUPPLY CORP'N

"The Master of the World." (Film Releases of America. Three reels.)—This picture, in which the scene of action is laid in Europe, surpasses all the others produced by this company. The story is well built, and only at the end is complicated. The photography is of a pleasing variety, and the tints are worthy of special notice. A large number of big scenes appear—a good fire scene in the first reel, and later the explosion of a buoy near a motorboat sending the water high in the air. The minor scenes are well photographed and some of them are most beautiful. Andrews discovers a process of manufacturing gold, and his troubles and adventures that arise from this discovery are endless. He finally dies from a wound sustained while in his factory.

"Around the World in 80 Days." (Lewis Pennants. Six parts.)—Purporting to be from the story of Jules Verne. There is much to admire in the picture and some features to be criticised. The director's idea of American police and cowboys, to say nothing of Indians, is grotesque. The harem scenes are good. The foreign exteriors are well done, considering the difficulties.

Phileas Fogg decides to make the trip around the world in eighty days and win a bet. He starts with Female Detective Fix after him, believing him to be a forger. He rescues a girl from a harem in India, has fights in America, and finally arrives in London just in time to win his bet and to free himself of the charge of forgery.

RIGHT OFF THE REEL

Alexandra Phillips Fahrney has voiced her opinions regarding the poster in the "Script," the organ of the Photoplay Authors League. She believes in good advertising posters, but objects to the vicious paper put out by some manufacturers.

Louise Glaum, the comedienne with Harry Edwards in the "Universal Ike" series, is known as the "Princess" at the Universal ranch. One of her self-imposed duties is to help some of the cowboys write their letters.

Francis Ford's fine performance as the "villain" in "Lucille Love" has brought several protests begging him to drop these rascally roles and to play heroes for awhile.

William D. Taylor, now filling a special engagement with the Balboa Company, has signed a contract to write three vaudeville sketches. He is also the author of several photoplays.

"The Talk of the Tailor" is a comedy in which Harry Pollard plays the titular role. Excellent photographic quality and the work of Margarita Fischer makes this an attractive feature.

William J. Tedmarsh, has been in pictures of the "Flying A" variety for about two years, and has proved popular with motion picture fans.

The members of the American Baseball Club gave a vaudeville performance at the Potter Theatre, Santa Barbara, California, on Memorial Day. A novelty program was presented.

Thos. Ricketts and Winifred Greenwood recently rendered a sketch from the old English play "The Long Strike"; the sketch went on as "Counsel for the Defense."

In "Pawn Ticket 913" Adele Lane, of Selig, wore some valuable jewels borrowed from the jewelers. A clerk from the jewelry store stayed during the run of the scenes in which they were used. Under the direction of Ed Martin and opposite William Stovell, Miss Lane is giving a highly emotional performance in "The Missing Page."

In a Western, directed by Sidney Ayres at the American, William Garwood had not been in the saddle for a long time and was stiff and sore. The cinch had broken and he fell underneath the horse, and was kicked in roping the horse.

In "The Dream Ship" Margarita Fischer and Harry Pollard had the novelty of acting in one or two sets in which the value of properties amounted to an enormous sum. The scenes were taken at the residence and grounds of Millionaire Gillespie of Montecito and he generously suggested the use of his treasures. One rug alone was worth $10,000 and the chair used was once the property of a Spanish King. Two pillars were from Pompeii.

When the enlargement and refitting of the Imp studio is completed, all the present scenery will have been replaced with new and considerably improved sets. The lighting systems will be remodelled, and with the new developing plant being installed, Imp photography will be greatly improved.

Myrtle Stedman and the other members of the Bosworth Company, Inc., are putting on a comedy under Chief Bosworth with exterior scenes while the new studio is being hurried to completion.

Edwin August has, during the last few weeks, produced three important three-reel features: "The Great Secret," "The Dawning" and "Rice and Old Shoes." These pictures will probably be released under State rights. Neva Delores and Hal August constitute his chief support.

Wm. Garwood and Vivian Rich play opposite leads with Charlotte Burton carrying an important role in "The Unmasking" which was released Wednesday, June 17.

When Carlyle Blackwell reached New York from Los Angeles recently, he found that his change to the Famous Players had been widely heralded and 165 letters of congratulation awaited him.

"THE PERILS OF PAULINE"

(Eclectic—Seventh Episode)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE latest release of this popular series maintains throughout the film the high standard of acting, photography, logical development of plot and strong scenic effects which have been characteristic of former episodes.

An unusually striking dissolve appears in a library scene, where a mummy seems to come to life in a man's dream, and step from the sarcophagus to warn a guilty sleeper to mend



PAULINE IN THE BANDIT'S CAVE

his ways. A tense incident capable of moving the most phlegmatic observer is a realistic fire in a deserted house, where the heroine, bound hand and foot, has been left to die. Only unusual mechanical ingenuity can produce so vivid a picture of the ravages of a raging conflagration without making it necessary to actually burn down a structure to impress the spectators.

Pearl White's acting in this scene visualizes the horrible suffering endured by fire-caught victims.

In this episode, Hicks, the friend of the villainous secretary who hopes to come into a fortune through the death of Pauline, locks the girl in a deserted house. On leaving, he carelessly throws away a match after lighting a cigarette. It falls into a pile of straw, and instantly there is a blaze. At first he thinks of putting out the flames, then moved by a sudden flash of inhuman suggestion from his innate cruelty and resolute wickedness, he decides to let the house catch fire and burn the girl alive.

She is rescued just in time by her brother Harry, who has managed to escape from the clutches of the secretary and his minion. Harry then takes his sister to their uncle's Montana ranch, where among other exciting adventures, a gang of bandits, bribed by Hicks, leave the girl in a cave to die. This thrilling climax ends the reel.

ILLINOIS CHURCH FEDERATION WANTS CENSORSHIP

Special to THE MOTION PICTURE NEWS

Springfield, Ill., June 17.

Without a dissenting vote, all those present at a recent meeting of the Quincy, Ill., Federation of Churches, went on record in favor of the creation of a national board of censorship for motion-picture plays. The action was taken in response to a request from the International Reform Bureau of Washington, D. C., of which Dr. W. F. Crafts is the president.

The communication to the federation was read by J. A. Hanna, the executive secretary. It stated that a general move is being made throughout the country to have a national board appointed to carry on, through the Interstate Commerce Commission, as far as federal power will permit, a reform of picture plays.

COLLEGE WILL HAVE COURSE IN SCENARIOS

Special to THE MOTION PICTURE NEWS

Lexington, Ky., June 17.

The University of Kentucky, located here, and which has nearly two thousand students, announces that it will establish a course for instruction in writing motion-picture scenarios beginning with the next September term. The course will be operated in connection with the department of English, and a trained instructor will be in charge.

"THE ONLY SON"

(Lasky—Five Reels)

REVIEWED BY E. J. HUDSON

A PHOTOPLAY favorably commented on by buyers and exhibitors at its first presentation in New York, this Lasky production makes a bid for popularity among motion picture fans who expect thrilling action staged on a large and impressive scale. The prevention of a collision between a runaway freight and a passenger train by a woman, and a fight between union workmen and strike breakers, are some of the means employed with telling effect, in imparting vigorous action to the story.

Although Mr. Ross' talents are better suited for comedy, his versatility enabled him to play a more serious role satisfactorily. Indeed, at times he rendered a dramatic portrayal of the heavy scenes with an astonishing aptness.

In the fight between the rascally artist and his enemy the two men step out of camera range at the height of a thrilling moment, destroying the psychological effect. Excellent stage management is shown in the mob scene at the factory.

Thomas Brainerd, an engineer, applies to a railroad president for a "try-out" of an invention, but his request is refused. Mrs. Brainerd receives $5,000 as a reward for preventing a railroad wreck, and is thus able to defray the expenses of a test for her husband's patent.

The device proves a success, and after marketing it the inventor becomes a millionaire in the course of a few years. But money fails to bring happiness to the family.



THE ONLY SON BEFORE HIS MOTHER NEEDED HIM

The household becomes estranged, and finally after a quarrel the wife with her son, leaves Brainerd.

The young man meets Henry Tompkins, who has discovered a new cost reducing method of creosoting railroad ties, and agrees to finance a company for putting them on the market. The elder Brainerd learns of the invention, and impressed with its merits, tries to purchase it through a representative, who on the refusal of the partners to sell, resorts to underhanded means to gain possession of their secret formulas. Matters are finally straightened out satisfactorily and the members of the family are united.

Commercial Motion Pictures Co., Inc.

We develop negatives 1 cent per foot.

Positive prints made on Eastman Stock 4 cents per foot. Including tinting and toning.

Negative titles 8 cents per foot.
Positive titles 4 cents per foot.

We guarantee every inch turned out of our laboratory.
For references—Any large producer in the United States.

PROMPT DELIVERIES

LABORATORY
102 West 101st Street

Telephone, Bryant 7852

EXECUTIVE OFFICES
220 West 42nd Street

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Praise from Every Patron

is what you are striving for. You are sure of it, other things being equal when your pictures are thrown on the screen by

Bausch and Lomb Projection Lenses

Every minute detail is told upon the screen in clear, sharply defined images that please your audiences and build up steady patronage.

Equip your machine with Bausch & Lomb objectives and condensers, and reap the benefit in increased profits.

Edison and Nicholas Power Machines are regularly equipped with our lenses.

They can be procured also through any film exchange.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES

Niagara Slide Co., Lockport, N. Y.

ASBESTOS BOOTHS

Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS

Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS

A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS

The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS

(Manufacturers, Dealers and Renters)

American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., New York.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle N. Y.
Universal Film Mfg. Co., 1600 Broadway, New York.

FILM ACCESSORIES

Berlin Aniline Works, 213 Water St., New York.

FILM TITLES, PRINTING, DEVELOPING, ETC.

Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS

Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 103-105 West 37th St., New York.

FEATURE FILMS

Aetna Film Co., Longacre Bldg., New York.
All Star Feature Corp., 220 W. 42nd St., New York.
Ambrosio American Co., 15 E. 26th St., New York City.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Cosmofotofilm Co., 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., New York.
Famous Players Film Co., 213-229 W. 26th St., New York.
Films Lloyds, Inc., 220 W. 42nd St., New York.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., New York.
Greene's Feature Photo Plays, Inc., 110 W. 40th St., New York.
Imperial Motion Picture Co. of N. Y., Inc., 1476 Broadway, N. Y.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Leading Players Film Corp., 126 W. 46th St., New York.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mecca Feature Film Co., Inc., 126 W. 46th St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuk Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. 45th St., New York.
Pan-American Film Co., 110 W. 40th St., New York.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Popular Plays and Players Co., 1600 Broadway, New York.
Progress Film Co., 110 W. 40th St., New York.
Progressive Motion Picture Corp., Times Bldg., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New York.
Stellar Photoplay Co., 1476 Broadway, New York.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
University Films, Inc., 110 W. 40th St., New York.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., New York.

LABELS

Every Ready Roll Label Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS

Cushman Motor Works, Lincoln, Neb.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St.
Ernemann, 114 Fifth Ave., New York. Chicago, Ill.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., New York.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

NOVELTIES

Philip Hano, 806-810 Greenwich St., New York.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York.

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
Celluloses Planchon, Inc., 75 Fifth Ave., New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., New York.

OPERA CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

RIGHT OFF THE REEL

"Closed Gates," a one-reel psychological drama by Lois Weber, is being produced by Mr. and Mrs. Phillips Smalley, co-directors of the Universal Rex brand pictures. This is the seventh picture in five weeks worked by the Smalleys.

An echo of the Mexican war situation is graphically told in the "Arms and the Gringo," by Miss Anna Tuppen Wilkes, being produced by W. C. Cabanne, at the Reliance and Majestic Hollywood studios. The scenes of the "Arms and the Gringo" take place along the Mexican border. Dorothy Gish, Wallace Reid and Fred A. Kelsey are featured.

L. C. Borah has purchased the New Electric moving picture theatre at Patterson, La., and has leased the Arcade. He will combine the two houses and put on a larger show.

Monroe, La., business men are backing a new airdome for that city. Announcement of the formation of the company will be made in a few days.

"Sparrows of the Circus," by the American Company, lends a peep behind the scenes of a circus. Vivian Rich plays opposite Reaves Eagan. The story is well told and presents to the public a new phase of life of mankind.

"Jim" is the visualization of a beautiful poem in two reels produced by Thos. Ricketts, of the American Film Manufacturing Company studios, which is to be released Monday, June 15.

Ethel Grandin is appearing, for the first time in her life, in a role that compels her to dress and act as a boy. And more than that she has put on a fake mustache, wears up-to-date clothes and acts just like a young society sport. It is a one-reel comedy-drama, "Papa's Darling" which is now in the course of production at the Imp studio by director Ray Smallwood. William Shay is playing the lead male role in the production.

Eddie Dillon, comedy director at the Reliance and Majestic studios in Hollywood, has started to produce "The Deceiver," a farce comedy by Anita Loos, the youngest scenario writer in the country. Aside from directing the production, Dillon also plays the lead

Common Sense

THE Exhibitor with a 300 seat theatre cannot afford to purchase the high priced equipment that comes within the means of the man who owns a thousand seat house.

There is a vast difference in the various theatre equipments. Some concerns make accessories for large houses. Others cater to the smaller theatres.

The greatest trouble in buying is to select equipment that will not add too great a burden to your overhead expense, and to obtain quality despite this difficulty.

The Buyers' Service Department of The Motion Picture News was designed to serve in an advisory capacity to exhibitors. The News staff includes experts in every branch of the business. Whether you want an admission sign, or the entire equipment for a theatre, we will give you every possible bit of information obtainable on prices, durability of the commodities, and their worth to your theatre.

When buying, use this free service and aid.

All that is necessary is to fill in the form below.

USE THE FORM

or if the space is not sufficient to explain your inquiries, write a letter and attach the form, filled out, and mail to

BUYERS' SERVICE DEPT.,
MOTION PICTURE NEWS
220 West 42nd Street, New York City

Buyers' Service Department,
Motion Picture News.

Gentlemen:—

Kindly send me full information concerning the following and where it may be purchased:

.....

.....

Name.....

Address.....

"THE VOICE AT THE TELEPHONE"

(Kay-Bee—Four Reels)
REVIEWED BY PETER MILNE

IT is difficult to classify this production. There is no semblance of a love story or a romance in it, in fact only one woman appears in the picture. It certainly does not go under the head with the average drama; perhaps a detective story would be nearest the right classification, but there is little detective work in it, although two interesting yet exaggerated third degrees are shown. It is merely an event which comes near ending tragically, when the evidence of a telephone operator is used in clearing an innocent man, and convicting the guilty one.

Many dramatic and tense scenes appear, and the way the picture is produced and worked out will cause even the indifferent to burn with curiosity.

The picture is released in two parts of two reels each by the Mutual Film Corporation, at intervals of a week apart.

The leads are played by Thomas Chatterton and Herschal Mayall; they are assisted by a strong cast. Thomas H. Ince and Richard V. Spencer are the authors of the scenario. The former produced the picture as well and it deserves to be ranked with the best of his productions.

Disowned by his father because of his affection toward a telephone operator, Dick Carson enters his father's house at night to obtain his personal effects. Two burglars enter the house also, and hold old Carson up; he reaches for the 'phone, but is only able to say a few vague words before he is interrupted by one of the burglars, telling him to get off. The connection is then cut off.

Dick is accused of the crime, but the telephone girl recognizes the crook's voice and Dick is freed. His father, of course, lets him marry her.

The first two reels of the production, one of the most pretentious under this brand for some time, appeared June 19. The last two will be released June 26.

Motion Picture Stocks

We Buy and Sell

BIOGRAPH
COLONIAL MOTION PICTURE
GENERAL FILM
MUTUAL FILM
NEW YORK MOTION PICTURE
RELIANCE FILM
THANHOUSER FILM
WORLD FILM

We Finance Motion Picture Companies

Inquiries Invited

Gilbert Eliott & Co.
Specialists
27 PINE STREET NEW YORK

"A HIGHWAYMAN'S HONOR"

(Mecca—Five Reels)

REVIEWED BY PETER MILNE

THE scene of action of this drama is England, and the time the early part of the eighteenth century. There are not many pictures produced dealing with that time and place, and it is almost sure to be well received. The Herkomer Film Company of England acted out the picture. The late Sir Hubert Von Herkomer is advertised as playing the leading part, but his part is small, and in the last half of the picture he does not appear at all. A number of others from the same family appear, Miss G. Herkomer and Lady Herkomer, and although neither of these two has an important part they do their work well and make the picture worthy the name of Herkomer.

Perhaps the beauty and artistry of the picture is the first thing that strikes the spectator. The beautiful scenes and the fine way in which the picture is photographed add to it greatly. The costumes worn by the players are correct for the time and place, and the characters appear perfectly at home in them. The sets, too, are truly old English in style.

All these things add to the realism of the picture, and if the observer has any imagination he can hardly believe the picture is being cast on the screen before him; one would really imagine himself witnessing a story of two hundred years ago in England.

Many scenes are worthy to be classed with the best thrillers. The duel, although mild compared to some, is well executed and is an exhilarating sight to see. Dick's escape from jail is as exciting as it is miraculous. He overcomes three men, but the fourth proves his equal and they both fall over the prison wall into the moat. The drop is quite a long one and Dick's opponent is killed, while he escapes.

The drama opens with a typical English fox hunt. A long distance away the hounds, closely followed by the horsemen, may be seen. As they come to a hedge they all clear it gracefully. The story really does not begin until the second reel, as this hunt employs almost all of the first.

Although perfect in many ways, there are some things which are inferior. For instance, after eighteen years Dick is the same looking man as he was before, and clothed in exactly the same clothes. Some of the actions of the minor characters would give the impression that no rehearsal of the picture took place before its actual making. Although these faults are noticeable to all, they are overbalanced by the merits of the picture which easily outnumber them.

The story itself is one that is little used and most entertaining. The daughter of an English nobleman marries her father's squire, instead of the man of his choice. In a duel with his brother-in-law Dick accidentally kills him with a pistol. He is arrested and escapes and later becomes a highwayman. After eighteen years a reward is offered for his capture, and his daughter's lover undertakes the task. He is captured, his identity becomes known, but just as he is being led away to prison, a free pardon comes to him through the efforts of an archbishop.

UNIVERSAL BUYS CANADIAN EXCHANGES

Special to THE MOTION PICTURE NEWS

Winnipeg, June 18.

The Universal Film Company has entered the thin end of the wedge in Western Canada, and has purchased outright the Canadian Film Exchange. This firm controls several exchanges in Canada and they have all been acquired by the big concern. The local Canadian Film Exchange is now an American concern.

It is stated that the price paid was $40,000. The Universal pictures are used here to a great extent, and the recent demand for Herbert Brenon's first big picture, "Ivanhoe," resulted in its again being produced in some of the larger downtown houses. This is unusual, as very few films have ever been repeated after the regular two days' showing in the bigger houses, but "Ivanhoe" again did a big business, though the prices were not raised this time as they were by all houses when the picture showed here last fall for the first time.

If you haven't had your

PHANTOSCOPE

yet, you shouldn't blame us. Goodness knows, we are willing enough. *Send for a Catalogue to-day.*

PHANTOSCOPE MFG. CO.

700 Bond Building Washington, D. C.

HARVARD

Send in your Negative and be convinced that

FILM

Quality and Punctuality is our Motto

CORPORATION

231-233 10th Avenue New York City

W. K. HEDWIG, Pres. J. T. REARDON, Sec'y-Treas

Tel. Chelsea 812

ALL BIG THEATRES USE OUR FLOWERS

WHY?

BECAUSE

Our Flowers beautify a Theatre
They have a drawing power
They make the people talk about their beauty

Our new catalogue now ready

THE SCHROEDER ART FLOWER MFG. CO. 6023 Superior St., Cleveland, O.

$500,000 Fire Wrecks Lubin Plant

(Continued from page 25)

stories of individual "heroes," proved them all without foundation.

Each and every one connected with office, factory or studio, who was on the spot at the time, proved his courage and loyalty by lending a hand to either fighting the fire or saving documents and factory machinery.

The real hero of the occasion was "Pop" Lubin himself. He was immediately summoned by phone from Betzwood and on reaching the plant his first words were "Are any of my people hurt?" When told that no one had been injured he exclaimed:

"Ah! Thank God! I can get more films and a new factory, but I can't replace my people."

In one of the vaults the plate and jewels of Mrs. Singhi, Mr. Lubin's daughter, had been stored. When recovered the plate was simply a mass of bullion and the diamonds in the jewelry had been turned to carbon by the intense heat.

THE only salvage to the company was a small amount of raw stock and what silver can be retrieved by chemical processes from the charred masses of what had once been thousands of feet of perfectly good film.

The ruins were hardly cold before the work of cleaning up, preparatory to rebuilding was started. The fire occurred shortly after ten o'clock in the morning and was out within half an hour. By two in the afternoon the work of removing the debris had started. The contract for the new vault was awarded Monday and work started on rebuilding on Tuesday morning.

It is worthy of note that the fire insurance inspectors had been through the entire plant on Friday, the day before the fire, and had pronounced everything as satisfactory and in excellent shape.

JULIAN M. SOLOMON, JR.

Watch for Release Date on

THE LITTLEST REBEL

Should A Woman Tell?

A splendid big feature is proving the biggest hot weather attraction on the market. It played to big success for months on Broadway. For bookings write now to

G. & G. FEATURE FILM CO., Inc.
37 S. Wabash Ave. Chicago, Ill.

WE will rebuild your old machine as good as new. If your machine needs repairing, we can do the work. We have every facility and use only ***genuine*** parts. All work guaranteed. We carry a complete line of new machines and supplies. Will sell for time or cash.

SEND FOR CATALOG TODAY.

AMUSEMENT SUPPLY COMPANY
160 No. Fifth Avenue - - - - - - - - - CHICAGO

BOOK IT
Upton Sinclair's
Terrific and daring story of the stockyards and the packing industry
"The Jungle"
FEATURING
GEORGE NASH
—AND—
THE AUTHOR
Distributors in Principal Cities of the World
All Star Features Corp.
220 West 42nd St., New York



"American" Motion Picture Cameras
AT THE FRONT

Our famous **Improved No. 2 Camera** on the firing line at "Vera Cruz."

"AMERICAN" products are always with the Advance Guard. The world's most important motion pictures are taken with "AMERICAN" CAMERAS.

Agents for AGFA and GEVAERT Raw Motion Picture Film.

Send for Catalogue C.

American Cinematograph Co.
617-631 W. Jackson Blvd., Chicago, Ill.

Ventilation Cooling Heating



"TYPHOON BLOW-IN SYSTEM" has revolutionized the ventilating problem. You get in front of a desk fan to keep cool, not in back. Apply this common sense and blow the air in.

Don't waste money experimenting with exhaust fans.

The TYPHOON MULTIBLADE BLOWER will force air right through ordinary exhaust fans. Reversed, the air can be exhausted as well.

Our Catalogue N tells how to keep cool in summer and warm in winter.

TYPHOON FAN CO. **NEW YORK CITY**
1544 BROADWAY

FIRE

is impossible with

"Agfa"

Non-Flam Stock

Superior Photographic Qualities

Long Wearing Base

Non-Peeling Emulsion

Formulae Book, Samples, etc., gratis

"AGFA" non-flam film either in the raw or finished state can be shipped through the United States Mails.

RAW FILM SUPPLY CO.

SOLE AMERICAN AGENTS

15 East 26th Street New York City

RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, JUNE 15TH, 1914.

BIOGRAPH. The Prize Employer, C., 434..... 15215
Brown's Bachelor Supper, C., 566 .....
EDISON. The Adventures of the Missing Legacy, C., 1000..... 15223
KALEM. Mrs. Peyton's Pearls, D., 2000 15216
PATHE. Whiffles, the Spotter, C., 689 15218
Cournailles, Brittany, T., 400
SELIG. Hearst-Selig News Pictorial, No. 31, N., 1000..... 15223
VITAGRAPH. The Crime of Cain, D., 1000..... 15221

TUESDAY, JUNE 16TH, 1914.

EDISON. The Gap, D., 1000.. 15224
ESSANAY. The Little "He and She," C., 1000..... 15225
KALEM. The Missing Jewels, D., 1000 15234
LUBIN. The Shell Comb Industry, Ind., 400..... 15232
Good Cider, C., 600.....
MELIES. On the Beach, C., 1000 15233
PATHE. Simple Experiments in Electricity, E., 594..... 15228
Through the Bosphorus, T., 400 .....
SELIG. How Lone Wolf Died, D., 1000 15229
VITAGRAPH. A Wayward Daughter, C., 2000..... 15230

WEDNESDAY, JUNE 17TH, 1914.

EDISON. A Modern Samson, C., 500 15235
On the Steps, C., 500.....
ESSANAY. The Fable of the "Brash Drummer and the Nectarine," C., 1000..... 15238
KALEM. Home Run Baker's Double, D., 2000..... 15236
LUBIN. The Struggle Everlasting, D., 2000..... 15242
MELIES. At the Mercy of the Waves, D., 1000..... 15244
PATHE. Pathe's Weekly, No. 41, N., 1000..... 15239
SELIG. Castles in the Air, D., 1000 15241
VITAGRAPH. The Ladies War, C., 1000 15240

THURSDAY, JUNE 18TH, 1914.

BIOGRAPH. Her Neighbors Next Door, D., 996..... 15245
ESSANAY. The Wooing of Sophie, C., 1000..... 15246
LUBIN. The House of Darkness, D., 2000..... 15247
MELIES. His Dream Fulfilled, C., 500 15249
Everybody's Doing It, C., 500
MELIES. Hidden Death, D., 2000 15252
SELIG. Hearst-Selig News Pictorial, No. 32, N., 1000..... 15251
VITAGRAPH. Only a Sister, D., 1000 15250

FRIDAY, JUNE 19TH, 1914.

EDISON. The Hand of Horror, D., 2000 15254
ESSANAY. The Finger Prints, D., 2000 15256
KALEM. The Wages of Sin, C., 500 15258
Military Tattoo at Aldershot, England, Topical, 500....
LUBIN. The Parent Strain, D., 1000 15261
SELIG. Peter's Relations, C., 500 15259
Chicken, C., 500.....
VITAGRAPH. The Persistent Mr. Prince, C., 1000..... 15260

SATURDAY, JUNE 20TH, 1914.

BIOGRAPH. By the Old Dead Tree, D., 998..... 15268

AT MY HOUSE

EDISON. In the Days of Slavery, D., 1000..... 15262
ESSANAY. Broncho Billy—Outlaw, D., 1000..... 15263
KALEM. Brought to Justice, D., 1000 15267
LUBIN. Getting Solid with Pa, C., 400 15264
Long May It Wave, C., 600
MELIES. Pills and Pills, C., 2000 15270
SELIG. The Girl at His Side, D., 1000 15269
VITAGRAPH. Father's Flirtation, C., 2000..... 15265

GENERAL FILM PROGRAM RELEASES OF NEXT WEEK

MONDAY, JUNE 22ND, 1914.

BIOGRAPH. The Song of Sunny Italy, D., 998..... 15272
EDISON. The Basket Habit, C., 1000 15279
KALEM. The Show Girl's Glove, D., 2000..... 15273
PATHE. Max, the Magician, C., 672 15275
Historic St. Cloud, T., 328
SELIG. Me An' Bill, D., 2000. 15277
SELIG. Hearst-Selig News Pictorial No. 33, N., 1000..... 15280
VITAGRAPH. Maria's Sacrifice, D., 1000..... 15278

TUESDAY, JUNE 23RD, 1914.

EDISON. A Foolish Agreement, D., 1000 15281
ESSANAY. The Countess, D., 1000 15282
KALEM. The Conductor's Courtship, C., 1000..... 15291
KLEINE. A Midnight Guest, D. 2000 15283
LUBIN. Nice Nursey, C., 400. 15289
Brown's Big Butler, C., 600.
MELIES. A Good Time Spoiled, C., 1000 15290
PATHE. Glacier National Park, E., 492 15285
SELIG. The Servant Question Out West, C., 500..... 15286
Doc Yak and the Limited Train, C., 500.....
VITAGRAPH. The Passing of Diana, D., 2000..... 15287

WEDNESDAY, JUNE 24TH, 1914.

EDISON. The Mysterious Package, C., 700..... 15292
On the Ice (A Demonstration of Fancy Skating at Wengen, Switzerland, Sc., 300 .....
ESSANAY. The Epidemic C., 1000 15295
KALEM. Through the Flames, D., 2000 15293
LUBIN. The Greater Treasure, D., 2000 15299
MELIES. Mother, D., 1000.... 15301
PATHE. Pathé's Weekly No. 42, 1914, N., 1000..... 15296
SELIG. Somebody's Sister, D., 1000 15298
VITAGRAPH. The "Bear" Facts. C., 1000..... 15297

THURSDAY, JUNE 25TH, 1914.

BIOGRAPH. The Ragamuffin, D., 999 15302
ESSANAY. Sophie Finds a Hero, C., 1000..... 15303
LUBIN. The Candidate for Mayor, D., 2000..... 15304
MELIES. A Peculiar Inheritance, C., 1000..... 15306
MELIES. A Shadow on the Wall, D., 2000..... 15309
SELIG. Hearst-Selig News Pictorial No. 34, N., 1000..... 15308
VITAGRAPH. Happy-Go-Lucky; C., 1000 15307

FRIDAY, JUNE 26TH, 1914.

EDISON. The Man in the Street, D., 2000..... 15311

AT MY HOUSE

ESSANAY. The Chasm, D., 2000 15314
KALEM. An Elopement in Rome, C., 500..... 15316
Labor Demonstration in Hyde Park, London, T., 500..
LUBIN. A Practical Demonstration, D., 1000..... 15319
SELIG. The Captain's Chair, D., 1000 15317
VITAGRAPH. The Old Maid's Baby, C., 1000..... 15318

SATURDAY, JUNE 27TH, 1914.

BIOGRAPH. A Spanish Omelet, C., 435 15326
Ribbons and Boxing Gloves, C., 563 .....
EDISON. Dolly Plays Detective, D., 1000 15320
ESSANAY. Broncho Billy's Jealousy, D., 1000..... 15321
KALEM. The Gypsy Gambler, D., 1000 15325
LUBIN. Who's Boss? C., 400.. 15322
His Sudden Recovery, C., 600 .....
MELIES. Gypsy Child, D., 2000 15328
SELIG. The Right to Happiness, D., 1000..... 15327
VITAGRAPH. His Wife and His Work, D., 2000..... 15324

UNIVERSAL PROGRAM RELEASES OF THE WEEK

MONDAY, JUNE 15TH, 1914.

IMP. The Baited Trap, D., 2000
STERLING. Kids, C.....
VICTOR. The Sandhill Lovers, D. .....

TUESDAY, JUNE 16TH, 1914.

CRYSTAL. Boxes and Boxes and Foolish Lovers, C.....
GOLD SEAL. Lucille Love, The Girl of Mystery, Series No. 10, D., 2000 .....
UNIVERSAL IKE. Universal Ike, Jr., Bearly Won Her, C.

WEDNESDAY, JUNE 17TH, 1914.

ECLAIR. The Mask of Affliction, D., 2000.....
JOKER. The Fatal Letter, C..
NESTOR. 'Cross the Mexican Line, D. .....

THURSDAY, JUNE 18TH, 1914.

IMP. The Fatal Step, D.....
REX. The Law Unto Himself, D., 2000 .....
STERLING. A Jealous Husband, C. .....

FRIDAY, JUNE 19TH, 1914.

NESTOR. Sophie of the Films, Series No. 3, C.....
POWERS. The Brand of Cain, D. .....
VICTOR. A Singular Cynic, C., 2000 .....

SATURDAY, JUNE 20TH, 1914.

101 BISON. The Forbidden Room, D. .....
JOKER. A Quiet Day at Murphy's, C. .....

SUNDAY, JUNE 21ST, 1914.

ECLAIR. The Blunderer's Mark, D. .....
FRONTIER. The Gun Men of Plumas, D. .....
REX. The Boob Detective, C..

UNIVERSAL PROGRAM RELEASES OF NEXT WEEK

MONDAY, JUNE 22ND, 1914

IMP. Papa's Darling, C.....
STERLING. The Flirt, C.....
VICTOR. The Silent Witness, D., 2000 .....

TUESDAY, JUNE 23RD, 1914.

CRYSTAL. In Wrong, C.....
GOLD SEAL. Lucille Love, the Girl of Mystery, Series No. 11, D., 2000.....

CHILDREN PHOTOPLAYS

TRADE MARK

TRADE MARK

For Children *By Children*

ABSOLUTELY NEW

OUR INTRODUCTORY OFFERING

"KIDS OF THE MOVIES"

A two-reel comedy with a "wallop" and without a sub-title in it. Just Imagine!
(Not one reel as advertised last week)

STATE RIGHTS FOR SALE

CHILD PLAYERS CO. OF AMERICA, Inc.

MARTIN P. KORN
President

45 West 34th Street, New York Telephones 7620 / 6271 Greeley

Our Slogan

Double the Life of Your Old Films
Treble the Life of Your New Films

Your Feature is Your Fortune

We recoat films eliminating all scratches from the film surface.

OUR PROCESS will increase the arc flame endurance from 2 to 8 seconds.

Your **SPROCKETS** will **LAST LONGER** for we strengthen the film 50% and at the same time soften it.

WE MADE GOOD on our cleaning process to these **GENERAL—UNIVERSAL—GREATER N. Y.**

Phone, 4489 Bryant

National Film Rain & Flame Proofing Co.

110 WEST 40th STREET

World's Tower Bldg. NEW YORK CITY

The Centaur Film Co.

The Oldest Independent Film Manufacturer has the **Largest Commercial Plant** in America. The most up-to-date equipment and an organization second to none.

Printing and Developing in any Quantity

Guarantee Quality—Prices Interesting

THE CENTAUR FILM CO.

Factory and Studio
BAYONNE, N. J.

Offices
1600 Broadway, N. Y.

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

UNIVERSAL IKE. Universal Ike, Jr., in A Case on the Doctor, C. .....

WEDNESDAY, JUNE 24TH, 1914.

ECLAIR. Dead Mens Tales, D., 3000 .....
JOKER. Willy Walrus, Detective, C. .....
NESTOR. The Den of Thieves, D. .....

THURSDAY, JUNE 25TH, 1914.

IMP. The Skull, D., 2000.....
[illegible] Man in Black, D. Brown[illegible]h, C....
C.
EDISON. [illegible], 1914.
Missing[illegible]ne Films, LEM. .....
POWERS. [illegible]ne Love Victorious, D., 2000 .....
VICTOR. The Slavey's Romance, D. .....

SATURDAY, JUNE 27TH, 1914.

101 BISON. The Old Cobbler, D., 2000 .....
JOKER. Love and Electricity, C. .....

SUNDAY, JUNE 28TH, 1914.

ECLAIR. Prince Willy and Nutty and His Father, Split reel .....
FRONTIER. On the Verge, D.
REX. Lost by a Hair.....

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JUNE 15TH, 1914.

AMERICAN. Jim, 2000.....
RELIANCE. Our Mutual Girl, No. 22 .....
KEYSTONE. Not Yet Announced .....

TUESDAY, JUNE 16TH, 1914.

BEAUTY. The Dream Ship, D.

AT MY HOUSE

MAJESTIC. Their First Acquaintance, D. .....
THANHOUSER. Remorse, D., 2000 .....

WEDNESDAY, JUNE 17TH, 1914.

AMERICAN. The Unmasking, D. .....
BRONCHO. The Hour of Reckoning, D., 2000.....
RELIANCE. The Peach Brand, D. .....

THURSDAY, JUNE 18TH, 1914.

DOMINO. In the Southern Hills, D., 2000.....
KEYSTONE. Not Yet Announced .....
MUTUAL WEEKLY, No. 77..

FRIDAY, JUNE 19TH, 1914.

KAY-BEE. The Voice at the Phone, D., 2000.....
PRINCESS. The Little Senorita, D. .....
THANHOUSER. The Man Without Fear, D.....

SATURDAY, JUNE 20TH, 1914.

KEYSTONE. Not Yet Announced .....
RELIANCE. The Stolen Code, D., 2000 .....
ROYAL. Such a Business and The Busy Man, Split Reel..

SUNDAY, JUNE 21ST, 1914.

KOMIC. The Deceiver, C.....
MAJESTIC. The Severed Thong, D., 2000 .....
THANHOUSER. The Outlaw's Nemesis, C. .....

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JUNE 22ND, 1914.

AMERICAN. The Painted Lady's Child, D., 2000.....

AT MY HOUSE

KEYSTONE. Not Yet Decided.
RELIANCE. Our Mutual Girl No. 23 .....

TUESDAY, JUNE 23RD, 1914.

BEAUTY. The Tale of the Tailor, C. .....
MAJESTIC. The Burden, D..
THANHOUSER. For Her Child, D., 2000.....

WEDNESDAY, JUNE 24TH, 1914.

AMERICAN. Blue Knot, King of Polo, D. .....
BRONCHO. Desert Thieves, D., 2000 .....
RELIANCE. Izzy's Night Out, D. .....

THURSDAY, JUNE 25TH, 1914.

DOMINO. Frontier Mother, D., 2000 .....
KEYSTONE. Not Yet Announced.
MUTUAL WEEKLY. No. 78.

FRIDAY, JUNE 26TH, 1914.

KAY-BEE. The Voice at the Phone (Second Part), 2000..
MAJESTIC. The Idiot, D....
PRINCESS. Professor Snaigh, C. .....

SATURDAY, JUNE 27TH, 1914.

KEYSTONE. Not Yet Decided.
RELIANCE. The Broken Barrier, D., 2000.....
ROYAL. A Hasty Exit, C....

SUNDAY, JUNE 28TH, 1914.

KOMIC. The Wild Girl, C....
MAJESTIC. The Tavern Tragedy, D., 2000.....
THANHOUSER. The Widow's Mite, C. .....

HEARD IN THE LOBBIES

A special motion picture show and entertainment will be given at the Lyric Theatre, Lawrenceburg, Ky., under the auspices of the clubwomen of that town, who will devote the proceeds to paying the expenses of a trained nurse to visit the schools and homes in Anderson county during the months of July and August to give instruction in the prevention and cure of tuberculosis.

John T. Manning, formerly of Wilkes-Barre, Pa., the new manager of the Broad Street Theatre, South Broad and Livingston streets, Trenton, N. J., is in charge of the bookings of films at that playhouse. Herman Wahn, manager of the State Street Theatre, has been successful in picking features which please his vast audiences.

Phillip Gross, Jr., manager of the Peerless Theatre, Holton and Center streets, Milwaukee, Wis., was arrested for violating the billboard ordinance, which prohibits the exhibiting of any pictures depicting gun fights, etc., and was fined $5.00 and costs in the District Court. It was a one-sheet of the "Perils of Pauline" that the charge was based upon.

Milwaukee evidently will not stand for a feature picture for more than a week at one house. "Les Miserables," which is being shown at the Orpheum Theatre, fell down badly on its second week despite the fact that everything possible was done to boost it.

Starting Monday afternoon, June 8, the National Theatre, Louisville, Ky., is featuring high-class motion pictures until the close of the Summer season in September, charging ten cents for any seat in the house except the boxes, which will sell for twenty cents.

A return engagement of "The Spoilers," the Selig nine-reel adaptation of Rex Beach's novel of that name, was played at B. F. Keith's Theatre, Louisville, Ky., beginning with matinee Monday afternoon, June 8. Original letters from Mayor Buschemeyer, the Chief of the Police Department and other city officials and prominent citizens who requested the return of this picture were used in an effective lobby display.

At the cup dancing contest, held by the Motion Picture Exhibitors Association in honor of the visiting exhibitors, at the New York convention, Joseph A. Schuchert, one of Buffalo's best known motion picture men, dancing with Anita Stewart of the Vitagraph Company, was among the winners.

The Elmwood and Allendale Theatres, Buffalo, N. Y., now under one proprietorship, are about to publish a weekly bulletin, containing news of the motion picture world, the weekly program at each theatre and a back page of advertisements. The bulletin will be distributed at the theatre and mailed to residents in the vicinity of each theatre. Manager William G. Kaliska will continue as manager of the Allendale under the new regime.

Among recent Strand attractions in Buffalo, N. Y., have been "The Brute," "The Port of Missing Men," "The Curse of Greed," "Tess of the Storm Country" and "Hunting Big Game in Central Africa." Manager Harold Edel was in New York recently, arranging with producers for big features in the fall. In addition to managing the Strand Theatre, Mr. Edel will also look after the Regent and the Palace, when these two Mark-Brock houses are completed in the autumn.

A crowded house was the result of the introduction of moving pictures in the Empire Theatre, at Albany, N. Y., and it looks as if the management has struck the right vein in eliminating burlesque for the summer, for the film plays. George W. Herbst, representing the All Star feature production, has charge of the bookings.

Mr. Herbst announces that he has secured only films in which real stars of the show world appear. Edgar Selwyn in "Pierre of the Plains," Ethel Barrymore and Tully Marshall in "Paid in Full," Dustin Farnum in "Soldiers of Fortune," Burr McIntosh in "In Missouri," and Upton Sinclair in the "Jungle" are some of the attractions announced. The Empire is conducted the same as if the largest attractions were being staged. There will be a full force of attendants and a full orchestra.

INCORPORATIONS

Among the latest companies to be formed and registered are the following:

At Albany, N. Y.:

ENTERPRISING PRODUCING COMPANY, INC., general theatricals and motion pictures, $10,000, Manhattan. John Ragland, New York, and George Burckhalter and T. C. Keck, of Butler, Pa., and one other.

CLASSAY FILM COMPANY, motion pictures, Manhattan, $25,000. Emanuel Mandelbaum, of New York City, and Lewis A. Ackley, of Hackettstown, N. J.

CENTURY FILM COMPANY, INC., moving picture films, etc., Manhattan, $300,000. Francis Leonard, Frank S. Coighe and Joseph Streicher, of New York.

WILTWYCK FEATURE FILM COMPANY, INC., motion picture films, Kingston, $10,000. Harry Feeter, William Prentiss and Ralph W. Brill, of Kingston.

GERO FILM, INC., motion pictures, Manhattan, $10,000. Lewis Gero, Joseph F. Scratch and Harry Wanamacker, of New York.

TITAN FILM CORPORATION, motion picture films, Manhattan, $25,000. Phillip H. Fett, of Brooklyn; Thomas H. Wallace, of Crawford, N. J., and Harry C. Coughlin, of Nutley, N. J.

PHOTO-DRAMA COMPANY, INC., photo plays, etc., $1,000.50, Manhattan. James H. Maher, William Steiner and William Devery, of New York.

THE FAMOUS PLAYERS—CHARLES FROHMAN COMPANY, INC., motion pictures, Manhattan, $250,000. Adolph Zukor, Albert Kaufman and Alf Hayman, of New York.

THE ALCO FILM COMPANY, motion picture films, $10,000, Manhattan. Harry Harris, Ralph A. Kohn and E. Knight Harris, of New York.

HECTER FILM CORPORATION, motion picture films, Manhattan, $10,000. James B. Vaughey, Emil Krankel and Nathan G. Golsberger, of New York.



The VICTOR ANIMATOGRAPH

The First Professional Portable Motion Picture Projector

Standard 1000 foot reels
Brilliant 10 foot image

Attaches to any light socket
Ready for work anywhere

Price Complete in Carrying Cases **$125**

Quick Sales at Good Profit for Exchanges and Supply Houses

Write for the new catalog and the best projector proposition ever offered

VICTOR ANIMATOGRAPH CO., Inc.
158 Victor Building
DAVENPORT, IOWA

NEW YORK—1472 Broadway CHICAGO—38 So. Dearborn St.

See Americans First *"Flying A" Feature Films*

"THE LITTLE HOUSE IN THE VALLEY"

A Two-Part Drama Depicting Spectacular Encounter of Mexican Brigands with Corps of American Engineers. Under direction of Thos. Ricketts.
Featuring ED. COXEN and WINIFRED GREENWOOD supported by an all-star cast.
RELEASE MONDAY, JUNE 29TH, 1914.



"AMERICAN BEAUTY"

Presenting
MARGARITA FISCHER and HARRY POLLARD
in
"VIA THE FIRE-ESCAPE"

A Breezy Newspaper Story. RELEASE TUESDAY, JUNE 30TH, 1914.

NATURE'S TOUCH"

Under direction of Sydney Ayres. Featuring WM. GARWOOD and VIVIAN RICH. Exploiting Psychological Tenets. RELEASE WEDNESDAY, JULY 1ST, 1914.

"MEIN LIEBER KATRINA CATCHES A CONVICT"

Featuring GEORGE FIELD and IDA LEWIS in a Rollicking Comedy. Sketch—under direction of Thos. Ricketts.
RELEASE FRIDAY, JULY 3RD, 1914.

AMERICAN FILM MANUFACTURING CO.
CHICAGO

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

6— 1. Metamorphosis, D. 2000
6— 3. A Prince of Bohemia, D.....1000
6— 5. Mein Lieber Katrina, C.....1000
6— 8. The Oath of Pierre, D.....2000
6—10. Sparrow of the Circus, D.....1000
6—15. Jim, D. 2000
6—17. The Unmasking, D.....1000
6—22. The Painted Lady's Child, D....2000
6—24. Blue Knot, King of Polo, D.....1000

APOLLO

5— 3. The Cheese of Police.....

BEAUTY

5—19. Courting of Prudence, D.....1000
5—26. Jane, The Justice, D.....1000
6— 2. Drifting Hearts, D.....
6— 9. Nancy's Husband, D.....1000
6—16. The Dream Ship, D.....1000

BIOGRAPH

6— 1. Death's Witness, D..... 997
6— 4. The Idiot, D..... 998
6— 6. In the Nick of Time, C..... 610
Captain Kidd, the Bold, C..... 389
6— 8. The Ethics of the Profession, D.. 997
6—11. A Jonah, C..... 997
6—13. The Opals' Curse, D.....1000
6—15. The Prize Employer, C..... 434
6—18. Her Neighbors Next Door, D..... 996
6—20. By the Old Dead Tree, D..... 998
6—22. The Song of Sunny Italy, D..... 998
6—25. The Ragamuffin, D..... 999
6—27. A Spanish Omelet, C..... 435
Ribbons and Boxing Gloves, C.. 563

101 BISON

5—16. The Hills of Silence, D.....3000
5—23. The Triumph of Mind, D.....3000
6—13. The Isle of Abandoned Hope, D..2000
6—20. The Forbidden Room, D.....3000
6—27. The Old Cobbler, D.....2000

BRONCHO

6— 3. Shorty's Trip to Mexico, D.....2000
6—10. A Tragedy of the Orient.....
6—17. The Hour of Reckoning.....

CRYSTAL

5—19. The Dancing Craze and the Mashers, C. .....Split reel
5—24. Their New Lodger, C.....
5—26. Dead Broke and A Change of Complexion, C. .....Split-reel
5—31. Some Hero, C.....
6— 2. Easy Money and A Midnight Supper .....Split reel
6— 8. His Lucky Day.....
Boxes and Boxes and Foolish Lovers, C..
6—23. In Wrong, C.....

DOMINO

5—21. The Fires of Ambition.....
5—28. The Ambassador's Envoy.....
6— 4. The Latent Spark, D.....2000
6—11. A Relic of Old Japan.....
6—18. In the Southern Hills.....

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

5—31. The Bar Cross Liar, D.....
6— 3. The Stirrup, D.....2000
6— 7. A Marriage for Money and Society at Simpson Center.....Split reel
6—10. Wife, D. 2000
6—14. Aunty's Money Bag, C.....
6—17. The Mask of Affliction, D.....2000
6—21. The Blunderer's Mark, D.....
6—24. Dead Men's Tales, D.....3000
6—28. Prince Willy and Nutty and His Father, ...Split reel

EDISON

5—23. A Tight Squeeze, D.....1000
5—25. A Lady of Spirits, C.....1000
5—26. The Mystery of the Amsterdam Diamonds, D. 1000
5—27. Lost—A Pair of Shoes, C.....1000
5—29. The Two Vanrevels, D., 2 parts..2000
5—30. Mother and Wife, D.....1000
6— 1. Conscientious Caroline, C.....1000
6— 2. With His Hands, D.....1000
6— 3. By Parcel Post, C.....1000
6— 5. When the Men Left Town, C.....2000
6— 6. The Counterfeiters, D.....1000
6— 8. The Tango in Tuckerville, C....1000
6— 9. The Voice of Silence, D.....1000
6—10. Andy Goes A-Pirating, C.....1000
6—12. A Warning from the Past, D....2000
6—13. A Terror of the Night, D.....1000
6—15. The Adventures of the Missing Legacy, C. 1000
6—16. The Gap, D.....1000
6—17. A Modern Samson, C..... 500
On the Steps, C..... 500
6—19. The Hand of Horror, D.....2000
6—20. In the Days of Slavery, D.....1000
6—22. The Basket Habit, C.....1000
6—23. A Foolish Agreement, D.....1000
6—24. The Mysterious Package, C..... 700
On the Ice, A Demonstration of Fancy Skating at Wegen, Switzerland, Sc. 300
6—26. The Man in the Street, D.....2000
6—27. Dolly Plays Detective, D.....1000

ESSANAY

6— 5. The Elder Brother, D.....2000
6— 6. Broncho Billy's Duty, D.....1000
6— 9. Jane, C. 1000
6—10. This is the Life, C.....1000
6—11. The Snakeville Volunteer, C.....1000
6—12. The Song in the Dark, D.....2000
6—13. Broncho Billy and the Mine Shark, D. 1000
6—16. The Little "He and She," C.....1000
6—17. The Fable of the Brash Drummer and the Nectarine, C.....1000
6—18. The Wooing of Sophie, C.....1000
6—19. Finger Prints, D.....1000
6—20. Broncho Billy—Outlaw, D.....1000
6—23. The Countess, D.....1000
6—24. The Epilemic, C.....1000
6—25. Sophie Finds a Hero, C.....1000
6—26. The Chasm, D.....2000
6—27. Broncho Billy's Jealousy, D.....1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

5—21. Johnnie from Jonesboro, C.....
5—23. The Sheriff's Story, D.....
5—29. The Joys of a Chaperon.....
6— 4. The Girl Next Door, C.....
6— 7. The Girl and the Hobo, D.....
6—14. His Dress Rehearsal.....
6—21. The Gunmen of Plumas, D.....
6—28. On the Verge, D.....

GOLD SEAL

6— 2. Lucille Love—The Girl of Mystery No. 8, D.....2000
6— 9. Lucille Love, The Girl of Mystery Series No. 9, D.....2000
6—16. Lucille Love, the Girl of Mystery, Series No. 10, D.....2000
6—22. Lucille Love, The Girl of Mystery Series No. 1, D.....2000

GR. NO. SPEC.

5— 5. The Monomaniac.....3000

IMP

5—12. The Wallflower, C.....1000
5—13. In the Northland, D.....2000
5—14. Madam Coquette, D.....2000
5—14. On the Chessboard of Fate, D....2000
5—18. Beneath the Mask, D.....2000
5—21. Love and a Lottery Ticket, C.....
5—25. A Mexican Warrior.....
5—28. The Dawn of the New Day, C....
6— 1. His Last Chance, D.....2000
6— 8. The Man Who Lost But Won, C..2000
6—11. Across the Atlantic, D.....3000
6—15. —The Baited Trap, D.....2000
6—18. The Fatal Step, D.....
6—22. Papa's Darling, C.....
6—25. The Skull, D.....2000

JOKER

6— 3. Their First Anniversary, C.....
6—10. Mike Searches for His Long Lost Brother, C. .....
6—13. The Cure, C.....
6—17. The Fatal Letter, C.....
6—20. A Quiet Day at Murphy's, C.....
6—24. Willy Walrus, Detective, C.....
6—27. Love and Electricity, C.....

KALEM

5—29. And the Dance Went On, C.....1000
5—30. The Coming of Lone Wolf, D....1000
6— 1. The Barrier of Ignorance, D.....2000
6— 3. The Call of the Tribe, D.....2000
6— 5. Reaping for the Whirlwind, C..... 500
A Trip to Mt. Lowe, T..... 500
6— 6. The Hour of Danger, D.....1000
6— 8. Nina of the Theatre, Alice Joyce Series, D. 2000
6—10. The Quicksands, D.....2000
6—12. The Box Car Bride, C.....1000
6—13. The Squaw's Revenge, D.....1000
6—15. Mrs. Peyton's Pearls, D.....2000
6—17. Home Run Baker's Double, D.....2000
6—19. The Wages of Sin, C..... 500
6—20. Brought to Justice, D.....1000
6—22. The Show Girl's Glove, D.....2000
6—23. The Conductor's Courtship, C....1000
6—24. Through the Flames, D.....2000
6—26. An Elopement in Rome, C..... 500
Labor Demonstration in Hyde Park, London, T..... 500
6—27. The Gypsy Gambler, D.....1000

KAY-BEE

5— 8. The Substitute .....
5—15. In the Cow Country.....
6— 5. Tennessee, D. 2000
6—12. From Out the Dregs.....
6—19. The Voice on the Phone.....1000

KEYSTONE

5—21. When Reuben Fooled the Bandits.
5—23. Acres of Alfalfa and Large Birds .....Split-reel
5—25. A Fatal Flirtation .....
5—28. The Alarm .....
6— 1. The Fatal Mallet.....
6— 4. Her Friend the Bandit.....
6— 6. Our Country Cousins.....
6—11. The Knockout .....
6—13. Mable's Busy Day.....

KLEINE

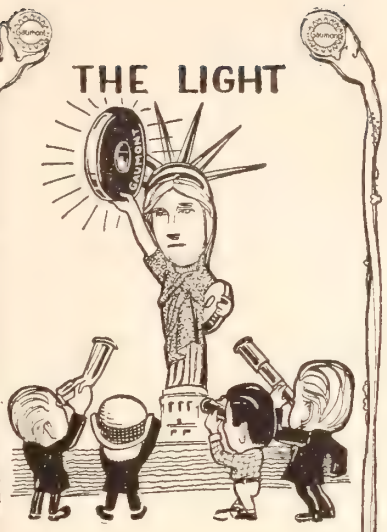
5—26. The Cigarette Maker of Seville, D.2000
6— 2. Trapped by Wireless, D.....2000
6— 9. The Trap Door Clue, D.....2100
6—16. One Woman's Way, D.....2000
6—23. A Midnight Guest, D.....1000

KOMIC

5—17. The Man in the Couch.....
5—24. Nell's Eugenic Wedding.....
5—31. An Exciting Courtship.....
6— 7. The Last Drink of Whiskey, C..
6—14. Hubby to the Rescue.....
6—21. The Deceiver .....

LUBIN

6— 4. A Girl of the Cafes, D.....2000
6— 5. Blotted Out, D.....1000
6— 6. Fire! Fire! C..... 400
The Female Cop, C..... 600
6— 9. The Pie Eater, C..... 550
He Wore a Wig, C..... 450
6—10. The Changeling, D.....2000
6—11. The Lure of the Pit, D.....2000
6—12. Claim Number 3, D.....1000
6—13. He Changed His Mind, C..... 400
A Bargain Automobile, C..... 600
6—16. The Shell Comb Industry, Ind.... 400
Good Cider, C..... 600
6—17. The Struggle Everlasting, D.....2000
6—18. The House of Darkness, D.....2000
6—19. The Parent Strain, D.....1000
6—20. Getting Solid With Pa, C..... 400
Long May It Wave, C..... 600
6—23. Nice Nursey, C..... 400
Brown's Big Butler, C..... 600
6—24. The Greater Treasure, D.....2000
6—25. The Candidate for Mayor, D....2000
6—26. A Practical Demonstration, D....1000
6—27. Who's Boss, C..... 400
His Sudden Recovery, C..... 600



That never fails to bring liberty and success to the exhibitor is a Gaumont on his screen. It is what every one is clamoring for.

"BLACK NISSEN"

3 REELS

A Feature Without a Peer.

Now ready for shipment.

EVERY SORT OF PUBLICITY.
BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.

110 West 40th St., N. Y.

GAUMONT

The Motion Picture News

$2.00 Per Year

"The Fastest Growing Picture Journal"

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.

Incorporated

416-22 WEST 216th STREET

Tel. 7652 Audubon at Broadway, New York

HEARD IN THE LOBBIES

Several Omaha exhibitors, always anxious to see improvements in their business, have gone to Des Moines, Ia., recently to look at the new Garden Theatre, Eighth and Locust streets, which is managed by D. F. Blank. All have agreed it is an advanced house.

Omaha's Ak-Sar-Ben den, known this year as the "Devil's Hotel," is a centre of interest to thousands of Nebraskans and visitors annually. This year one of the entertainment features is a Keystone comedy, shown through the screen by a machine in the rear. The feature always makes a hit.

Manager C. I. Ramsdell, of the Mutual exchange in Omaha, last week started mounting his posters on cloth. The saving through the lasting qualities of the poster after it is mounted is many times more than enough to warrant the extra trouble, he said.

J. J. McCarthy, sales representative of the Laemmle exchange in Omaha, was released from the hospital June 10, after suffering from pneumonia.

The Gayety Theatre, of Omaha, recently arranged for a long feature—longer than it has been running. The Hipp Theatre, next door to the Gayety, at Fifteenth and Harney streets, discontinued feature films this week and started in the regular Mutual program.

Lowry and Gillespie have opened the Columbia Theatre at Tenth and Hickory streets, Omaha. The theatre is another of the string managed by the American Electric Company.

EXHIBITORS will find in all of our departments information of vital importance to them in the management of their houses. **Read the Motion Picture News** *every week.* Subscribe **now,** $2.00 per year.

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

TO LEASE OR FOR SALE

MOVING PICTURE AIRDOME, complete; congested location, 500 seats; Bronx; to lease or for sale. KNEEPER, 4054 3rd Ave., New York.

"NEW FILM FOR OLD"

Films Improved, Cleansed and Softened

Multicolor Film Improving Co., Inc.

15 EAST 26th STREET, NEW YORK

PHILADELPHIA BRANCH 1126 VINE STREET — ALBERT TEITEL PRESIDENT

ACME COMMERCIAL FILM CO.

Prices to The Trade

POSITIVE PRINTS .04½ Per Ft.
(In Quantities over 5000 feet)

Above price includes printing, developing, tinting toning and Raw Positive Stock.

Negative Film Developed .01 Per Ft.
Film Titles .08 " "

(Our Special *Title Apparatus* will make any perforation.) All work guaranteed

General Offices

56 East Randolph St. Chicago

Phone Randolph 652

RENTERS OF REAL FEATURES

European Feature Film Corp.

J. H. STEINMAN, Mgr.

220 West 42nd Street New York City



THE ELEPHANT BRAND

Means Quality

WORLD FILM CORPORATION

130 West 46th St., New York

LEA BEL CO.

Features Extraordinary for Illinois

"THE MONEY GOD"

IN FIVE ACTS

Superlative Sensationalism

Room 912, Schiller Bldg. CHICAGO

FILM TITLES PRINTING AND DEVELOPING

Give Us a Trial Prices Right — All Work Guaranteed Prompt Service

If you have any event that you want photographed we can furnish an expert camera man

STANDARD MOTION PICTURE CO.

Telephone, Randolph 839 — 5 S. Wabash Ave., Chicago

LANG'S FILM REELS

THE BEST MADE

14 in. $1.50 10 in. $1.00

CATALOGUE

LANG MFG. WORKS, Olean, N. Y.

QUALITY IN

DEVELOPING—PRINTING

RECORD DELIVERIES

Let us try one sample of your work. No order too big; none too small.
If the STANDARD did it, it's all the camera took.
The STANDARD by which *quality* printing is gauged.

Standard Filmprint Corporation

New York Office: Room 1006, Times Bldg. 'Phone 7094 Bryant

120 School Street, Yonkers, N. Y.

Laboratories: 'Phone 4600 Yonkers

RELEASE DATES FOR READY REFERENCE—Continued

MELIES

5—30. The Stolen Formula, D.....2000
6— 2. Peter Loves Work, C..... 500
An Unfortunate Idea, C..... 500
6— 3. Maude's Glove, D.....1000
6— 4. A Good Excuse, C..... 500
Their First Quarrel, C..... 500
6— 4. Pauline's Necklace, D.....2000
6— 6. Who Is Who? C.....2000
6— 9. By Taxi to Fortune, C..... 500
Midday? or Midnight? C..... 500
6—10. The Love Story of Her Youth, D.1000
6—11. His Uncle's Deception, C.....1000
6—13. The Mummy, C.....2000
6—16. On the Beach, C.....1000
6—17. At the Mercy of the Waves, D....1000
6—18. His Dream Fulfilled, C..... 500
Everybody's Doing It, C..... 500
6—18. Hidden Death, D.....2000
6—20. Pills and Pills, C.....2000
6—23. A Good Time Spoiled, C.....1000
6—24. Mother, D. 1000
6—25. A Shadow on the Wall, D.....2000
6—27. Gypsy Child, D.....2000

MAJESTIC

5—10. The Wheels of Destiny.....
5—12. The Miniature Portrait.....
5—17. The Lover's Gift.....
5—19. The Swindlers.....
5—24. The Double Knot.....
5—26. The Song of the Shore.....
5—29. The Stolen Radium.....
5—31. The Soul of Honor.....
6— 2. The Newer Woman.....
6— 7. The Intruder .....
6— 9. Her Birthday Present.....
6—14. The Rebellion of Kitty Bell.....
6—16. Their First Acquaintance.....

NESTOR

5—27. The Passing of the Beast, D.....
5—29. Captain Bill's Warm Reception, C.
6— 3. Children of Fate, D.....
6— 5. Sophie of the Film, Series No. 1, C. .....
6—10. A Wife on a Wager, D.....
6—12. Sophie of the Films, Series No. 2
6—17. 'Cross the Mexican Line, D.....
6—19. Sophie of the Films, Series No. 3, C. .....
6—24. The Den of Thieves, D.....
6—26. Sophie of the Film, Series No. 4, C. .....

PATHE

5—13. Pathé's Weekly No. 36, 1914, N..1000
5—14. The Strength of the Week, D.....2000
5—16. The Precious Twins, C.....2000
5—18. Colonel Heeza Liar, Farmer, Cart.1000
5—19. Max's Vacation, C.....1000
5—20. Pathé's Weekly No. 37, 1914, N...1000
5—21. Antony and Cleopatra, D.....2000
5—23. The Conquest of Claire, C.....2000
5—25. Rastus' Riotous Ride, C.....1000
5—26. Making Steel Rails, E..... 500
The City of Agra, T..... 500
5—27. Pathé's Weekly No. 38, 1914, N..1000
5—30. The War of the Lilliputians, C...2000
6— 1. The Bricklayer's Joke, C..... 350
Monaco, Arch. 300
6— 2. Dogs of War, Mil.....1000
6— 3. Pathé's Weekly No. 39, 1914, N..1000
6— 6. The Lost Heir, D.....2000
6— 8. Woof! Watch Whiffles, C..... 650
Picturesque Scandanavia, T..... 350
6— 9. The Poison of Serpents, E..... 750
River Travel in Indo-China, T.... 250
6—10. Pathé's Weekly, No. 40, N.....1000
6—15. Whiffles, the Spotter, C..... 689
Cournailles, Brittany, T..... 400
6—16. Simple Experiments in Electricity, E. 594
Through the Bosphorus, T..... 400
6—17. Pathé's Weekly No. 41, 1914, N...1000
6—22. Max, The Magician, C..... 672
Historic St. Cloud, T..... 328
6—23. Glacier National Park, E..... 492
The Marmot, E..... 500
6—24. Pathé's Weekly, No. 42, N.....1000

POWERS

5—15. The Transformation of Prudence,D.
5—18. The Count's Infatuation, C.....
5—22. Sisters, D. 1000
5—25. Why They Grew Jealous and From Interlaken to Brientz.Split reel
5—29. The Feud, D.....2000
6— 5. Heart Springs, D.....
6— 8. The Undertow, D.....
6—12. The Masked Rider.....
6—19. The Plot that Failed.....
6—26. The Love Victorious, D.....2000

PRINCESS

5—15. In Her Sleep.....
5—22. A Circus Romance.....
5—29. A Telephone Strategy.....
6— 5. His Enemy .....
6—12. The Toy Shop .....
6—19. The Little Senorita.....

REX

5—21. The Fox, D.....
5—24. Avenged .....
5—28. Shadowed Lives, D.....1000
5—31. The Stone in the Road, D.....
6— 4. The Big Swede, D.....3000
6— 7. Closed Gates .....
6—11. The Awakening, D.....
6—14. The Sherlock Boob, C.....
6—18. The Law Unto Himself, D.....2000
6—21. The Boob Detective, C.....
6—25. The Woman in Black, D.....
6—28. Lost by a Hair, C.....

RELIANCE

5—11. Our Mutual Girl No. 17.....
5—13. Dad's Outlaws .....
5—15. The Girl in the Shack.....
5—25. Our Mutual Girl No. 19.....
5—27. The Angel of the Gulch.....
5—30. Silent Sandy .....
6— 6. The Rosebush of Memories, D....2000
6— 8. Our Mutual Girl, No. 21.....
6—10. The Cowboy's Chicken Dinner....
6—12. Dan Morgan's Way .....
6—13. The Horse Wrangler .....
6—15. Our Mutual Girl No. 22.....
6—17. The Peach Brand.....
6—20. The Stolen Code.....

ROYAL

5— 9. Mike Joins the Force.....
5—16. A Boy for a Day and I Should Worry .....Split reel
5—23. Three of a Kind.....
5—30. Bombsky and the Bomb.....
6— 6. Tango Troubles .....
6—13. Handle With Care.....
6—20. Such a Business and The Busy Man

SELIG

5—20. Teaching Father a Lesson, C..... 500
A Korean Dance, Dance..... 500
5—21. Hearst-Selig News Pictorial No. 24, N. 1000
5—22. Music Hath Charms, Not, C..... 500
5—23. The Estrangement, D.....1000
5—25. The Baby Spy, D., 2 parts.....2000
Hearst-Selig News Pictorial No. 25, N. 1000
5—26. The Clock Went Wrong, C..... 500
Simp Simpson and the Spirits, C.. 500
5—27. Dawn, D. 1000
5—28. Hearst-Selig News Pictorial No. 26, N. 1000
5—29. Second Childhood, C.....1000
5—30. The Girl Behind the Barrier, D...1000
6— 1. Adventures of Kathlyn No. 12, D.2000
6— 1. Hearst-Selig News Pictorial No. 27, N. 1000
6— 2. The Sheep Runners, D.....1000
6— 3. The Rummage Sale, C.....1000
6— 4. Hearst-Selig News Pictorial No. 28, N. 1000
6— 5. Willie's Haircut, C..... 500
His First Ride, C..... 500
6— 6. Rose O' My Heart, D.....1000
6— 8. Judge Dunn's Decision, D.....2000
6— 9. Eugenics at Bar "U" Ranch, C...1000
6—10. The Doctor's Mistake, D.....1000
6—11. Hearst-Selig News Pictorial No. 30, N. 1000
6—12. Bombarded, C. 500
Doc Yak's Zoo, C..... 500
6—13. When the Night Call Came, D....1000
6—15. The Adventures of Kathlyn No. 13, D. 2000
6—15. Hearst-Selig News Pictorial No. 31, N. 1000
6—16. How Lone Wolf Died, D.....1000
6—17. Castles in the Air, D.....1000
6—18. Hearst-Selig News No. 32, N.....1000
6—19. Peter's Relations, C..... 500
Chicken, C. 500
6—20. The Girl at His Side .....
6—22. Me An' Bill, D.....2000
6—22. Hearst-Selig News Pictorial No. 33, N. 1000
6—23. The Servant Question, C..... 500
Doc Yak and The Limited Train, C. 500
6—24. Somebody's Sister, D.....1000
6—25. Hearst-Selig News Pictorial No. 34, N. 1000
6—26. The Captain's Chair, D.....1000
6—27. The Right to Happiness, D.....1000

STERLING

6—11. When Smaltz Loves, C.....
6—15. Kids, C. .....
6—18. Billy's Riot, C.....
6—22. The Flirt, C.....
6—25. The Jealous Husband.....

THANHOUSER

5—14. Why Reginald Reformed, C..... 783
5—18. When the Cat Came Back, C..... 946
5—18. Mrs. Pinkhurst's Proxy, C..... 914
5—21. The Dancer, D.....1987
5—25. The Henpecked Hod Carrier, C.. 882
5—25. The Purse and the Girl, D.....1003
5—28. The Golden Cross, D.....1909
6— 2. From the Shadows, D.....2000
6— 7. The Scrub Lady, C.....
6— 9. Rivalry .....
6—14. The Girl Across the Hall.....
6—16. Remorse .....
6—19. The Man Without Fear.....
6—21. The Outlaw's Nemesis.....

UNIVERSAL IKE

6— 9. Universal Ike, Jr., is Kept from Being an Actor, C.....
Universal Ike, Jr., In a Case on the Doctor, C. .....
6—16. Universal Ike, Jr., Bearly Won Her, C. .....

VICTOR

5—15. A Million in Pearls, D.....2000
5—18. The Call Back, D.....
5—22. A Disenchantment, D.....2000
5—25. The Sheep Herder, D.....2000
5—29. A Princess for a Day.....
6— 1. The Golden Ladder, D.....
6— 5. The Doctor's Testimony, D.....2000
6— 8. Uncle Sam in Mexico, E.....
6—12. Enmeshed by Fate, D.....2000
6—15. The Sandhill Lovers, D.....
6—19. A Singular Cynic, C.....2000
6—22. The Silent Witness, D.....2000
6—26. The Slavey's Romance, D.....

VITAGRAPH

5—16. The Countess Veschi's Jewels, D..2000
5—18. Dorothy Danebridge, C.....1000
5—19. Johanna, the Barbarian, D.....2000
5—20. The Adventures of the Rival Undertakers, C. 1000
5—21. Out in Happy Hollow, D.....1000
5—22. Bunny's Swell Affair, C.....1000
5—23. Etta of the Footlights, D.....2000
5—25. A Sentimental Burglar, D.....1000
5—26. Cutey's Wife, C.....2000
5—27. The Boys of the I. O. U., C....1000
5—28. Hunger Knows No Law, D.....1000
5—29. Mr. Bunnyhug Buys a Hat for His Bride, C. 1000
5—30. The Mystery of The Hidden House, D. 2000
D., 2 parts.....2000
6— 1. Miss Raffles, C.....1000
6— 2. The Last Will, D.....2000
6— 3. Wanted, a House, C.....1000
6— 4. A False Move, C.....1000
6— 5. The Maid from Sweden, C.....1000
6— 6. Too Many Husbands, C.....2000
6— 8. Eve's Daughter, D.....1000
6— 9. The Right of Way, D.....2000
6—10. The Widow of Red Rock, C.....1000
6—11. The Power to Forgive, D.....1000
6—12. The Accomplished Mrs. Thompson, C. 1000
6—13. Our Fairy Play, C.....2000
6—15. A Wayward Daughter, C.....2000
6—17. The Ladies' War, C.....1000
6—18. Only a Sister, D.....1000
6—19. The Persistent Mr. Prince, C.....1000
6—20. Father's Flirtation, C.....2000
6—22. Maria's Sacrifice, D.....1000
6—23. The Passing of Diana, D.....2000
6—24. The "Bear" Facts, C.....1000
6—25. Happy-Go-Lucky, C. 1000
6—26. The Old Maid's Baby, C.....1000
6—27. His Wife and His Work, D.....2000

ANIMATED SONGS

Imperial Motion Picture Co., New York

Releases for May:

4. The Woman Thou Gavest Me.
5. My Melancholy Baby.
6. How Easy It Is To Remember The Things You Would Like To Forget.
7. Tonight's My Last Night Single.
8. Going Up Ahead.
9. Two Floral Wreaths.
10. Rebecca of Sunnybrook Farm.
11. Peg O' My Heart.
12. When I Carved Your Name On The Tree.
13. A Real Moving Picture From Life.
14. Down On The Farm In Harvest Time.

CALEHUFF SUPPLY CO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

Mercury Arc Rectifier	Brass and Wood Frames
Flame Arc Lamps	Ticket Choppers
Automatic Ticket Registers	Asbestos State Booths
Exit Signs	Ft. Wayne Compensarcs
Slide Ink	Fire Extinguishers
Carrying Cases	Fire Boxes
Tickets	Carbons
Condensers	Cement
Pianos	Trap Drum Effects
Chairs	
Wagner Converters	
Spot Lights	

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

Lantern Slide Mat Co.

Manufacturers of

Lantern Slide Mats and Reel Bands

Prompt Service	Prices Right	Best Goods

627 Greenwich Street, New York
General Electric Company Building

Telephone: Spring 8558

LE COURRIER Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50

PAN-AMERICAN FILM MFG. CO.

High Grade Feature Films booked in all parts of the country.

Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578

CORCORAN TANK SYSTEM

Is a Money Saver

Get Price List No. 6

A. J. CORCORAN, Inc.
9½ John Street New York



LABELS IN ROLL FORM

Yellow and Red CAUTION and Address Labels.
Most convenient for use. Cost less to buy. Write for samples and prices. Labels of every description.

Ever-Ready Roll Label Co.
203-7 W. 40th St., New York City

Kinematograph Weekly

$5.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 cents

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS
250A Kingston Ave., Brooklyn, N. Y.

FURNITURE & FURNISHINGS On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS
103-105 West 37th St.
Phone: Greeley 6265.

STERLING Motion Picture CAMERA

Price No. 2.....$350
Including Instruction.

This is a practical Professional Camera fitted with Zeiss Tessar Lens, patent adjustable dissolving shutter and aperture plate operated from outside of camera case, equipped with 4-500 ft. magazine.

STERLING CAMERA & FILM CO.
145 W. 45th St., New York City, N. Y.
Bryant 8064

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Railing of every description.

Don't fail to visit our Showrooms

Write for Catalog

The Newman Mfg. Co.

717 Sycamore Street, Cincinnati Ohio

Branch Factories and Showrooms
101 Fourth Ave., New York, N. Y.
105-108 W. Lake St., Chicago, Ill.
Established 1882

LOCAL PICTURES

Your negative developed, printed and titled complete

5c per foot

delivered within **12** hours

We Set the Pace, Let Those That Can, Follow

Feature Work Our Specialty

Titles **6c** per foot

GUNBY BROS., Inc.
145 West 45th St., N. Y. City

NIAGARA SLIDES

are just what you need. Sample for 10c. and this advertisement. NIAGARA SLIDE COMPANY, Lockport, N. Y.

Motion Picture Cameras and Projectors

We are one of the oldest Photographic Supply Houses in the country—We offer the most reliable Motion Picture Apparatus manufactured—A copy of our SPECIAL MOTION PICTURE CATALOG will be mailed free for the asking. *Address:*

SWEELEY'S PHOTO SUPPLY HOUSE
514-516 Erie Ave. M. P. Dept. RENOVO, PA.

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

WE EQUIP MOTION PICTURE THEATRES COMPLETELY

LUBIN

LUBIN MASTERPIECES

TO BE RELEASED SOON
THROUGH GENERAL FILM MASTERPIECE SERVICE

"The Wolf"
5 REELS——By EUGENE WALTER

"The House Next Door"
5 REELS——By J. HARTLEY MANNERS

"The Eagle's Nest"
5 REELS With Edwin Arden in the cast.
Broadway's most popular and successful actor.

"The Fortune Hunter"
5 REELS——By WINCHELL SMITH

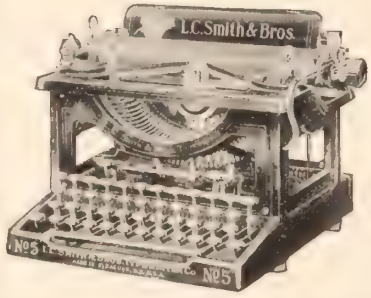
Five Releases Each Week

"NICE NURSEY" "BROWN'S BIG BUTLER"	Split Reel Comedy	Tuesday, June 23rd
"THE GREATER TREASURE"—2 Reel Drama		Wednesday, June 24th
"THE CANDIDATE FOR MAYOR"—2 Reel Drama		Thursday, June 25th
"A PRACTICAL DEMONSTRATION"—Drama		Friday, June 26th
"WHO'S BOSS"—Comedy "HIS SUDDEN RECOVERY"—Comedy	Split Reel	Saturday, June 27th

A Comedy every Tuesday, and Saturday	A Two Reel Feature every Wednesday and Thursday	A Drama every Friday

LUBIN'S BEAUTIFUL POSTERS
By Our Own Staff of Artists—One and Three Sheets with Single and Split Reels.
One, Three and Six Sheets with all Multiple Reels.

LUBIN MANUFACTURING COMPANY
PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street



Write Your Slides on an L.C. Smith & Bros. Typewriter

DO YOU KNOW that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card and it looks far better than the scrawling and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.
Home Office and Factory, Syracuse, N. Y.
New York City Office, 311 Broadway. Branches in all principal cities.

A CLEAN FRONT

BY CARL LAEMMLE, PRESIDENT

I have a profound respect for the opinion of William Oldknow, general manager of the Consolidated Film & Supply Company's exchanges. He is not only a deep student of moving picture conditions but he is a man who looks ahead all the time. Moreover he comes in close contact with exhibitors who use their brains.

The other day he brought up some points that are worthy of the serious consideration of every thinking exhibitor and every thinking exchange man. I will report the gist of them:

"One of the worst things any theatre can do," said Mr. Oldknow, "is to use mounted posters. After they have been used once or twice and shipped back and forth with films, they become creased so badly that when they are unfolded they look like a checkerboard. No matter how carefully they are packed for shipment, the creases are bound to appear.

"What is the result? The exhibitor may have some cracking good films to show, but his mussed-up posters MISREPRESENT HIS SHOW and give it a black eye.

"I don't allow mounted posters to be used in any of the Consolidated exchanges. The consequence is that some of my customers who are using, say, sixtieth run of film can make a better front than other theatres which may be using, say, fourth or fifth run.

"I can't understand to save my life why an exhibitor should be careless about the front of his theatre. He ought to make it as attractive as he knows how. No matter what run of film he is using HE OUGHT TO INSIST on CLEAN, FRESH POSTERS. His posters are his most direct form of advertising. If he sticks a dirty, mussed-up lithograph in front of his house he is virtually advertising the fact that he is a careless business man.

"A theatre showing the finest program in the world BUT DISPLAYING MUSSED-UP POSTERS stands a poorer chance of success than the theatre which displays fresh, clean, attractive paper."

Mr. Oldknow's remarks ought to make careless exhibitors think with all their might. I not only endorse every word Mr. Oldknow says, but I urge exhibitors to buy the cleanest, freshest paper they can lay their hands on. It is more economical to pay for new paper than it is to use paper that is second, third or fourth hand even though the latter may be rented or bought for less money than new paper.

If I owned a theatre I would no more think of using second-hand posters than I would think of buying another man's cast-off shoes. There is no economy in either. There is no sense in either. The one is as absurd as the other.

Posters are a tremendously vital element in the success or failure of your theatre. They are almost as important as the quality of your program. In fact, they run the program such a close second in importance that they are nearly neck and neck.

To Universal exhibitors I say:—Don't MISREPRESENT your show by using dirty, worn-out paper. KEEP A CLEAN FRONT. It may cost you a few cents or even a few dollars more than an unattractive front, but it will pay you bigger dividends as sure as fate!

CARL LAEMMLE, President

Universal Film Manufacturing Co.

1600 BROADWAY NEW YORK, N. Y.

"Largest Film Manufacturing Concern in the Universe."

"Best Productions of the Season"

After seeing two of Warner's Features produced at the big Motion Picture Exposition in New York, an alert exhibitor from the Pacific Coast returned to his hotel and dictated the following letter:--



Hotel Imperial
Broadway 31st and 32nd Streets
New York
Copeland Townsend, Manager

Hotel Imperial

Robert Stafford
Proprietor

Cable Address "Imperial"
Telephone 6100 Madison

New York June 15, 1914.

Mr. P. A. Powers,
c/o Warner's Features, Inc.,
130 West 46th Street,
New York City.

Dear Sir:-

I had the pleasure of seeing at the Convention Hall last week, your two productions of six reels each, entitled, "The Light Unseen" and "Mother Love." These are as near perfect as any I have ever seen. The photography is away above the average, and the acting first-class.

In my opinion, these are among the best, if not the best productions of the season.

Will you kindly notify me when the above subjects will be released in Los Angeles, Cal., as I wish my patrons to have the opportunity, as I have had, of seeing these great productions. I tried to meet you, but failed in my attempt. Will you kindly address your answer to me, and I will be under many obligations.

Truly yours,

A. F. Siegrael

3511 Central Ave.
Los Angeles, Cal.

He knows his audiences. He knows what appeals to them. He picks Warner's Features as having that appeal. He sees the result in his box office receipts. Investigate. Write your nearest Warner exchange for full information.

WARNER'S FEATURES, Inc.

136 West 46th Street, New York City

JULY 4, 1914 PRICE, 10 CENTS

The Motion Picture News

PENNSYLVANIA CENSORS and Exhibitors Await COURT'S DECISION

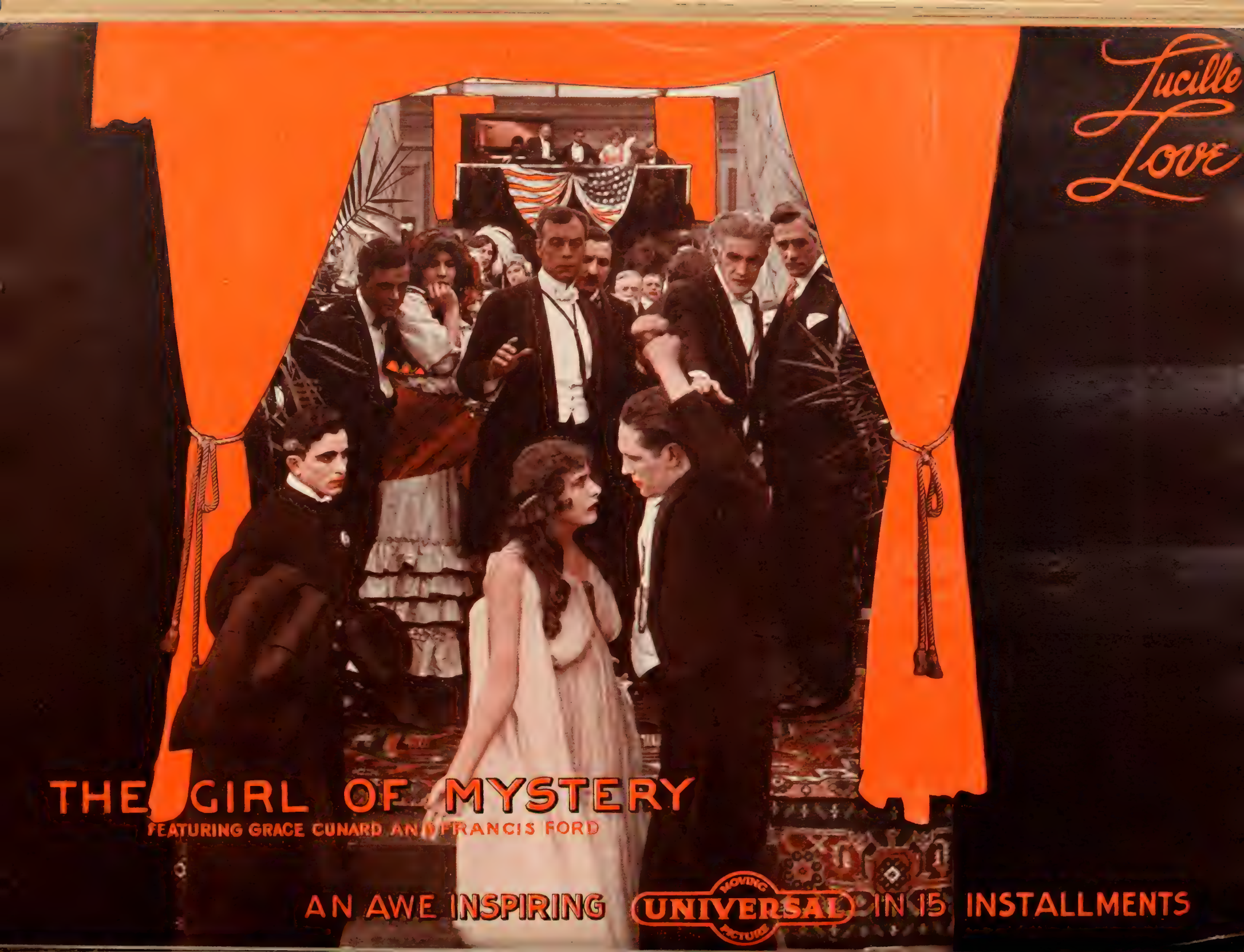
Creating THE "COME-AGAIN" SPIRIT:

The Story of Miller

CHAPTER TWO

The fastest growing picture journal

VOLUME IX NUMBER 26


Lucille Love
THE GIRL OF MYSTERY
FEATURING GRACE CUNARD AND FRANCIS FORD
AN AWE INSPIRING
UNIVERSAL
MOVING PICTURE
IN 15 INSTALLMENTS

What kind of features do you want?

Read this letter from a man who knows

DURING the big Exposition in New York a number of the great six-reel Warner's Features were shown. The president of the International Motion Picture Association, Mr. Charles H. Phillips, saw them, and upon his return home wrote the following letter:—

Milwaukee, Wis., June 16, 1914.

Mr. P. A. Powers, President,
Warner's Features, Incorporated,
New York City.

Dear Sir:—

Through the kindness of Mr. Samuel H. Trigger, New York, I had the pleasure of viewing several of your six-reel productions, and I consider these features among the best that have been produced in this country. With best wishes for your future success, I am,

Most respectfully yours,

(Signed) CHARLES H. PHILLIPS,
President,
International Motion Picture Ass'n.

When feature films command praise from such a source, it is time for *you* to investigate. WARNER'S FEATURES have the appeal that fills houses—the "punch" that builds business—the quality that spells success.

Get complete information about the latest productions in WARNER'S FEATURES. Write to your nearest Warner's Exchange.

WARNER'S FEATURES, INC.

130 West 46th St. ::: ::: ::: New York City

KAY-BEE DOMINO BRONCHO KEYSTONE

KAY-BEE FEATURES

A one, two part photo-play a week

FRIDAY Release Day

THOS. H. INCE, - - - - Director General

DOMINO WINNERS

A one, two part photo-play a week

THURSDAY Release Day

THOS. H. INCE, - - - - Director General

BRONCHO HEADLINERS

A one, two part photo-play a week

WEDNESDAY Release Day

THOS. H. INCE, - - - - Director General

KEYSTONE COMEDIES

Three comedies a week

MONDAY—WEDNESDAY and SATURDAY Release Days

MACK SENNETT, - - - - Director General

KAY-BEE DOMINO BRONCHO KEYSTONE

PHOTOS 8 x 10 Photos of Players mentioned below can be had by sending to the PUBLICITY DEPT., 15 cents for one; 50 cents for sets of four; $1.00 for sets of eight.

MACK SENNETT			THOS. H. INCE	
MABEL NORMAND	RICHARD STANTON	ROY LAIDLAW	SHORTY HAMILTON	JOHN KELLER
CHARLES CHAPLIN	GRETCHEN LEDERER	CLARA WILLIAMS	CHARLES RAY	FRANK BORZAGE
ROSCOE ARBUCKLE	MARGARET THOMPSON	JAY HUNT	WALTER BELASCO	THOS. CHATTERTON
HARRY G. KEENAN	TSURU AOKI	MILDRED HARRIS	RHEA MITCHELL	LEONA HUTTON
BARNEY SHERRY				

A set of 8 x 10 of "KEYSTONE MABEL" in four different poses 50 cents.

NEW YORK MOTION PICTURE CORP., **LONGACRE BLDG., 42nd ST. and BROADWAY, NEW YORK**

BEATRIZ MICHELENA

THE BEAUTIFUL AND CELEBRATED PRIMA DONNA



WHO WILL APPEAR IN A LIMITED NUMBER OF DRAMATIC SUCCESSES SUPPORTED BY A NOTABLE CAST INCLUDING

HOUSE PETERS

CALIFORNIA MOTION PICTURE CORPORATION

CAPITAL $1,000,000.00

DIRECTORS

HERBERT PAYNE — HENRY T. SCOTT
R.P. SCHWERIN — CHRISTIAN DE GUIGNE
ARTHUR C. PAYNE — EDWIN M. EDDY
JAMES TYSON — CHARLES T. CROCKER
ALEX. E. BEYFUSS — GENERAL MANAGER

EXECUTIVE OFFICES
SAN FRANCISCO

STUDIO & LABORATORIES
SAN RAFAEL

CABLE ADDRESS-CAMPICO

Essanay

10,000,000 PEOPLE

Are waiting to see the
Photoplay Masterpiece

"One Wonderful Night"

(IN FOUR ACTS)

Written by LOUIS TRACY

This magnificent production will be released

Saturday, July 18th

Francis X. Bushman

the winner of the Ladies' World Hero Contest will play the leading role—your audience elected him to play it.

BOOK THIS ATTRACTION NOW!

Released through the
General Film Company's Feature Department

Essanay Film Manufacturing Company

521 First National Bank Building, Chicago
Factory and Studio, **1333 Argyle St., Chicago, Ill.**

BRANCH OFFICES IN

LONDON PARIS BERLIN BARCELONA

WORDS THAT HAVE LOST THEIR

STRENGTH

"Greatest picture ever produced" "Most stupendous feature ever filmed"
"Sets a new mark in motion photography"

STARS AND PLAYS THAT MEAN MUCH

ANDREW MACK
IN
"THE RAGGED EARL"
(IN PREPARATION)

JACOB P. ADLER
IN
"MICHAEL STROGOFF"
(NOW READY)

"THE GREAT DIVIDE"
Henry Miller's and Margaret Anglin's Spectacular Stage Success
(COMING)

Plenty of Striking Paper and Slides, Heralds, Photos, Etc., Galore With Each Production

POPULAR PLAYS AND PLAYERS, Inc.

HARRY J. COHEN, *General Manager*

1600 BROADWAY NEW YORK CITY Phone Bryant 4016 MECCA BUILDING

PROGRESSIVE

TRADE MARK

"THE MASTER CRACKSMAN"

Scores a Smashing Hit!

ANOTHER LINK IN THE CHAIN OF MOORE'S THEATRES

MOORE'S ORPHEUM THEATRE

NINTH AND D STREETS NORTHWEST

CAPACITY 2240 WASHINGTON, D C June 23, 1914. 191

Progressive Motion Picture Corporation,
Times Bldg., Times Square, New York, N. Y.

Gentlemen:—We can use "MASTER CRACKSMAN" for a repeat date, two days in September or October. If you sell same in the meantime, kindly refer this request to purchaser of this Territory. This production was well received.

With best wishes, beg to remain, Very truly yours,

TM M Tom Moore

COMEDY

TRAGEDY

WESTERN

EDUCATIONAL

INDUSTRIAL

HISTORICAL

Read These Comments:

"HARRY CAREY, in the role of the gentleman burglar, is incomparable. There are crook and crook plays, but seldom has there been a story which embodies so many startling situations and real thrills." —*Morning Telegraph.*

The story is well developed, interesting and finely acted by the company in support of Mr. Carey.
Dramatic Mirror.

Any State Right buyer that is fortunate enough to get this feature will make some real money with it.
New York Star.

"THE MASTER CRACKSMAN makes a good movie story and rounds out the kind of action and interest that the American picture audiences glory in. Photographically the picture is there. 'The Master Cracksman' will hold its own." —*Variety.*

"Undoubtedly one of the finest melodramas yet produced. It is a good picture, a thoroughly worthy attempt, sufficiently good to do honor to any house in which it may be shown. Harry Carey possesses technique and skill."
—*Motion Picture News.*

STATE RIGHTS AND BOOKING NOW

Progressive Motion Picture Corp.

505 TIMES BUILDING
NEW YORK

Cable Address
Promopict, N. Y.

Telephone
Bryant 8536

JESSE L. LASKY

announces

TO BE RELEASED JULY 13

MAX FIGMAN *and* LOLITA ROBERTSON

Recent Stellar Players

In The All Star Cast of "FINE FEATHERS"

IN THE SUPERB MILITARY ROMANCE

THE MAN on THE BOX

5 Parts **321 Scenes** **Special Cast**

Picturized by

DE MILLE and APFEL

NOW PLAYING

THOS. W. ROSS in "The Only Son"

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE W. 48TH STREET

JESSE L LASKY PRESIDENT

N. Y. C.

SAMUEL GOLDFISH TREAS. & GEN'L MANAGER

CECIL B DEMILLE DIRECTOR GENERAL

Get the Rights in Your State for the MEXICAN WAR PICTURES

To the Victor Belongs the Spoils

AND if you want to share in the fruits of Villa's conquests get control of the *exclusive right to exhibit in your state War pictures* made by the Mutual Film Corporation under Special contract *with General "Pancho" Villa himself!*

We have taken the "Big Chance"—which we are sure is really a Dead Certainty—and have paid the Mutual Film Corporation an enormous sum for the rights to these pictures for the entire United States.

THE IRON IS HOT! Villa is getting more famous every day! There is three times more about him in the newspapers than about any other man alive! Prints are all ready for delivery—if you want the rights for your state telegraph without delay or write by special delivery. Every moment counts in the strategem of the FILM business, just as well as in the strategem of war.

Remember These Facts:

The Mexican War Pictures—the only authentic ones actually taken under fire—are in seven full reels, filled with thrilling, throbbing excitement from start to finish.

The picture includes hundreds of scenes taken during the Battles of Torreon, Chihuahua and other famous conflicts and other scenes showing the tragic early life and adventure of this wonderful warrior, the greatest military genius since Napoleon!

This material has never been shown except at the Lyric Theatre in NEW YORK where it drew record breaking houses of enthusiastic patrons.

NOW IS THE TIME TO "GET BUSY" AND TURN THE USUALLY DULL SUMMER MONTHS INTO THE MOST PROFITABLE PERIOD OF YOUR CAREER!

MEXICAN WAR FILM CORPORATION

Room 1205 71 WEST 23rd STREET NEW YORK

EDISON



**FACE TO FACE

A Drama. By Richard Washburn Child, in "The Story of the Man Who Disappeared." Produced in collaboration with the Popular Magazine.

Following the exciting attempt to stop Earle's train, the four partners land the new Court House contract. Carter attempts to block this by a bill in the Legislature. He in turn is accused of bribery and, after exciting incidents is found out by a clever ruse. It is a thrilling drama. Released Tuesday, July 7th.



*ANDY HAS A TOOTHACHE

A Comedy. By Mark Swain. Eighth Adventure of Andy.

It was no ordinary toothache. His mother suggested all kinds of remedies, even to tying a string to the door knob. The Superintendent sent Andy to the dentist's, but once in the chair he fled in dismay at a sight of the instruments. Called a coward by his chums, he challenged one to fight and in the combat lost the tooth unawares.

Coming Multiple Reels

**THE SHATTERED TREE
Drama. Friday, July 3rd

***IN THE SHADOW OF DISGRACE
Drama. Friday, July 10th

Coming Single Reels

*BACK TO THE SIMPLE LIFE
Comedy. Wednesday, July 1st

*MOLLY, THE DRUMMER BOY
Drama. Saturday, July 4th

*HER SPANISH COUSINS
Comedy. Monday, July 6th

**DOLLY AT THE HELM
Eleventh page in the active life of "Dolly of the Dailies." Drama. Saturday, July 11th.

*One sheet. **One and three sheet. ***One, three and six sheet posters by the Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.

275 Lakeside Avenue **Orange, N. J.**

The UNIVERSITY FILM, Inc.

Presents FRED MACE

In a Series of One Reel Comedies



JUST RELEASED

"Very Much Alive" | **"A Pair of Queens"**

"The Moving Picture World" says. "These pictures contain a laugh every second."

FOR RELEASE JULY 1st

"ESCAPED"

We have also just released two Dramas (two reels each), that are different from others.





"The COUNTERFEIT"

A story of one man's faithlessness toward another. He perfidiously puts him out of the way to be able to pose as him, to inherit a large estate. He temporarily succeeds, but at just the right moment the rightful heir comes into his own.

"Thou Shalt Not Steal"

A pleasing short drama. A young girl absolutely without moral sense is turned from a career of pilfering to a life of real usefulness.

"The Motion Picture News" says—"Good camera work, clever double exposures, wonderful situations, grand acting and beautiful scenery make these pictures notable.

THE LADY of LYONS

LORD LYTTON'S MASTERPIECE

This wonderful production will be released at a later date, but it can now be seen at our New York Offices. We are departing from the usual rule of showing only after release because we want our friends to see our box Office winners and the good things we have in store for them. We invite a call from you.

State Rights on all the above productions now offered.

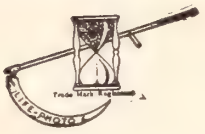
Inquire now for open time and territory. Attractive Lithos and Advertising Matter.

UNIVERSITY FILM, Inc.

JOS. SULLIVAN, Pres.

Executive Offices: 110 West 40th Street, NEW YORK CITY

UNIVERSITY FILMS — UNIVERSITY FILM INC.



The Greyhound

By PAUL ARMSTRONG and WILSON MIZNER

In Five Parts

The Strand Theatre of New York now running "The Greyhound." With a seating capacity of 3500 packed to the doors at every performance. A wonderful deep-sea drama with perfect photography. Stunning and original scenic effects.

"Let us be judged as others judge us." *The critics say:*

"The Greyhound" is a powerful film story. The acting of the play is beyond criticism from start to finish. The cast is one of a uniform degree of excellence. The scenes are strongly dramatic. The photography perfect. D. Sunday Telegraph.

"The Greyhound" is a play with highly wrought incidents interspersed with genuine comedy. A perfect production. Andrews. M. P. News.

"The Greyhound" is a likely winner and tells an interesting tale. It is a genuine photoplay. The abundant dramatic acting mounts steadily to a climax. Photographically this feature is a superior one. The scenes are clear and steady. D. Mirror.

"The Greyhound" is a high class feature, presenting a powerful and dramatic story in a most effective manner. Interest is held on edge to the very finish of the picture. A more appropriate and able cast would be difficult to select. Photography throughout is the best. Pete. Billboard.

The photoplay version of "The Greyhound" will take an important place among feature productions. It is a complete story interestingly told, intelligent interpretation, careful direction, adequate staging and finally good photography. M. P. World.

Wire Territory Interested In. **"The House of Broadway Features."**

LIFE PHOTO FILM CORPORATION

Executive Offices: **220 West 42nd Street, New York City**



The Capture

PASQUALI AMERICAN

110 W 40th St. Co. NEW YORK-



The Conspiracy

NOW READY FOR DELIVERY

A MEXICAN MINE FRAUD

or The Game that Failed

(IN FIVE PARTS)

Stupendous dramatic production in five active reels from Rome to Mexico, tango dances, raging lions, great fire scene, wild action every moment, featuring the great international actor, Capozzi. New England States, New York, Eastern and Western Pennsylvania, Ohio and Canada have all been sold, Western and Southern buyers should act quickly.

TO BE RELEASED JUNE 29th

THE CHIMNEY-SWEEPS

Of the Valley of Aosta

(IN FIVE PARTS)

One of Pasquali's best productions, entirely new, a thrilling drama in five parts, feverish action more exciting romance than has ever before appeared. The beautiful actress Laura Darville here featured as heroine will command your admiration.



Buying Chimney-Sweeps

Artistic Two Color Heralds
Unusual Sepia Photos
AND
Attractive One, Three and Six Sheet Posters
In Four Colors
will be of great assistance to you in booking these plays.



A Mother's Anguish

NOW SELLING STATE RIGHTS

ON BOTH PICTURES

W

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
Presents
The Greatest of Motion Picture Stars

MARY PICKFORD

In A Novel Yet Typical Characterization,



"THE EAGLE'S MATE"

A Story of Stirring Emotions,
By Anna Alice Chapin.

IN FIVE REELS
OF MOTION PICTURES

RELEASED JULY 1ST.

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"

GENERAL

MAIN OFFICE: 200 FIFTH

LIST OF

CITY	*STATE*	*STREET ADDRESS*
ALBANY	NEW YORK	737 BROADWAY
ATLANTA	GEORGIA	RHODES BUILDING
BALTIMORE	MARYLAND	36 SOUTH EUTAW STREET
BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA., CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
CINCINNATI	OHIO	S. E. COR 7TH & WALNUT STREETS
CLEVELAND	OHIO	1022 SUPERIOR AVENUE, N. E.
COLUMBUS	OHIO	26 W. NAGHTEN STREET
DALLAS	TEXAS	2017 COMMERCE STREET
DENVER	COLORADO	1448 CHAMPA STREET
DETROIT	MICHIGAN	71 GRISWOLD STREET
INDIANAPOLIS	INDIANA	24 W. WASHINGTON STREET
KANSAS CITY	MISSOURI	921 WALNUT STREET
LOS ANGELES	CALIFORNIA	822 SO. BROADWAY
MEMPHIS	TENNESSEE	302 MULBERRY STREET
MILWAUKEE	WISCONSIN	220 W. WATER STREET
MINNEAPOLIS	MINNESOTA	909 HENNEPIN AVENUE
MONTREAL	CANADA	243 BLEURY STREET

FILM CO.

AVENUE, NEW YORK

BRANCHES

CITY	*STATE*	*STREET ADDRESS*
NEW ORLEANS	LOUISIANA	840 UNION STREET
NEW YORK CITY	NEW YORK	440 FOURTH AVENUE
NEW YORK CITY	NEW YORK	71 W. 23RD STREET
NEW YORK CITY	NEW YORK	260 WEST 42ND STREET
OKLAHOMA CITY	OKLAHOMA	211 WEST 2ND STREET
OMAHA	NEBRASKA	208 SOUTH 13TH STREET
PHILADELPHIA	PENNSYLVANIA	1308 VINE STREET
PITTSBURGH	PENNSYLVANIA	119 FOURTH AVENUE
PITTSBURGH	PENNSYLVANIA	436 FOURTH AVENUE
PORTLAND	OREGON	393-5 OAK STREET
ROCHESTER	NEW YORK	501 CENTRAL BUILDING
ST. JOHN	N. B., CANADA	122 GERMAIN STREET
ST. LOUIS	MISSOURI	3610 OLIVE STREET
SALT LAKE CITY	UTAH	260 FLORAL AVENUE
SAN FRANCISCO	CALIFORNIA	138 EDDY STREET
SEATTLE	WASHINGTON	819 THIRD AVENUE
SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	172 KING STREET, WEST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK



The Greatest Film Production Ever Presented!

—*the Unanimous Verdict of the Public*

"Unquestionably the biggest success ever scored by any motion picture play"—this is the unanimous verdict of the thousands who have seen the first two episodes of the Million Dollar Mystery.

Never before has such remarkable photography been shown. Never before have such stupendous scenes been incorporated in any one production. Never before have such costly costumes been used.

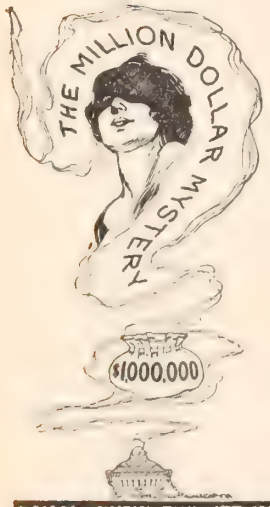
The overwhelming success of

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath **Scenario by Lloyd Lonergan**

Thanhouser's Million Dollar Motion Picture Production

is only a matter of course. Nearly 200 leading newspapers including the Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe and Buffalo Courier, are running this startling story by Harold MacGrath. The better theatres everywhere are exhibiting the films. ***And $10,000.00 in cash is offered for the best 100-word solution of the mystery.***



Bookings are still being arranged. See representative of the Syndicate Film Corporation. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd Street, NEW YORK **166 W. Washington Street, CHICAGO**

or Syndicate Film Corporation representative at any Mutual Exchange in the United States and Canada

The Thanhouser Three-a-Week

Tuesday, June 30. "*The Harlow Handicap.*" A remarkable 2 reel drama, featuring Mignon Anderson and Harry Benham. In this 2 reel production is shown an exciting horse race, throbbing with action.

Friday, July 3. No release, because of 2 reel subject on preceding release date.

Sunday, July 5. "*A Cooked Goose.*" One reel comedy subject, displaying the talents of Nolan Gane, Harry Blakemore, Joseph Phillips, Cary L. Hastings, and Eugene Redding. The versatile cast assures a laugh for everybody.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program



When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest — Growing — Picture Journal

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume IX July 4, 1914 Number 26

Buying Space

THE advertising manager of one of New York's finest department stores gave to me the other day the names of the dailies which he considered his best "pullers"—his best advertising mediums, in other words.

* * *

HE goes to great lengths to check up the mediums he uses. Naturally, for his advertising outlay runs into the hundred thousands. Selection of mediums is a very important matter—his most important problem, in fact. He uses various and devious methods of checking results.

* * *

"HOW about the ——?" I asked, naming a daily which for more than a year has made rapid strides in all around improvement. To-day, in everything that makes a good newspaper—news and its arrangement, editorials, cartoons, features—it is considered by a good many judges to be the best paper published in New York.

* * *

THE advertising manager smiled indulgently and sophistically, the very same kind of a smile that drives to desperation the conscientious publisher.

* * *

"WHY," said he with parrot-like precision, "its readers are high-class but non-purchasers."

"Good heavens!" I exclaimed. "I heard that dictum twelve years ago. Don't you know how the paper has changed—how it has popularized itself?"

"Oh, yes; to be sure. To be sure," he hastened. "It's coming right along. It's a splendid paper. We're watching it, you know. But"—the same smile—"it hasn't arrived yet."

* * *

"*IT hasn't arrived yet!*"

When will it arrive? Not, in this advertising manager's estimation, until its rates are so high as to make it almost prohibitive. You can buy space in this newspaper to-day—third page, preferred position—at twenty-three cents a line. The same position in one other paper—one of the three best "pullers"—costs one dollar and twenty cents a line.

THERE is no question whatever but that the twenty-three cent rate in the growing paper is the best "buy." But our friend the advertising manager won't even give the new paper a chance to prove it.

* * *

THERE is too much parrot-like gossip and too little real thinking and investigation in the advertising world.

* * *

SOME one paper achieves and holds advertising prominence. It gives a certain measure of results which are immediately adopted as standard. The word goes forth: "The 'Gazette' has got the circulation." This saying becomes standard.

* * *

ADVERTISING managers hear and accept it. No investigation of circulation may be made. No account may be taken of the price charged. In most instances it is impossible to check results.

And so it goes. The paper gets advertising very largely through the *inertia* of the advertiser.

* * *

AT the same time another paper is building fast—and sure—like the instance of the New York daily referred to.

In these modern days it is perfectly possible for a publication to achieve in one year what it has taken another publication five years to accomplish.

* * *

OF course, it must have ample resources. It must be able to advertise itself more in one year than the other publication did in five years. And it must back up the advertising by editorial excellence and service to its readers and advertisers.

* * *

BUT if it has this excellence and you know that the right effort and resources are back of it, you are buying cleverly when you take advantage of its moderate advertising rate, for the simple reason that you are buying on a rising market.

* * *

YOU need only protect yourself with a yearly contract. Such a paper, with such a start, is bound to acquire circulation in excess of its rate before the expiration of a year.

W. A. J.

FILM HALL OF FAME FOR ST. LOUIS

Special to THE MOTION PICTURE NEWS.

St. Louis, June 24.

Russell T. Edwards, motion picture editor of the St. Louis "Times," has originated and put into practise one of the most novel and attractive schemes of the year. A "Who's Who" department has been added to the "Times Movie Review," which is the animated edition of the paper, and the readers are asked to nominate those persons whose deeds, or reputations they think entitle them to a place in the Film Hall of Fame.

The public have taken to the plan in an enthusiastic manner, and Miss Charlotte Rumbold, the sociological expert and Branch Rickey, the base ball manager, who put the St. Louis Browns in the first division, have received the first nominations. The "Times" prints this invitation to the public:

"Who is your candidate? Name some one who has done something for the city, for a church, for civic betterment, write your nomination and the reasons in one hundred words, and a motion picture of the one selected will be put in the Movie Review."

NEW THEATRE PLANNED FOR ST. LOUIS

Special to THE MOTION PICTURE NEWS.

St. Louis, June 24.

An amusement company headed by James Forte, a pioneer in film circles, have completed plans to erect a $25,000 theatre at 1422 Market Street. The house will seat twelve hundred people, and will have a roof garden on top of the building. The plans were made by Hays, Barnett & Hays, the well-known architects, and it is expected that the new place will be ready for its initial performance by August 15.

WILL SHOW LOCAL SCENES

Special to THE MOTION PICTURE NEWS

West Point, Miss., June 24.

Manager Hulon Redus, of the Elite Theatre, has closed a contract for special reel scenes and events in this city and the surrounding country.

West Point is probably the smallest town in the country producing its own local events on the screen. It is planned to exchange with other theatres throughout the section.

TAKE FIRST NIGHT FILM

New Orleans, June 25.

Much excitement was caused on Canal, the main business street of this city recently, when the first night pictures ever taken in the South were made. The experiment was made at nine o'clock, the subject being the crowds. The film, which was made by the Item Animated Weekly, was a complete success.

Louisiana Exhibitors Urge Organization

Pledge to Work for United State League at Recent Meeting—"Five and Six-Reel Programs Kill Business," Says John Depinet

Special to THE MOTION PICTURE NEWS

New Orleans, June 24.

NEED of organization, thorough organization of the motion picture business in Louisiana, promises to be impressed upon local theatres as the result of conditions during the summer. At a meeting of the Exhibitors League of Louisiana, just held, it was promised that there would be a campaign made for new members and a complete union of interests through the state.

Officers elected for the year were: President, A. G. Gugel; vice-president, Theo. Reckognal; secretary, Bert Kern; treasurer, G. B. Mars; national vice-president, John Depinet, and A. G. Gugel and Theo. Recknogal, delegates to the Motion Picture Exhibitors convention.

Mr. Depinet, proprietor of the Wonderland Theatre at 934 Canal street, in this city, explained the needs of the motion picture theatres in this state to a representative of THE MOTION PICTURE NEWS, and investigation shows that his statements about the lack of organization and unwise competition are correct.

"Exhibitors of New Orleans and Louisiana are weak and far behind other sections as to oragnization," said Mr. Depinet. "They should get together and get acquainted and organize into a strong league. There is a tendency among exhibitors here when business is dull to lose their heads and see how many reels they can put on for a nickel and do everything to increase expenses instead of running a strong, clean show with as little expense as possible during the dull season.

"Exhibitors who show five and six reels for five cents are killing the business and tiring the public. The wise exhibitors all over the country have cut out the long programs, and that is now the greatest need in this state."

R. E. PRITCHARD.

Five Children's Theatres for Los Angeles

The Oz Film Manufacturing Company Producing L. Frank Baum Attractions, Will Construct the Houses—Friday and Saturday "Kiddies' Days"

Special to THE MOTION PICTURE NEWS

Los Angeles, Cal., June 23.

"PICTURES that Need No Censorship" is to be the motto of the Oz Film Manufacturing Company, which is to build five children's theatres in Los Angeles. The company was incorporated to film the "Oz Fairy Tales" of L. Frank Baum, of "Tik Tok Man of Oz" and "Wizard of Oz" fame. It is capitalized for $100,000 and was over-subscribed in ten days, all the stock being taken up by members of the L. A. Athletic Club.

The company has a studio, just completed, which covers a block in the Hollywood district. Alice Hageman will come here for the first production, "The Patchwork Girl of Oz." Frank Daniels is under contract to come in July, James Powers in August, and Montgomery and Stone in September.

Marshall Neilan has left the Kalem Company to become director and Louis F. Gottschalk, former musical comedy producer and composer, will be associated with Mr. Baum as producer. The company will build theatres at Hollywood, Boyle Heights, in the Wilshire district, and construct two downtown houses. Leased films for adults will be produced for five days a week, but Friday and Saturday will be reserved for the kiddies and will be devoted entirely to Oz fairy films.

Top-Heavy Programs React on Business

Meridian, Miss., Exhibitors Engaged in Ruinous Competition with Five and Seven Reels—Hard Summer Season Ahead for Houses

Special to THE MOTION PICTURE NEWS

Meridian, Miss., June 25.

AN overdose of competition is playing havoc with the motion picture business in this city. The three large houses here are now showing from five to seven films at every performance, and the result is that the program is so long that the ordinary patron does not have time to visit more than one house in the course of an evening.

That the Princess Theatre, in this city, was able to operate for three days and nights following the explosion which wrecked the plant of the Meridian Light and Railway Company, leaving the city without lights and without transportation, was due to the grit of the manager.

He refused to allow his house to remain "dark" and brought in his automobile, and connecting it with his motor, soon had his lights burning and his films being shown as if nothing had happened.

RESERVE DECISION IN CENSORSHIP SUITS

Judges in Philadelphia Hear Arguments in Tripartite Complaint Against Keystone State Censor Board and Direct Counsel to Submit Briefs—J. C. Hennessy, of General Film, Testifies His Firm Does Not Find Censorship Burdensome and Has No Complaint to Make

Special to The Motion Picture News

Philadelphia, June 25.

ARGUMENTS for both sides were heard, June 18, in the Court of Common Pleas, November 5, in this city, before Judges J. Willis Martin, William H. Staake and Robert Ralston, in the case of the Mutual Film Corporation et al. against the Pennsylvania State Board of Censors of Motion Pictures.

Counsel for the motion picture interests, George Q. Horwitz, asserted that the act interferes with that section of the bill of rights relating to the freedom of speech and the freedom of the press. He said that for the first time in the history of the Commonwealth of Pennsylvania there is an attempt to create a censorship over things about to be exhibited, published or shown to the people.

He contended that the act was an unlawful attempt to create a censorship to decide in advance what may or may not be lawfully printed or published by way of the motion picture screens.

The production of photoplays, he contended, comes within the right of free speech granted by the Federal and State constitutions.

"THE whole subject of the determination of the morality, immorality or sacrilegious nature of each and every picture exhibited, as well as sold or rented within this state, is committed to two appointive officers, together constituting the State Board of Censors, without any kind of limitation or restraint and without responsibility to any supervising agency."

This, he argued, was an unlawful delegation of arbitrary powers to two persons, whose decisions, he said, cannot be appealed to any proper tribunal.

The act was further attacked on the grounds that it was confiscatory in that it deprived the complainants of their property without due process of law or of trial by jury, which, under the Constitution, is an inherent right of every man.

Much time was consumed in calling witnesses and attempting to examine them as to the details of the motion picture business.

The testimony was wanted to show that the average commercial value of a film is about ninety days, and that each week its value depreciates, so much so that to delay the exhibition of a film means a serious financial loss and to entirely forbid its showing amounted to a confiscation of property.

The witnesses called were James Butner, Mutual; Vernon R. Carrick, Universal, and J. S. Hebrew, Warner's Features.

IN this connection, J. C. Hennessy, local representative of the General Film Company, was called by the state and testified that his company did not find censorship burdensome and that they were satisfied to submit all of their films.

Although not brought out in the courtroom, this testimony is the exact reverse of statements made by Mr. Hennessy when called as a witness in the suit of the Mutual Film Corporation when it was testing the Ohio censorship law in the courts of that state.

In the present case the witness, however, did admit that if films were withheld from exhibition for two weeks that there would be a loss to the renter of the films. At this point the judges ruled that such testimony as had been heard was irrelevant and decided that all testimony should be introduced by counsel and that same be included in their briefs.

When it was attempted to show that it would be physically impossible for two persons to review all the reels that were brought into Pennsylvania the attorney for the state objected. The judges again ruled that it did not bear on the constitutionality of the law.

ATTORNEY General John C. Bell, assisted by his deputy, Morris Wolf, represented J. Louis Breitinger, chief censor, and Mrs. E. C. Niver, assistant censor.

Attorney Wolf, who did the talking for the defendants, cited other cases which he considered relevant and which might furnish precedent. At one point during his argument the judge asked him if a censorship might not be established over art galleries and cartoons, and for the minute it seemed to stun the orator. He, however, replied that he thought such a censorship might be established legally. The judge simply smiled.

Throughout the arguments the judges listened very attentively and at the close reserved decision.

The opinion will be handed down in writing after the examination of the briefs submitted by both sides.

The firms fighting the censorship law are the Mutual Film Corporation of Pennsylvania and the Interstate Films Company; the Mutual Film Corporation of New York, Buffalo branch; and the Overbrook Theatre of Philadelphia.

When Is a Kiss Not a Kiss? When It's a Misdemeanor.

WHEN is a kiss too long?

In real life—the witness refuses to state.

In reel life—when it is over four feet.

Such, at least, is the ruling of the Pennsylvania State Board of Censors of Motion Pictures. As a result, the youthful fan will no longer be able to disturb a love scene with the cry, "Break away there," as of old.

Mrs. E. C. Niver, the feminine half of the censor board, says, "Cut it out," but not meaning it as a slang term, her word goes and anything over four feet long in the osculation line is taboo.

The new "yard and a third" rule of Mrs. Niver was caused by a five-yard kissing match which she had to endure in one of the films which she was censoring last Monday morning. This ruling has automatically brought into being a new table of measurement (not U. S. standard). Before, four lips equaled one kiss. Now it is

One second equals one foot.
Four feet equal one kiss.
Eight feet equal a pair of scissors.

THE scissors do not necessarily cut the thread of love nor of the story, but a snip here and another about four feet away, transforms a possible soul kiss into a firm but dainty smack.

Thus the law allows one staid matron to put a dent in love's young dream until the courts have their say.

Then maybe love and kisses will again come into its own.

THE operator in the cutting room at Lubin's has compiled the following table to be observed:

Kisses	Feet
Fiance-Fiancee	Four to six
Husband-Wife	Three and a half to five
Newlyweds	Five to seven
Brother-Sister	Three
Husband-Mother-in-law	Two

Cutting rooms of other factories, please post for future reference.

MOTION PICTURES OUST STOCK

(*Special to* The Motion Picture News.)

New Haven, Conn., June 25.

Back to the motion pictures and vaudeville, is the slogan of the management of Fox's Grand Opera House, after a six-weeks' season of stock that met with only moderate success. The theatre has closed for the summer months, and will reopen in the fall with its variety shows.

Stock was only recently introduced at the theatre, the New York Academy of Music players taking parts with such stars as Robert Edeson, Marguerite Clark, Amelia Bingham, Edmund Breese, and others, in the leads. Even such high-class "stuff" fails of the warm reception tendered the "Perils of Pauline" and like feature attractions.

EXPECT BOSTON STRIKE

Boston, June 25.

A general strike among motion picture operators has been confronting managers here for several days. It is stated that a business agent of the Moving Picture Operators Union, acting in excess of his authority, ordered operators to leave their booths while the managers of houses in Boston, Chelsea, Cambridge and Somerville were absent from their theatres.

It is said that the union demands $5 for work on Sunday and wants $1 an hour for overtime. The managers are up in arms over the coercion.

Y. M. C. A. COMPETITION IN ELIZABETH

(*Special to* The Motion Picture News.)

Elizabeth, N. J., June 25.

Picture shows are being given every Saturday afternoon and evening at the local Young Men's Christian Association. A Powers 6-A projecting machine has been installed and programs of Western, comedy, and educational subjects are given. So far the performances have not drawn very well, nevertheless some of the managers of the regular houses object to the Y. M. C. A. shows. The Y. M. C. A. has no motion picture license and pays no taxes.

MINISTERS OBJECT TO "CREATION"

(*Special to* The Motion Picture News.)

Hattiesburg, Miss., June 25.

A peculiar state of affairs arose here over the production of the motion picture of "Creation" at the Auditorium. The films were produced here under the auspices of the International Bible Students' Association and Pastor Russell, of Brooklyn. Local pastors objected to the production on account of the fact that the creed of Pastor Russell does not carry with it a belief in the material hell.

Plan to Force Censorship on Indiana

Said to Be Political Scheme to Divert Attention from Liquor Interests, to Placate Churches—Bill Now Being Framed

(*Special to* The Motion Picture News.)

Evansville, Ind., June 25.

A BILL to put Indiana into the class of film-censored states is being framed by Representative Miedreich, of Evansville.

This bill will put the supervision of films shown in the state in the hands of three censors to be appointed by Governor Ralston.

Aside from attempting to restrict the rights of the film exhibitors, the bill will list specific pictures that may be barred without the discretion of the censors, prizefights, scenes of riot and intoxication being among them. Specifically will the bill declare against the showing of any picture that reflects whatever upon any religion.

Representative Miedreich, a lawyer, believes that his bill will be constitutional, but other lawyers who have been consulted by the exhibitors are of a different opinion. There is considered to be no question of the passage of such a bill, as the forces that have requested Miedreich to frame the bill are in control of the democratic machinery of the state, which is in legislative power.

The Taggart-Fairbanks faction, now dictating the political policy of the state and the democratic administration, is catering to the ministerial element in this and other instances to divert agitation from the liquor interest, which is clamoring for protection. In making the censorship of pictures an issue this church element is given the intimation that the democratic machine wishes morality.

Exhibitors in Indiana are opposed to censorship of any kind.

A recent instance illustrated to them its disadvantages.

The stand at the baseball park collapsed here recently at the school field day exercises. A motion picture operator caught the picture of the collapse and the subsequent disorder and confusion in rescuing the injured.

The collapse and injury of forty was the result of the negligence of the city officials and the school board. These officials promptly demanded that scenes of the accident be cut out and that only the pictures before and after the collapse be shown.

When the picture fans discovered what had been done, attendance at the houses showing the picture dropped exactly ninety-two per cent. This has resulted in activity among the local exhibitors to prevent the passage of a censor act by the 1915 Indiana legislature. R. H. Gore.

Exhibitors Will Seek Liberal Sunday Law

Motion Picture Men in Conjunction with Other Amusement Men, May Work for Passage of City Ordinance

(*Special to* The Motion Picture News.)

Atlantic City, June 24.

FINIS was written upon Atlantic City's Sunday amusement war, so far as the warring amusement purveyors are concerned, when William Fernan, manager of the Steeplechase Pier, was fined $15 for operating noisy devices recently, and managers of the Bijou and City Square Theatres were penalized $1 each for showing motion pictures on Sunday.

It is now intended for the amusement men of the entire beach to act in concert in procuring the passage of a liberal Sunday measure.

Small amusement men of the Boardwalk scored a second victory in police court recently when Recorder Keffer declared the giving of motion pictures on Sunday a violation of the city law.

Fines of $10 each were imposed in the cases of the Apollo Theatre, leased by the Nixon Amusement Company; the Garden Pier Theatre, leased by the B. F. Keith interests, and the New Nixon Theatre, of which Samuel F. Nixon is the head. Nominal penalties were imposed in the cases of the Steel and Million-Dollar Piers, and the Central, Colonial, Arcadia, Royal, Liberty and Virginia theatres.

By advice of counsel pleas of guilty were entered in each instance.

PROJECTION ARTICLES IN DAILY

Special to The Motion Picture News.

Elizabeth, N. J., June 25.

The Elizabeth "Evening Times," which recently started a motion picture department, is running a series of articles treating the various phases of projection. Several local managers have taken advantage of the publicity given to this line of their business, and are taking up the subject in their newspaper advertising.

A new Powers 6-A machine has just been installed in Proctor's Broad Street Theatre, and the Garden Theatre has put in a powerful new generator with the object of clarifying its pictures.

NEW HAVEN EXHIBITORS WIN SUNDAY FIGHT

Allowed to Open without Interference—Court Approves Exhibitions Conducted with Decorum—Not Likely Agitators Will Continue Clamor for Week-End Closing—Association Thriving After Six Months' Existence

Special to THE MOTION PICTURE NEWS
New Haven, Conn., June 25.

NO more do Savin Rock motion picture exhibitors and other amusement promoters fear the disruption of New England's greatest pleasure resort. Prosecutor Charles Martin—he of fame, bought with "promises" to act against everybody doing business on Sunday as soon as he took up the reins of the office in which he alternates with Assistant Prosecutor Arthur B. O'Keefe—has not so much as turned an ear to the complaints of the anti-Sunday-business agitators who have been pressing him to "do something."

Mr. O'Keefe is on duty, and it is safe to say that from now on Sunday business and motion picture exhibitions will not be disturbed.

Dr. S. A. de Waltoff, proprietor of the Orpheum and Airdome, the leading theatres at the "Rock," fittingly demonstrated recently that motion picture men have nothing to fear by keeping open on Sunday. After receiving instructions from the court that so long as "exhibitions were conducted quietly and in a manner befitting the Sabbath" they might be held on Sunday, Manager de Waltoff decided that he needed a band concert in addition to his pictures to liven up a Sunday performance and attract a crowd.

In accordance with his decision he hired a band and announced that it would play on Sunday. People read of this, and considering that there might be some "fun" of a kind not advertised, went to the Orpheum. They enjoyed a good concert, an excellent picture performance and—nothing more—for the police failed to make an appearance.

DURING the week following it was confidently expected that some action might be taken—arrests made, or orders to close the Orpheum issued—and it caused no little surprise when it was found that the authorities seemed inclined to let matters drop and pay no heed to Manager de Waltoff's challenge, to which his action literally amounted.

Talk still prevails of the need of some action to stop Sunday exhibitions, but in all probability only the desire will remain, as Mr. Martin apparently does not care to try a case that has already been thrown out of the courts, and Mr. O'Keefe sees no reason why he should.

All that remains open to the agitators is to live up to their threats to take the matter to the highest courts. As yet they have evinced no particular enthusiasm over such a step, and affairs remain "in statu quo."

Savin Rock is not the only place that has its Sunday problem; even New Haven itself is so troubled. Exhibitors are at a loss to understand why Sunday exhibitions are permitted in other states, yet not tolerated here, and are understood to be planning a campaign at the next general assembly for legislation favorable to Sunday opening.

Strange as it may seem, in neither Orange nor New Haven have the authorities shown themselves opposed to Sunday amusements. As a matter of fact, in New Haven they are inclined to encourage them, and have failed to take any action against Sunday baseball, which is also against the law.

Principally the clergy and a few of the more pious of the people hereabouts have taken upon themselves to oppose Sunday amusements.

FEATURE films, five and six reels in length, are taking so well in this city that managers are almost at continual warfare in seeking the privilege of being the first to exhibit them.

A number of the all-star attractions have been rented in central houses for return engagements and one, "A Million Bid," was shown in this city five times. Each performance is greeted with a packed house, wherever a feature film is displayed, and time and again it has been found necessary to turn patrons away, even the "S. R. O." sign failing of its purpose. Vaudeville and "legit" theatres are suffering, theatre-lovers finding it to their advantage to "take in" the pictures when exhibitors are vying with each other to see which can put up the best show.

The Orpheum, in Savin Rock, is making a strong showing of feature, and has announced an eight-reel for the near future.

Frequent changes of management have failed to produce an increase of business at the Majestic Theatre, and in consequence the building is now for rent for any purpose whatever. The theatre failed shortly after its efforts to replace motion pictures with regular drama, and closed its doors for good.

Manager M. J. Slepac, of the Globe and Comique, had an experience recently that almost led him to abandon the amusement business. Several reels of a feature film disappeared and despite the closest search, could not be found in his office or the theatres. He was about to reconcile himself to the loss of between $500 and $800, when the missing film turned up in a Maine railroad station where they had been sent by mistake.

PRACTICALLY every member of the Motion Picture Exhibitors Association, of New Haven, was present at the regular monthly meeting in Odd Fellows Hall recently, when Harold W. Rosenthal, secretary of the International Motion Picture Association, delivered an address in which he touched upon the censorship question.

Mr. Rosenthal's presence in New Haven was for the purpose of urging as many as possible of the local exhibitors to attend the convention in New York. He told the show men what might be expected at the convention, and advised them to pay particular attention to the discussions on censorship.

F. H. Richardson, a writer on projection, also spoke, the topic of his discourse being "Proper Projection." He gave the exhibitors a number of valuable pointers on how to work their machines to the best advantage, and outlined some of the causes that contribute toward the failure of a picture to show properly on the screen.

The local Motion Picture Exhibitors Association is practically a new organization, having been organized only about six months ago. It has done good work, however, and under the leadership of President Philip Wittstein, has advanced to its present flourishing condition. Its affiliation with the national body has not yet been accomplished.

Only recently the association held a banquet at the Hotel Oneco, at which about thirty people were present. A number of prominent men spoke.

Within the past few weeks five open-air theatres, new and old, have opened in New Haven. All are doing well. They are owned by George M. Fahy, Christian Van der Mark, Burns & Harding, H. J. Rabanus and Samuel Glazer.

Murphy & Brown have also opened an airdome, but the structure is only a temporary one, to be remodeled into a theatre in the fall. It will be one of the largest in the city, and now accommodates about 300 people.

CITY ORDINANCE KILLS THEATRE

Special to The Motion Picture News

Rochester, N. Y., June 25.

The Monroe, on Monroe avenue, corner of Clinton avenue, S., has gone out of business, and will be replaced by a feed store. The house was doing business in two stores on the ground floor of an apartment building, and was one of the first to be established in Rochester. Such a location would not be permitted by the city officials under the new ordinances, but the old one was allowed to continue. W. C. Hubbard was the proprietor. He sold out to become connected with a local film exchange.

Business has been holding up fairly well in Rochester, in spite of the warm weather. The afternoon trade has fallen off most, but in the evenings the houses do a good business.

WILL GO ON WITH NEW THEATRE

Special to The Motion Picture News

Poughkeepsie, N. Y., June 25.

The Appellate Division of the supreme court, now in session in Brooklyn, has granted a stay in the injunction against the completion of the interior of the New Theatre in this city, brought against the proprietor, George Cohen by James E. Andrews, until the suit against Cohen can be carried to a higher court.

The suit was originally brought by Andrews, who alleges that the right of way over the property leased by Cohen is not the same as in the original grant and that it is not adequate to his purpose.

Following the stay of proceedings, Mr. Cohen will at once proceed with the construction of the new theatre building which he expects to have in condition for use about September 1.

MAY GO BACK TO "LEGIT"

Special to The Motion Picture News

Rochester, N. Y., June 25.

An unconfirmed rumor among motion picture men is to the effect that the city will probably lose one of its largest houses, the Victoria, on Clinton avenue, S., J. J. Farran, manager. It is said that this house will soon change hands, and be used for high-class drama.

To outward appearances, the Victoria is doing a great business in pictures. The theatre was never a success financially until it went into pictures. It was first intended for vaudeville, with pictures as a part of the programme, but only when the present management took hold of it and put in pictures at five cents, did it begin to do business. The house has a seating capacity of 1,800, including a balcony. It is commonly reported that the rental of the establishment is very high.

Theatre Uses Eight Pages for Opening

Istrione, in Jackson, Miss., Establishes Record—All Firms Having a Hand in Its Construction Advertise in the "Daily News" Supplement.

Special to The Motion Picture News

Jackson, Miss., June 24.

AN eight-page supplement devoted exclusively to the Istrione Theatre, which opened its doors on Monday, June 15, appeared in the Sunday "Daily News." To this remarkable advertising achievement Manager H. A. Carleton attributes the fact that from 2 p. m., when the first performance began, until the closing hour on the opening day, the house was continually crowded with people, and since then the attendance has been splendid.

The supplement was published in the regular form of the newspaper, and besides containing pictures of the theatre and of Mr. Carleton and J. C. Landen, the contractor and joint owner with Mr. Carleton, it embraced a vast amount of interesting information regarding the motion picture business, and quite some advertising matter.

To pay for the advertising all building and equipment firms which had played a part in the completion of the Istrione ran special display advertisements. These advertisements included those of the millwork factory, the piano houses, concrete manufacturers, lumber agencies, brick companies, sheet, metal and cornice and roofing agents, plumbing company, and even the insurance agency in which the owners have taken out a fire policy.

The cost, being thus apportioned, was not excessive, and the accomplishment as a whole is believed to represent a new idea.

K. H. Pullen



THE ISTRIONE THEATRE, JACKSON, MISS.

Minneapolis House Turns to Pictures

Minneapolis, Minn., June 24.

Two of the city's largest theatres, the Orpheum and the Auditorium, which heretofore have been played only by the so-called legitimate shows and vaudeville, have invaded the motion picture field, and commencing with this month have featured only movie plays.

Manager G. E. Raymond, of the Orpheum, announced that commencing with June 2 only feature pictures from the motion picture world will grace the boards at his theatre.

"Antony and Cleopatra" will be the opening attraction which W. A. Horgan, manager of the Auditorium, has booked for that theatre's initial introduction to motion picture enthusiasts. The film has been booked for one week and will be followed by the eight-reel play "Du Barry."

No Censorship for Montana Exhibitors

Managers Declare That the Average Photoplay Fan Can Be Depended Upon to Regulate the Question—American Public is the Court of Last Resort on the Censorship Question, Says Butte Manager—Clean Feature Films Are Favorites

Special to THE MOTION PICTURE NEWS

Billings, Mont., June 24.

COUNT Billings as unanimously opposed to censorship—at least in its present or proposed forms. Were it possible to secure a board of censors above the temptations of political graft, broad enough to lay aside personal prejudice, human enough to appreciate a people's wants and needs, and with the working capacity of a thousand-horsepower dynamo—but then you might as well wish for the moon, say exhibitors—you would come nearer getting such a body.

Censorship as conducted at present or as proposed in any of the so-called "reform" bills now pending, is nothing more or less than a useless expense which the exhibitor ultimately pays. That is the reply of Billings managers to the question, "How do you regard censorship?" Then they add that it wouldn't be so bad if the investment produced results, and proceed to tell you in detail and with great fluency of the fallacies of the present system of censoring films.

"It is simply a hardship on the exhibitor," argued F. N. Jones, proprietor of the Star Theatre, a pioneer in motion pictures in Montana and one of the most progressive film exhibitors in the Rocky Mountain region. Mr. Jones is a Columbia University graduate and a director of the Montana Theatre and Exhibitors' League.

"I believe in good censorship," he went on, "and if it were possible to have a national board composed of fair and impartial men possessing the necessary qualifications, I should certainly favor it. Personally, however, I don't believe such a board could be assembled, and even if it could, who would be foolish enough to say that the members could view all the films produced in the United States, to say nothing of those of foreign make.

"What is the use of censorship as now conducted? We don't have censorship of the drama, our books are not censored, our newspapers contain whatever their editors think would interest us—why single out the exhibitor? Is he any worse than the common run of mortals?

"A local board of censorship in most communities would be a joke, and a national board would be but little better for the obvious reason that it could not begin to view all the films produced. The best the censors could do would be to read the synopsis, and the synopsis seldom tell half the story. There was a time in the motion-picture business when censorship was perhaps desirable, but at the present stage of development, with men of education and refinement in the game and the public offered enough of a variety to enable it to discriminate in favor of the better class of productions, the immutable law of 'the survival of the fittest' forces the exhibitor to either offer clean, wholesome plays or go out of business."

A. J. KINGMAN, proprietor of the Gem Theatre, is equally opposed to censorship, characterizing it an unnecessary burden.

"I wouldn't allow a picture unfit to be seen, in my house," he declared, "and I believe practically all exhibitors feel the same way. The standard of photoplays has been raised to such a high plane that I don't believe the proportion of undesirables is one in five hundred, and that one the exhibitor will catch—if he doesn't he will catch something else from his patrons. Even if there were exhibitors whose moral status led them to show indecent pictures they would soon discover that it was very poor business policy to do so, as the theatre can't live which makes a practice of showing questionable productions. A few of its patrons might want it, but the mass of the people can be depended on to censor their own amusements.

"In the long run, the public has to pay for censorship, and it occurs to me that money now spent for inferior censorship might be more profitably invested in better service and better productions."

Similar broadsides are to be heard when censorship is mentioned to Manager Art Lovett, of the Broadway, or Manager Keith, of the Luna Theatre. If there is any good in it for anybody but the politicians, they fail to see it, and their opinion is representative of that of exhibitors throughout the West.

F. N. Jones, proprietor-manager of the Star Theatre, is spending $3,000 in altering and redecorating his house. A new ceiling, new furniture, a new lighting and ventilation system and other improvements are the features. He expects to cater to the best trade, and everything about the theatre will be strictly first class. The Star at present is featuring masterpieces on Wednesday and Thursday of each week, charging a slightly increased admission on those days.

"Bill" Cutts, formerly proprietor of the American Theatre at Butte, and a prominent figure in Montana politics, has moved to Spokane to become secretary-treasurer of the Liberty Amusement Company of that city.

Film men of Montana, North and South Dakota are planning to get together soon to form a tri-state exhibitors' league. A meeting will probably be held early in July to tentatively discuss the plan.

Feature films are prime favorites with Billings theatregoers, and exhibitors believe the time is coming soon when an all-feature house will be a paying proposition.

THERE is one man who must be pleased in the censorship of pictures. There is one man who is worth talking about. There is one man who is generally right, and there is one man who is the boss king and card shuffler of the motion picture censorship question from beginning to end. And all those one men are the same. That man is named "The American Public," according to F. T. Bailey, president of the Montana Amusement Company, of Butte, whose experience in the picture business in the East and West gives him title to talk.

"The theatre managers cannot put on pictures that would not stand the most rigid censorship. My experience of them is that they would not attempt to foist upon the public anything that would offend the most squeamish conscience. The picture has become an enlightenment, a moral lesson, a sermon, a school, an education. Its importance is only dawning.

"In the big sound sense of the American public, in the good judgment and plain horse sense of the producers, in the growing demand for a better and a purer American standard of amusement, must lie the question of picture censorship.

"The National Board of Censorship is a very admirable body and is doing good work. State and city and all forms of local censorship are a mistake, impracticable and unworkable, with more harmful results than the present system. They would merely hamper business without effecting any good.

"The people in Montana don't want state or local censorship. The public has trust in the theatre managers. It is seldom abused and then unconsciously. I think we can go along very well as we are, don't you think so? It might be the opening wedge of politics in the picture business were a local board to be appointed. The percentage of managers who would deliberately put a wrong picture on the screen for their audience are very small indeed."

A $200,000 HOUSE FOR SYRACUSE

Special to The Motion Picture News.

Syracuse, N. Y., June 25.

A new theatre patterned after the $1,000,000 Strand, in New York, will be erected in this city, at the corner of South Salina and Harrison streets, by William F. Rafferty, associated with the Mitchell H. Mark Realty Company, of Buffalo. It will have a seating capacity of 2,000 and will cost approximately $200,000. Mr. Rafferty has a fifty year lease. It will be called The Strand and with the New York theatre will be a part of the chain of thirty-five theatres operated by the Mitchell H. Mark Realty corporation.

The new theatre will be of fireproof construction throughout. The exterior will be treated in glazed terra cotta and buffed pressed brick and tile.

There will be a main floor and a large double balcony in the auditorium. To avoid all possibility of panic, there will be eighteen separate exits. As an extra precaution a court will be left on the south side of the building. The court will be eight feet wide and a number of exits will open into it.

The interior of the theatre will be treated with Oriental plaster, scagliola, marble and tile. Rest rooms, retiring and smoking rooms will be provided and every possible convenience installed.

An unusually large pipe organ will be installed. It will cost about $15,000. The keyboard will be operated in the orchestra pit.

An elaborate system of ventilation will be installed. Fresh air will be forced into the theatre through mushroom ventilators placed under the seats and the foul air will escape through a system of exhausts.

OPPOSITION TO PICTURES IN NEW HAVEN

New Haven, Conn., June 25.

Meeting with opposition in the form of a protest from about 100 residents in the vicinity of Rowe and Lombard streets, Thomas J. Murphy and Henry J. Brown, amusement promoters, withdrew their application for a permit to exhibit motion pictures in the neighborhood several days ago.

They are proceeding now with the construction of an open-air "movie" theatre and expect to have it built within a week. The theatre will probably be opened during the early part of June. It will be 90 feet deep by 50 feet wide, and will have a seating capacity of about 800.

The petition of citizens to deny a permit to Messrs. Murphy and Brown is the second to have succeeded in this city in a very short while

$100,000 Theatre for San Diego in Autumn

Feature of New House in Plaza Amusement Company's Chain Will Be Plant in Basement for Making Commercials and News Weekly Pictures

Special to The Motion Picture News

San Diego, Cal., June 23.

THE Plaza Theatre will soon have a $100,000 companion picture house on the ground adjoining it on the east. Work will begin at once on razing the property and the construction of the new edifice, which will be one of the most beautiful picture houses on the Pacific Coast and up to the minute in every appointment.

R. E. Hicks and A. L. Hiller, joint owners of the Plaza Theatre, will operate the house. The new theatre will be ready for occupancy about September 15.

Walter S. Keller, architect, is pushing the work with all possible speed. The new house will be unlike anything in San Diego, replete in new and novel appointments, equipped with a ventilating system which, by means of levers and buttons, it is possible to reduce the temperature in summer to any desired degree above 50, and in winter the heat may be applied at will.

The system also provides for complete changing of the atmosphere every few seconds.

The exterior will be of Spanish mission architecture, radiating myriad colors by day and brilliantly lighted at night. The interior will be furnished expensively, including chairs already ordered at a cost of $9 each, the latest and most improved projectors, curtain and other appointments, and a private electric light plant, such as has made a reputation for the projection at the Plaza.

A specially built $13,000 photoplayer will be constructed for the house and attuned particularly to its acoustics.

In the basement of the new house will be an immense plant for making motion pictures, a feature already an adjunct of the Plaza under limited conditions.

The Plaza makes motion pictures of local news subjects and in a commercial way, notable among the latter being the 2,000 feet of the San Diego & Arizona Railway now being shown about the city.

The new theatre will be equipped for larger and more frequent contracts. The two houses will be conducted under the same management as the Plaza now, and as companion theatres, each of the highest order.

The faces and companies seen in the Plaza will not be in the new house, and vice versa, yet all will be of the best quality afforded by the leading producers. Messrs. Hicks and Hiller will make the new house a part of the Plaza Amusement Company, which is the corporate name under which business is conducted. The new house will have a seating capacity approximating 1,000. Fintzelberg & Steinmetz were instrumental in negotiating the lease, which covers a long term of years.

Capital Screen Club Will Have Quarters

Fulton Brylawski's Appeal for a Home for the New Exhibitors and Exchange-men's Organization Meets With Hearty Response at Meeting.

Washington, D. C., June 25.

AT the recent meeting of the Screen Club, at a banquet at Castelli's, about one hundred exhibitors and exchange men were present. Fulton Brylawski, secretary of the local Exhibitors League, made an excellent toastmaster and surprised the company with his wit. Of course A. Dresner, manager of the Washington Film Exchange handling the Universal program, headed the list of speechmakers because he is the president of the club.

Other speeches were made by Dr. Wm. P. Herbst, president of the local Exhibitors League, B. C. Cunningham, manager of the Mutual Exchange; Tom Moore, president of the Moore Amusement Company; W. Worthington, of the Eclectic Company; W. H. Irvine, of "The World's Special Features," Alan Backrach, manager of the Pastime, and J. Lust, of Warner's Features.

The remarks made were, on the whole, far from business trials, many of them of a humorous nature and apropos of personal experiences though trade affairs were discussed.

It was the talk of Mr. Backrach that lit the fuse of the evening and this was a suggestion—almost an appeal—for club rooms for the association. "Let us have some place we can call our own, where we can hold meetings, banquets, discuss matters and meet each other when we wish," emphatically announced the speaker. The idea struck a responsive chord and was unanimously taken up.

Another important matter discussed was a ball to be given by the club in the fall. The Screen Club is doing much for the social intercourse of the film men. Its officers are A. Dresner, president; Harry Crandall, secretary; John Morgan, treasurer, and Morris Davis, vice-president.

W. H

Storing Up Advertising Ammunition

By S. Barrett McCormick

The Last Time This Exhibitor Was Caught Without Material for His Advertisements, He Said "Never Again"—Now He Has His Own Reference Department, Complete from A to Z

"SORRY, Mr. Exhibitor, but our advertising matter has not arrived from the home office; I haven't a synopsis, the stills are lost. I don't know the story; I've wired, but the office boy that handles our "advertising junk" is out to a double-header and I can't get you a line to advertise "Why She Did It," although you play the film to-morrow."

How many exhibitors have oft heard those or similar pathetic words from the man that peddles the features, takes his money and leaves the show to the tender mercies of cruel fate, without a three-sheet or a blocked electro?

The first "state righter" that sprung that "lack-of-advertising" talk on H. E. Ellison, manager of the Colonial and the New Plaza theatres, Denver, Colo., was the last to get away with it, and in reality *he* did not.

THE feature in question was several months ago, when the first of dramatic stars were crossing the border line to screenland. Photographs were very essential, synopsis and reviews doubly so—but, sad to relate, they failed to arrive in advertising time. Hungrily the advertising solicitor haunted the exhibitor's sanctum for the promised space until nearly press time.

"By the sacred sprocket wheels of a Powers 6-A how can I advertise a show like this without stuff?"

"No cuts?" queried the A. S.

"No cuts. Huh, no photos to make 'em from, even! No dope on past performances! No nothing!"

"Follow me," replied the A. S. to Ellison's last remarks, as he again felt the near presence of the coveted space, and together they ascended to the sacred door of the newspaper's "morgue."

IT was not until after Ellison had extracted several two and three column cuts, some good if musty feature stories, a lobby display of plate photos of the star from the time of his debut, a biography or two, scenes from the star's successes and some costume poses in the role he essayed on the film, that Ellison realized what a favor the feature man had done him by letting him have only the reels.

Incidentally, it fed the bug of imagination and brought forth an idea.

If a newspaper could maintain such a library or "morgue" for everything from potatoes to Portuguese, why couldn't an exhibitor maintain a morgue that dealt intimately with his business—and his box-office.

ALL the stray trade journals that heretofore had clogged the carbon boxes and choppers succumbed to the shears and the idea. Two copies of The Motion Picture News found their place to his office, where only one came before, and that extra one likewise fell under the yawning blades. Two large A to Z letter files that cost about fifty cents each, and a few hundred sheets of cheap second-hand sheets completed the equipment.

The synopsis, advance notices and reviews of every three-reel or over subject was carefully clipped, pasted on the sheet and filed alphabetically. Likewise were the biographies, good stories and photos of every film player and dramatic star that was venturing into the screen limelight.

ELLISON'S morgue solved the problem. There before him were the truly authoritative reviews and criticisms by men who knew and who spoke truthfully because they strove to elevate the silent drama; and no small amount of his decisions were based upon the "Hoyle" of this old morgue.

Now one can find out from Ellison how the villain escaped in that Italian melodrama of last January, or what are Alice Joyce's hobbies, the names of the Costello children or what the News said about the film appearance of some brilliant dramatic player, just by turning to the right letter in Ellison's "Morgue."

ENCOURAGING co-operation with the dramatic houses, gaining the value of their advertising and the prestige and following of their attraction and yet profiting both the legitimate theatre and the photoplay house, seems to have been solved in a plan outlined by G. H. Greaves, manager of the Princess Theatre, Denver, when that house will present the Famous Players' production starring Miss Jane Grey and that popular favorite of that city will open a summer engagement of stock at the famous and historic Elitch Gardens.

The plan, easily applicable to a similar situation in any city, consists of a carefully outlined contest conducted through the motion picture department of a newspaper.

Ten days to two weeks prior to the engagement (the photoplay and stage appearances being simultaneous in this case) display advertisements will announce the appearance of the star. This will be followed up by readers pointing out the dual appearance of the popular player and in a news manner referring to the many artists who are playing for the camera, how some have found new modes of dramatic expression in the silent art and how others lose their most valuable asset—the voice—in the screen drama.

This paves the way, implanting in the minds of the readers not only the double appearance but suggests comparison between their two performances.

THERE are few that will not mentally picture the failings of the camera to exploit the actor's vocal emotion and who will see where the wonderful possibilities of motion pictures will augment the interest and intensity of the play. The seed of curiosity and speculation soon grows into a tree of talk, branching out and carrying its appeal by the arguments and talk it creates.

Shortly following this the newspaper announces a contest, offering several cash prizes, and many tickets to both dramatic and photo theatres to those who best tell in a hundred- or two hundred-word essay why Miss Grey is seen to better advantage in either stage or screen portrayals.

The theatres will now begin to extensively exploit their star in their respective roles, wording the advertisements with an air of co-operation and friendly rivalry, perhaps advancing suggestions that will encourage the contestant in their particular choice.

The contest closes immediately after the engagement of the photoplay.

IF the plan justifies large cash prizes, as it would in many cities, the contest rules may include that seat checks for the theatres be attached to the essay assuring that the contestant has truly witnessed both performances and is equipped to make a truthful comparison.

Mr. Greaves has met with splendid co-operation and the business-getting scheme promises to prove a most novel and profitable one.

$500,000 EDUCATIONAL FILM COMPANY FORMED

The Duke of Manchester Floats Concern to Supply Churches, Colleges and Similar Bodies with Religious Pictures—Prominent Men Interested; Henry Clews, Dr. Parkhurst, S. S. McClure and Other Prominent Men Interested in New Enterprise

FOR the first time in the history of the industry a company has been formed for the purpose of exploiting educational and religious subjects exclusively, and on as large a scale as amusement pictures are now put on the market. The Duke of Manchester, the son-in-law of Zimmerman, the baking powder king, is the promoter of the new concern. Millionaire Zimmerman has backed it for $500,000.

The organization is known as The Church and School Social Service Corporation. The officers are the Rev. William Carter, president; the Rev. Charles H. Parkhurst, vice-president; S. S. McClure, secretary, and Henry Clews, treasurer. An assistant manager of one of the large film exchanges has been selected as general manager of the organization, which has been perfected by the Rev. William Carter. Offices have been opened at 18 East Forty-first street.

An advisory board has been appointed, its members including prominent churchmen and educators of New York and elsewhere. The plan is to take pictures in the Holy Land and the mission fields, together with educational and sociological subjects here and abroad, and supply them to the institutions intended to be served at a cost lower than the regular prices of the commercial companies.

In a recent interview, the Duke made known some of the reasons why the motion picture field seemed to be ripe for the exploitation of a company devoted to religious and educational films for use in private exhibition halls.

"YES, it is true; I am going into the motion picture business," he declared.

"I have interested my financier friends, who readily contributed to the formation of a $500,000 motion picture corporation. We shall have 40,000 shares of preferred stock at $10 per share, and 10,000 shares of common at the same price.

"I do hope the people will not take the idea from my mention of this that we are following usual Wall Street methods to exploit them. That is farthest from our minds.

"The purpose of this company is to supply churches and educational institutions throughout America first and later throughout the entire world with pictures of religious, moral and educational value.

"There are 1,000,000 children going to the motion pictures every night and for the most part they learn nothing that is good, and much that is harmful. The churches are steadily losing attendance. It has been proved that children learn more quickly by the eye than by the ear, and hold a more lasting impression of what they see. Our plan is to reach the youth of the world with the very best in story pictures.

"Our corporation will be known as the Church and School Social Service Corporation, for the advancement of moral and religious education and social uplift work through the medium of the higher art of the motion pictures

"THE organizing director and president is the Rev. William Carter, Ph.D., of No. 18 East Forty-first street. The Rev. Charles H. Parkhurst is vice-president. Our treasurer is the noted banker, Henry Clews, and S. S. McClure is the secretary.

"I am a sort of vice-president, but I shall be the first field secretary in the work in this country. Later I expect to become president of the parent company to be organized to cover the entire world.

"We shall start with the Old Testament and produce accurately every scene therein. We shall present a complete curriculum of the educational side of life. We shall teach geography by motion pictures. We shall show everything to the school pupil that the books taught us in our boyhood, and keep right up with each new discovery.

"Our field is practically unlimited. There are 115,000 Protestant churches. We shall canvass all of them. The Catholic churches will take all of our religious films. There are 5,300 unattached Sunday schools; 2,900 Y. M. C. A. branches and 25,000 settlement, social and welfare organizations to draw upon. Just watch the interest of the public in our plan when its merits are fully known."

Some of the prominent names connected with the new enterprise are William J. Schieffel, General E. A. McAlpin, the Rev. Dr. Nehemiah Boynton, Henry Clews, the Rev. Dr. Charles L. Thompson, S. Parkes Cadman, Arthur J. Brown, Francis Brown, Edgar P. Hill, Jonathan C. Day, William H. Roberts, Mark A. Mathews, John H. Boyd, Charles B. Mitchell, Josiah Strong, Frank Mason North, David James Burrell, Cornelius Woelfkin, William I. Chamberlain, William H. Maxwell, Ernest K. Coulter, George T. Coxhead and George T. Brokaw.

Film Drama Aid to Prison Discipline

Warden of Tennessee State Penitentiary Finds that Motion Pictures Have Good Effect on Convicts

Special to THE MOTION PICTURE NEWS

Nashville, Tenn., June 24.

THE influence of motion pictures on discipline is being tried in the Tennessee state prison. A brand new motion picture machine has been installed in the building and first class convicts are given the privilege of seeing regular motion pictures twice a week. None but first class prisoners are allowed in the chapel, where the pictures are shown.

Infractions of prison rules have become less, since every convict, from the life-termers to the one-year men, are anxious to see the happenings of the outside world on the screen.

When the pictures were first installed a few weeks ago, there was a general change in the demeanor of the convicts. Prisoners who had gone about their labors in sullen silence thanked the warden for his efforts toward bettering their condition and taking the rough edge off their lot.

Manager Tony Sudekum, of the Alhambra, Elite and Fifth Avenue theatres, furnished the machine for the prison, and an expert now serving a five-year term at the penitentiary has been put in charge of the weekly amusements. The convict-operator has but a few more months to serve, and Manager Sudekum has promised him a job as operator.

A silver loving cup has been presented to Mr. Sudekum by the Rotary Club for his kind act in lending the convicts a machine. The prisoners have also expressed their gratitude to the local motion picture wizard, and those who have been behind the walls for ten and twenty years can appreciate, as the others can't, the great relief from prison monotony furnished by film drama.

Educational pictures are among the number shown, and with the prison orchestra rendering music between the reels.

ROBERT L. PIQUE.

IN THE EDUCATIONAL FIELD

Mississippi Will Boom Resources of State by Use of Motion Pictures at Panama-Pacific Exposition—Yale Professor Points Out Common Ground for Theatre and Church in Talk at Waterbury, Conn.

JOHN L. SMITH, of Jackson, Miss., as manager of the Mississippi exposition commission, and A. R. Barracks of the Panama-Pacific exposition, have contracted with the National Film Company to make 10,000 feet of Mississippi film, covering the entire state and its interests, and will make motion pictures one of the special educational features of the Mississippi exhibit at San Francisco.

A model auditorium will be equipped in the Mississippi building in San Francisco, and each day during the nine and one-half months of the exposition the entire film will be run, supplemented with slides and lectures on Mississippi.

It is planned by Mr. Smith to make the educational feature as presented by motion pictures so entertaining and attractive that the Mississippi lecture auditorium will be one of the popular attractions of the exposition.

Will Close Contracts at Once

The commission will, with the assistance of representatives of the film company, at once proceed to closing contracts with various individuals and interests of the state for motion picture footage to be used in this film. These contracts will provide that at a reasonable fee, payable to the Mississippi exposition commission, the film will be run as a part of the Mississippi exhibit daily. The film will become the property of the commission, and will at the close of the exposition, together with the general exhibit, be returned to the state and placed in charge of the Department of Agriculture and Commerce.

It is believed by Mr. Smith that this twentieth century method of advertising, educating and exploiting will appeal to persons, firms and corporations, civic and commercial organizations, and county and municipal bodies as a good investment, inasmuch as the motion picture speaks the universal language.

Negotiations between the Mississippi exposition commission and the film company have been conducted through F. S. Hinrich, of Washington, D. C., who was at work on the proposition at Jackson for some time.

How About "Go to Church" Films?

Can the motion picture theatre be employed as a medium, incentive or impetus to fill our churches? This question is being debated more frequently now than ever before, by both clergy and laity. Despite the fact that a "Go to Church Sunday" has been inaugurated and many other schemes as well to fill our churches, pastors everywhere are preaching weekly to small congregations, and in not a few instances, empty seats. Some have blamed the Sunday evening motion picture shows for the falling off in attendance and have gone so far as to attack the silent drama in no uncertain terms.

These attacks, in almost every instance, have been uncalled for and unwarranted in the opinion of thinking men and women. The day that a motion picture can be assailed as having a detrimental effect on the church has gone by. A new light is dawning and they are gradually coming into their own.

It was not surprising, then, that at a time when the question was being debated in the council of public thought that a discourse on the subject should be given by Frederick E. Pierce, instructor of literature at Yale University. Professor Pierce spoke before the Sunday Noon Club of the Second Congregational Church, of Waterbury, Conn., at its annual banquet held in that city, Monday evening, June 8. Professor Pierce chose for his theme, "The Present Relations of the Church and Theatre," and during his discourse had the following to say:

A College Professor's View

"The church in many ways is adopting the methods of the theatre. A short time ago in a small theatre at Savin Rock, New Haven, I saw pictures of Palestine. It has been thought that there was nothing more apart than Center Church and a theatre in Savin Rock.

"The point is they both used the same method. The Center Church service was interesting and inspiring. This church is considered the most conservative and dignified in old New England, and by showing the same pictures as the theatre at Savin Rock it demonstrated the fact that the church is beginning to use the same method as the theatres to secure congregations."

Coming from such a learned man as Professor Pierce, the theory that eventually the churches will add motion pictures to their "curriculum" appears to be a plausible one. A former pastor of a church in this city as early as three years ago went on record as favoring sacred picture shows in the church and comedy and educational ones at church entertainments. His views, however, were not in accord with the deacons and the plan failed to become a reality.

Church people point out that the stereopticon has a fixed place in the church, and why not the motion picture? These members who are not straight-laced or over-pious claim that the sentiment in favor of motion pictures in the church is rapidly gaining weight, and the time is not far distant when every church will have its motion pictures as a feature of the service. If the end justifies the means all can well say, "let us have it."

Use Films at Engineers' Convention

Harrisburg as the capital of Pennsylvania and by reason of its railroad facilities the most accessible point in the state for the largest number of counties, has always been noted as a "convention city." During the summer months there is scarcely a week in which there are not three or four large conventions. Recently the Engineers Society of Pennsylvania held a large convention in the Board of Trade building, at which motion pictures as an educational feature were introduced.

Methods of preventing fires and accidents were explained very graphically through the medium of picture films, and it is likely the idea will be further adopted for conventions of a similar nature.

The part of the program in which the motion pictures were used was under the auspices of the National Council for Industrial Safety.

"NEPTUNE'S DAUGHTER" PACKS ATLANTA THEATRE

Special to THE MOTION PICTURE NEWS.

Atlanta, Ga., June 24.

All motion-picture attendance records in Atlanta were smashed last week when Manager Harry B. Hearn, of the Grand, presented Annette Kellerman in "Neptune's Daughter." Although the Grand is one of America's biggest theatres, the S. R. O. sign was hung out throughout the week. This is the first time in years that any attraction has drawn enough people to pack this immense auditorium, which seats 2,600.

Twenty-four presentations of the picture were made during the week. Manager Hearn stated to-day that just 39,426 persons saw the picture. Mr. Hearn recently has converted the Grand into one of the South's most palatial motion-picture houses and is meeting with wonderful success here.

The "Airdome" is a new departure in motion-picture novelties in Atlanta. The Airdome, located at 320 Peachtree Street, was opened June 13 and has been entertaining record crowds since.

FINISH NEW COLUMBUS THEATRE

Columbus, O., June 25.

Messrs. J. W. and W. J. Dusenbury have just completed their business block on the north side of Mt. Vernon avenue, immediately opposite the East Side market.

The feature of the block, and the most conspicuous part of it, is the new Vernon Theatre, which occupies a space of 50 feet by 125 feet and is 40 feet high. The entire front of the theatre is of white glazed brick and white glazed tile, with only the medallions, ornaments and cornice slightly tinted.

The outer lobby is finished with white and dark olive green tile, with green Italian marble trimmings. The lower part of the ticket booth is also of the same kind of marble and tile, while the upper part is of stained art glass. The front doors have the colonial latticed effect over plate glass mirrors. The arched entrance and also the front of the building, are studded with electric lights, while the interior is also brilliantly lighted.

The interior walls are finished in old rose and other blended colors, making a very pleasing effect.

LIVELY OMAHA CLUB FROLIC

Special to The Motion Picture News.

Omaha, Neb., June 25.

F. A. Van Husan, manager of the Omaha, Laemmle exchange is the only exchange member of the Rotary Club. Last week, at its monthly banquet, he played an important part on the program. Following a hilarious comedy, the machine flashed pictures of various popular members, showing incidents in their careers.

One man was revealed in the infant stage, another when he was a cowboy, and a third at the time he was superintendent of schools, playing with a doll, etc. The features made a hit. One of the local newspapers carried a page Sunday story of the banquet, with illustrations, giving Mr. Van Husan full credit.

FIRST LUBIN SERIAL

Arthur V. Johnson is producing the first serial photoplay bearing the Lubin trade-mark. There are to be fifteen separate stories, all episodes in the life of "The Great Adventurer," Lord Cecil, a nobleman impoverished through his own unselfishness. The scenario is by Emmett Campbell Hall.

The character is rich in pictorial possibilities and, from the standpoint of the producer, the series will be Mr. Johnson's most ambitious undertaking. He has just returned to the Lubin Studio from a ten-day motor trip through New England, where he went for recreation as well as to plan the details of his forthcoming work.

Aitken and Hite Again Head Mutual

Company Declares Extra Dividend on Common Stock—One-Half of One Per Cent for Next Four Months—Officers Re-elected

At the annual meeting of the stockholders of the Mutual Film Corporation, held in Richmond, Va., on June 17, five directors were elected. The outgoing directors, Crawford Livingston, Felix E. Kahn, George W. Hall, Wilbert Shallenberger and Addison E. Jones, were unanimously re-elected for terms of three years each.

A resolution was adopted by the stockholders approving the conduct of the corporation's business during the year that has just come to a successful close.

At the annual directors' meeting in New York on June 19, the treasurer's report showed the Mutual to be in a flourishing condition. Regular seven per cent dividends on preferred stock for the year beginning July 1 were declared payable quarterly, and a dividend of one-half of one per cent with an extra dividend of one-half of one per cent on the common stock was declared payable in each of the next four months.



THE TWO BIG MEN OF MUTUAL

Harry E. Aitken and Charles J. Hite congratulating each other on a great year's business.

At the same meeting the officers were unanimously re-elected as follows: President and General Manager, H. E. Aitken; First Vice-President and Treasurer, C. J. Hite; Second Vice-President, John R. Freuler; and Secretary, E. L. Thomas.

After the meeting, President Aitken announced the appointment of James N. Naulty as Third Vice-President.

Keeping Receipts Going Up With the Mercury

New York State Man Employs Novel Method for Advertising Aero Picture in Hot Weather—Toy Balloons Drop Free Tickets

HOT weather should not be a dull season for a live motion picture exhibitor. If he is constantly on the alert he will find at every turn means for keeping his house full, regardless of the thermometer.

One such man, with a razor-edge perception of the advertising possibilities in objects apparently remote from the theatrical business, recently increased the receipts of an up-state theatre from eleven dollars to fifty-nine by the timely use of toy balloons.

An agent was billing the four-reel feature "Through the Clouds."

As the six sheets contained a picture of a balloon, he obtained the day before the film was put on three paper balloons, and ran a slide in the theatre reading, "Watch for the balloon ascension in front of the theatre at twelve o'clock to-morrow. Free tickets will be dropped."

The toy balloons were sent up at the specified time, and the tickets allowed to drop in the street. A large crowd, attracted by the previous announcement, was on hand, ready to scramble for the free admission pasteboards.

As a result of this plan, the film was widely advertised, and people flocked to the theatre.

FINAL DECISION ON "BREWSTER'S MILLIONS"

Court Fight Ends and Film Is Scheduled for Early Release in Hamburger's Theatre—Illinois and Wisconsin State Right for "Littlest Rebel"—Annette Kellermann, in "Neptune's Daughter," Draws Big Houses at the Fine Arts—Chatkin Goes to Warner's Features

Special to THE MOTION PICTURE NEWS
Chicago, June 24.

"BREWSTER'S MILLIONS," the longest celluloid comedy yet produced, is announced for an early engagement at the Ziegfeld Picture Playhouse, after a strenuous fight in the federal court and a damage suit for $50,000.

The Chicago censors ordered several scenes cut from the play at their first view of it and this obliged Alfred Hamburger to hesitate in accepting the picture from the Jesse L. Lasky Feature Play Company, which held a contract to deliver one feature picture per month to Hamburger. The Lasky company thereupon sued the Celebrated Players Film Company for breach of contract and asked for annulment of his contract with damage of $5,700 and the return of the "Squaw Man," the first feature delivered.

The federal court held that Alfred Hamburger had done all that a fair-minded business man could do to keep his agreement. An order was issued compelling the defendant company to deliver to Hamburger "Brewster's Millions" and all the other big features it will produce during the term of its contract.

Had the court's decision gone against Hamburger it would have removed the only obstacle to the immediate operation of the merger of the Lasky company with the Famous Players Company and Bosworth, Inc., in the Paramount Feature Film Company, which has just been formed and which intends to be a giant operator in the motion-picture world. The merger of the three film producers is to become operative on Sept. 1.

ANNETTE KELLERMANN, the diving Diana, is entering her sixth triumphant week in "Neptune's Daughter," at the Fine Arts Theatre, where her physical perfections have caused Alfred Hamburger's playhouse to enjoy a financial and artistic success both abundant and gratifying.

Seven large cities have shown the Kellermann pictures, but Chicago has eclipsed them all in brilliancy of opening, length of engagement and paid attendance up to date. At the Fine Arts, box-office estimates given out indicate that fully one hundred thousand people have witnessed the comely mermaid disporting her beauty in the watery realm of kind Neptune. And the end is not yet.

The big twelve-reel Itala production, "Cabiria," opened at the Illinois Theatre on Wednesday evening, June 17, when it was shown to an invited audience. It was not only vigorously applauded, but was highly praised by the entire gathering. The daily critics did not hesitate to write about it in the superlative. The play is considered by many the biggest and best production of its kind ever attempted.

The Reel Fellows' Club, of Chicago, held its first smoker on Friday evening, June 19, in the Advertising Club rooms. Practically the entire club's membership turned out. It now numbers one hundred. Every one was called on to help entertain. Outside talent was also secured.

THE first two releases of the Photoplay Production and Releasing Company, organized under the laws of the state of Illinois, and headed by A. M. Gollos, president; George H. Baird, treasurer, and George M. Gollos, secretary, will include "The Littlest Rebel" and "Should a Woman Tell?" on which they have the rights for the states of Illinois and Wisconsin.

This concern has contracted with some of the big producing companies for big features, which will allow it to release a picture a week. In the meantime, it is working to an end where an entire week's program can be offered.

This company is one of many exchanges which will open throughout the country in connection with a big New York producing concern said to be incorporated for half a million dollars. The Photoplay Producing and Releasing Company has also contracted with the Photoplay Producing Company, of New York, for its entire output.

Dave Chatkin, who has been connected with the motion-picture business in its various branches for some time, returned to Chicago last week to assume management of the Warner's Feature office. Mr. Chatkin gained the majority of his film experience in the Windy City. For many years he was associated with the Anti-trust Film Company and several of the manufacturing companies.

E. H. CALVERT, producer with the Essanay Film Manufacturing Company, has been chosen to direct the series of pictures which will be released under the title of "One Wonderful Night," the story of which is running serially in the "Ladies' World." It will be remembered that Francis X. Bushman, leading man of the Essanay, won the popular contest conducted by the "Ladies' World."

To secure the proper settings for the picture, Mr. Calvert took Mr. Bushman and his company to New York City during convention week and produced many thousand feet on the streets of New York City.

Since his entrance into the producing field Mr. Calvert has shown some splendid work. He has turned out some very strong pictures containing many novelties and original situations.

"Home, Sweet Home" opens its second week at the Ziegfeld, on Michigan Avenue. These pictures are based upon the pathetic life of John Howard Payne and his immortal song, "Home, Sweet Home," together with several stirring dramatic stories whose finale reveal the power of this sweet melody to uplift the heart of men and women.

The Superior Feature Film Company, of 37 South Wabash avenue, Chicago, report the state-right business good through Illinois, Indiana, Wisconsin and Michigan, the territory they are covering. "Fire and Sword," "Her Life for Liberty" and "Lieutenant Daring and the International Jewel Thieves" are their attractions.

The Lux Theatre at the corner of Michigan avenue and Thirty-fifth street, Chicago, has been taken under the patronage of Alfred Hamburger, and after a period of reconstruction and beautifying, it will reopen under his management.

A. A. Davison, superintendent of the Selig plant, who has been quite ill, has fully recovered, and after a long and severe siege, he is again on duty.

"Othello," the big Kleine multiple made at Venice, Italy, last winter by the Photo Drama Company, will be released through the General Film Company early in July. This beautiful subject follows the Shakespeare version faithfully. The costuming, settings and photography are almost without rival, even by others of the big Kleine multiples.

"A Kingdom at Stake," the three-reel Kleine-Eclipse feature is scheduled for release through the General Film Company as a special feature June 29.

Marie Corelli's "Vendetta" is soon to be released as a special feature through the General Film Company, by George Kleine. This is a big multiple reel feature and without question the greatest effort of the Eclipse Company, of Paris, France.

CECILIA LOFTUS A WARNER'S STAR

Cecilia Loftus, the character actress, is about to make her first appearance in this country as a Warner's Features star in "The City of Promise," a three-part romantic drama.

In this production Miss Loftus has found the opportunity of her career, and she has made the most of it. Her



CECILIA LOFTUS

power of mimicry, her dramatic talent and her personality are all given full sway.

Miss Loftus' role is that of a girl born and reared in a small town who develops yearnings for the city life. She accordingly leaves home. Her trials and tribulations in the city, where all sorts of perils beset her, make a thrilling picture story. Her adventures as a chorus girl are especially stirring. She is finally reunited with her parents at Thanksgiving time.

Warner's Features, Inc., have a reputation for presenting feature films of drawing power, and "The City of Promise," with Miss Loftus as the star, is just that kind of a film.

LEW DOCKSTADER IN CIVIL WAR DRAMA

The latest All Star Feature Corporation's production, a tense comedy drama of Civil War days in which Lew Dockstader, the world famed ministrel and black-faced comedian is featured in the title role of "Dan," is rapidly nearing its completion and will be ready for release about July 4.

In support of Mr. Dockstader, the All Star company presents Lois Meredith, the young ingenue of "Help Wanted," Gail Kane, the star of "Seven Keys to Baldpate," who has appeared in "Arizona" and "The Jungle" for the All Star company, Beatrice Clevenger, George Cowl, W. D. Fishter and Hal Reid.

Begins Ventilation Campaign in Harrisburg

Dr. Dixon, State Health Officer, Decries Stuffy Theatres — He Considers Motion Pictures Proper Entertainment Under Sanitary Conditions

(*Special to* THE MOTION PICTURE NEWS.)

Harrisburg, Pa., June 25.

UNQUALIFIED endorsement of the motion picture theatre as a healthful place of amusement when proper ventilation is provided, was given by Dr. Samuel G. Dixon, the aggressive head of the State Department of Health, under whose administration numerous reforms with regard to health and sanitation have been effected in Pennsylvania. Dr. Dixon characterized the motion picture as the most popular form of entertainment of the present day and asserted positively that it has come to stay. He uttered a warning against the dangers that lurk in poorly ventilated picture houses and said the public can solve the problem of poor ventilation in theatres by patronizing only those in which the sanitary conditions are good.

Dr. Dixon's statement was given out as one of a series of "Little Talks on Health and Hygiene" which he has been issuing for publication in his official capacity as State Health Commissioner. What he says about the motion picture theatre is as follows:

> Proper ventilation and cleanliness ought to be given without the asking, and when they are not provided they should be compelled. The shocking accidents which have brought the public to a realization of the necessity for adequate protection from fire in places of public amusement taught their lesson at the price of many lives.
>
> The crowding of hundreds of people into improvised auditoriums which are stuffy, overheated and ill ventilated has no doubt exacted an equally high death toll from pneumonia and other diseases.
>
> In the early days of these enterprises when there was an uncertainty as to the lasting popularity of this class of entertainment it might have worked a hardship to demand too much. Under present conditions when a great mass of the people are supporting these theatres the protection of their patrons' health is essential.
>
> The working man or woman who seeks relaxation after a day's toil will not secure the full benefit if shut in a crowded, ill-smelling, badly ventilated auditorium. Their pleasure will be lessened though they may be unaware of the fact. They are being deprived of the full measure of their recreation.

Dr. Dixon's campaign has borne fruit in numerous instances, and managers are paying more attention to ventilation.

V. H. BERGHAUS.

Pinkerton Places Ban on Crime Pictures

Makes Emphatic Statement Against "Gunman" Films at Police Chiefs' Convention in Grand Rapids—Approves Good Subjects

(*Special to* THE MOTION PICTURE NEWS.)

Grand Rapids, Mich., June 24.

AT the recent session of the International Association of Police Chiefs, held in this city, a resolution was passed urging the members to do everything in their power to suppress films depicting crime and caricaturing policemen.

The meeting was addressed by William A. Pinkerton, the famous detective, who has made this subject a hobby for some years. Mr. Pinkerton did not lose sight of the fact, however, that motion pictures have become a great factor in imparting instruction of a desirable nature in addition to their world wide popularity. He said in part:

"The motion picture has become a mode of instruction as well as a form of most popular entertainment. Within its province lies a dangerous power for evil that cannot be too seriously considered. A written story of crime and human frailty may pass from memory, but a pictured delineation of it is apt to remain. We have all felt the power of pictured suggestion, the spiritual spring of action which makes so much for good or ill in the world.

"Take a picture of sordid crime illustrating the shocking features of white slavery, of drug depravity, of gunmen exploits—what good purpose can any normal person expect them to serve? To the rough, to the weak, or the ignorant, it is like throwing fuel upon a fire already hard to control. Those whose lust for money is greater than their sense of decency should be brought to book abruptly on this score."

PHOTOPLAY PALACE FOR CONEY ISLAND

Realizing the need of a first-class motion picture theatre in Coney Island, Feltman Brothers have built the Seaside Garden, which is considered one of the best and most beautiful open-air theatres at the resort. The theatre is located on the main promenade quite near the ocean, so that the temperature will be cooled by ocean breezes at all times. The house has a seating capacity of 2,000. The spaces between the rows are exceptionally wide.

B. F. Porter, the Simplex sales manager, has installed two of the latest Simplex machines which are motor-driven. First-run pictures are shown and the program is changed daily. The admission price is ten cents on week days and fifteen on Saturdays, Sundays and holidays. Harold Holstein is the manager of the Seaside Garden.

CREATING THE "COME AGAIN" SPIRIT

By Albert C. Sproul

Having Won His Patrons, Miller Began to Devise Means to Hold Them—"Nights" for the Different Organizations of the Community Helped—Plans for the Working People—Other Policies That Proved Profitable

Editor's Note—This is the second of the "Story of Miller" series, the first of which appeared in a recent issue of THE MOTION PICTURE NEWS. How Miller proceeded to build with permanence on the foundation he had erected, as described in the last chapter, is here vividly narrated.

IT is one thing to arouse enthusiasm and another to keep it alive.

Miller knew the fickleness of the many and realized that, unless he took decisive steps to keep his patrons loyal to "The Ideal," they would soon drift away.

For that reason, he started a series of publicity stunts that individualized the work and welded each person more firmly to the theatre.

He obtained his first suggestion from a stock company that held forth in his city. As a spectator, he was often impressed by the home-like spirit of the place and the way every one applauded the actors. Each, as he stepped upon the stage, received an ovation from the audience, showing that he was known and his past work appreciated.

Now, reasoned Miller, why can't I build up the same spirit in my house. My actors are, to be sure, merely shadow people, as they appear upon the screen. I wager, nevertheless, that people would be just as loyal, once they knew them.

So he examined into the personnel of each motion picture company, found out all the salient facts about the individuals that appeared in the plays and imparted the information in a novel way.

TO each person who purchased ten tickets, good only on a night when attendance was liable to be slim, he would give a photograph of one of the actors or actresses.

On the back of the photograph was printed such bits of information as would introduce the actor to the patron and give subtle bits of gossip to mull over. It was working gregarious nature to the limit.

In this way, he obtained a number of regular patrons who, because they were interested, not only in the theatre itself but also in the actors, and wishing to make as complete a collection of photographs as possible—one went with every ten tickets bought—had a definite incentive to attend.

This publicity plan particularly appealed to the women.

Then, to enhance and enlarge his idea, Miller got in touch with the editor of a run-down newspaper and offered to go into a tentative partnership—the editor to give Miller whatever space the latter needed for his plans, and Miller agreeing to formulate those plans so as to build up the circulation of the paper and consequently its advertising value.

Elaborated bits of photoplay chit-chat, coupled with timely news and instructive articles of "behind-the-scenes" stuff, all likely to stimulate the interest of the community in the motion picture field, were printed.

Various stories, based on future releases, stories which the editor himself wrote, were left unfinished, to be completed by subscribers, the usual quota of complimentary tickets going to those submitting the best solutions. All this helped cement the public to "The Ideal."

MILLER next made a complete list of all the organizations in the community—the local athletic club; the women's club; the G. A. R., plus other military bodies; the lodges and clubs of all kinds.

At one time, Miller would build up a program, as far as the facilities at his disposal permitted him, to fit a definite organization. Then he would procure a list of the members and interest them in the performance. By this means he gained as patrons the majority of the members.

If, for instance, there were a good selection of war films, he would have a "Military Night," and invite the various military organizations to attend. Should he be so fortunate as to secure a graded number of reels on social reform, he would make the settlement workers, mainly allied with the women's club, the object of his quest. Everything helped.

He occasionally used feature films and at that time, in order to differentiate between them and his regular program, he raised his admission fee to fifteen cents, reserving a few seats at twenty-five.

In addition to this, however, he pursued a unique course which won the approval of many.

HE took the opportunity afforded by the feature films of disposing of a number of subscription tickets for that program, making the following offer to insure a large audience for those evenings when there was a possibility of not playing to capacity.

If a patron would purchase ten tickets for a special performance, at the advanced price, the tickets to be distributed among friends, Miller would give—were the play based on an old-time work—a copy of the book.

These copies he could procure, neatly bound, for a very small sum. And the patrons would, by reading the book given them as a premium, find added enjoyment in their evening's entertainment.

Every legitimate means of publicity that had been successfully exploited by others and every idea that he could think of, was tried out, to keep the public awake and interested in "The Ideal."

There was no standing still for Miller.

HE examined into the possibilities of the week days. He knew, from careful investigation, that the rubber works and the shoe factory, which employed many of the young men and women of the vicinity, paid their help on Tuesday night.

Tuesday night was, therefore, a night for the young people. The program, the music, everything connected with the theatre, was arranged so as to appeal to the younger element. The fact that the stores in the neighborhood kept open until nine o'clock Thusday night, instead of closing at seven as was their wont other evenings, was coined into added clientele at "The Ideal."

A checking-room was especially installed for the shoppers and the program extended to meet their convenience.

All these things were done to accommodate the public and the public knew it.

Miller saw to that.

And, like other persons catered to in that way, they appreciated it by attending the theatre with more or less regularity.

Whenever there was any local agitation, Miller was always ready to back it. He soon became known, in spite of his unobtrusive personality, as a public-spirited citizen, and whatever he said was well weighed in the scales of public judgment.

The benefit which he gave for the wife of Dougherty,

(*Continued on page* 69)

Building a Permanent Clientele

By L. W. Bailey

With a Mailing List of Five Thousand Names and a Judicious Use of It in Connection With the Various Features at His House, This Manager Has Built Up a Lasting Patronage

"MEET me at the Forest" might well be the catch word of the Forest Theatre, 875 Woodward avenue, Detroit, Mich., for the Forest Theatre, offering motion pictures alone, has a lobby unequaled by any other theatre in town. It runs the full width of the theatre, fifty feet, and nearly as deep, with leather upholstered seats running all the way around it; is tastily frescoed; has a tiled floor in a pretty pattern; and the walls are hung with pictures of photoplay stars.

A glass canopy extends over the sidewalk to the curb line, and the ticket-office being midway off the lobby, exposure to the elements is slight for patrons coming either by street car or motor car. On the same side of the lobby with Manager R. W. Minkley's office and on the opposite side, is a spacious smoking-room, and a retiring-room for ladies.

Worked into the colored glass design of the canopy outside at either end and in front is:

FOREST THEATRE
Famous Photo Plays
Music

THE Forest Theatre is one of the best patronized in the city, so I visited Manager Minkley and learned how he built up a clientele in a district made up partly of first-class rooming houses, partly of old residences occupied by some of the city's best families.

The arrangement of the house in itself is a bid for an exclusive patronage. It is spacious and airy, seats 600, and has 16 boxes, a row on either side from front to rear.

These box seats sell for 20 cents, the first ten rows, 10 cents, and the remainder of the house, 15 cents.

When I asked Mr. Minkley how he built up his patronage he said:

"I obtained a mailing list of 5,000 names. I sent to each address one of my complimentary tickets with the name written on it. You can see for yourself that the tickets which came back gave me a valuable, permanent mailing list and index to the likes of my patrons.

"Now I have classified my names and whenever I have a feature that will appeal to a certain class, I have a post-card announcement of the play and a little synopsis sent out to that list. Sometimes the announcement goes out in an envelope, and when it does I always enclose a copy of the program of the theatre for the current week."

THE program of the Forest is a neatly-printed folding card, giving the titles for each day's show. Under each title is a line or two giving an index to the character of the photoplay and the name of the star featured. On the last page is an added announcement of the Sunday feature.

I glanced over the program and noticed that the big feature of the week runs on Wednesday. "Why do you do that?" I asked.

"Well, I find that mid-week I can get everybody out better than on any other day."

The program of the Forest changes daily and consists of three or four titles, four to five reels, usually a two-part social drama, a comedy and another drama, sometimes two comedies. "They won't stand for the blood and thunder out here," said Mr. Minkley.

Mr. Minkley has no orchestra in the house, only a pianiste. "She is a girl with a remarkable memory and always knows just what to play for a picture, and she can play for the pictures better than an orchestra could."

Each week Mr. Minkley has a singer of note as a special feature.

For instance, this week he has Frederick Irving, who was formerly leading man with Mme. Schumann Heink. He got out a 6x9 throw on Irving, 2,000 copies. He usually mails these special announcements and also distributes them in the neighborhood of the theatre.

This and his lobby display are Mr. Minkley's only advertising.

"HOW large a territory do you draw on? How big a district do you cover with your advertising?" I asked.

"A district about a mile and a half long and a half mile wide," was the answer, giving the streets bounding the district.

"What special drawing card will you have for the hot weather that is coming?" I asked.

"I've got the best ventilating system in the city."

We went into the theatre again and the manager pointed to eight large domes in the ceiling in the center of which the powerful inverted lights illuminated the theatre from end to end without interfering with the pictures.

"Each of those domes has an open space of twelve to eighteen inches all the way around it. In the cupola, which is connected with the domes by flues, is a six-foot suction fan. I can create such a draught that it is difficult to open the outside door when the fan is going.

"I SHALL have the house paged frequently with clear cold water. My girl ushers will be attired in white coats to look as cool as possible."

With such provisions for comfort, the patronage of the Forest should hold up well in the hot season. The theatre gives three shows daily, a matinee at 2:30 and two shows in the evening, at 7:15 and 8:45. At each show the program for the next day and the features for the week are thrown on the screen.

The telephone, too, is a valuable adjunct, as many patrons call up to learn the evening's bill.

The Forest Theatre, it might be added in passing, is the first-run house for all the Universal features.

FORM NEW REX COMPANY

A new Rex company has been organized by the Universal at its West Coast studios, Los Angeles, Cal., and to do it the Universal has again drawn members of the legitimate drama into its fold. Elsie Jane Wilson and Rupert Julian will lead the new Rex company.

Rupert Julian is already known in pictures, having played heavy leads with the Smalley Rex company for some time. Miss Wilson, who is Mrs. Julian in private life, is well known before the footlights of the English provinces of Australia, New Zealand and Africa.

FILMS SUPPLANT FIREWORKS ON FOURTH

St. Louis, June 24.

Mayor Henry Kiel is taking precautions to insure a safe and sane 4th of July in St. Louis. A drastic regulation against the sale and use of fireworks will be rigidly enforced, and the Nation's Birthday Association, headed by Judge Henry Holtcamp as president, have decided on using motion pictures as one of the means of entertaining the people of the city who will gather by thousands in the parks and amusement resorts on Independence Day.

Among Buffalo Exhibitors

Educationals Popular in Lake Erie City—Full Dress Common Sight at the Elmwood—Edel, of the Strand, Will Manage Three Theatres in the Fall—Kaliska Will Continue to Manage Allendale—More and Better Comedies Wanted

Special to THE MOTION PICTURE NEWS
Buffalo, N. Y., June 25.

EDUCATIONAL subjects seem to be very popular in the local theatres at present, and a great many of Buffalo's school children are taking advantage of the unusual opportunities offered them by the motion-picture camera. Last Friday and Saturday, Manager George W. Erdmann, of the Elmwood, presented "The Conquest of Quebec," with a special matinee for school children on Saturday, at which a capacity audience of deeply interested pupils of the schools attended.

Manager Harold Edel, of the Strand, has booked "Washington at Valley Forge" for a coming feature. Manager M. B. Schlesinger will present Upton Sinclair's "The Jungle" at the Academy this week.

Pathé's colored subject "Loyalty," screened in Holland, also did big business at the Elmwood recently because of its educative feature

Getting full dress into a theatre is the problem which Manager Erdmann, of the Elmwood, seems to have solved. Every evening gentlemen in full dress and tuxedos are seen in the audience at the Elmwood, where they stop on the way to a dance, club or some other evening engagement.

The Elmwood is the first motion-picture theatre in Buffalo where this has been noted. Of course, to attract this class of trade, the attractions must be of exceptional quality, and this is just the kind of feature that Manager Erdmann books.

Another thing that THE MOTION PICTURE NEWS correspondent noted the other night was that the entire audience stood when the orchestra played the "Star Spangled Banner." It has been a good many years since this has been seen in any theatre. These little things are good advertisements for the Elmwood, for they make people talk.

MANAGER CLAUDE WEIL, of the Premier Theatre, at the corner of Main street and Leroy avenue, one of the few theatres in the Central Park district, announces that business is very good at his theatre for the summer opening.

Arnold Daly, in "The Port of Missing Men," will be at the Premier during the coming week. Manager Weil has one of the choicest locations in the city, drawing upon the highest class trade in the city.

Buffalo has had a week of exceptionally cold weather for this time of the year, and the different motion-picture theatres have reaped the benefit, while the amusement parks and beaches have had no business whatever. Few people care enough about the beaches to take a lake trip on a cold evening, and would much rather visit a motion-picture theatre.

All the managers report good business during the week.

MANAGER of three of the largest houses in Western New York is the job mapped out for Harold Edel, now manager of the Strand Theatre on Main street, in the fall. Mr. Edel will look after the interests of the Strand, Palace and Regent Theatres, all on Main street.

The Regent is about complete and will have a seating capacity of 1,400. The construction has begun on the Palace, which will be without doubt Buffalo's most beautiful theatre. It will be modeled after the Strand in New York, but on a smaller scale.

Mr. Edel is a real "live-wire" in the motion-picture business. As manager of the Strand he has established an enviable record for the house. The Strand is known as the home of "First Run Features," and it is one of Mr. Edel's strict rules that nothing shall be shown at the Strand unless it is a "first run."

Mr. Edel is a firm believer of the power of the press and does more consistent advertising than any other motion-picture theatre in Buffalo. And he gets results. This is one point which many other managers overlook and then wonder why they do not get larger audiences. Patrons will not come to a theatre when they do not know what is being shown.

Although Mr. Edel is now one of the busiest men in Buffalo, he will certainly be a much busier one about September 1, with three theatres to look after and have the pleasure(?) of booking for all three.

MANAGER EDEL has booked "The Master Mind" for four days in July; "The Ring and the Man" and a "Mary Pickford" week. During the latter week he will show to Strand patrons "A Good Little Devil," "Tess of the Storm Country," "The Bishop's Carriage," "Caprice," and "Hearts Adrift," which will mean a different attraction every day. A big advertising campaign will announce the coming of these attractions and Mr. Edel says that he hopes to make this the biggest thing that ever happened at the Strand.

THE Allendale Theatre, recently acquired by the Allendale Amusement Co., Inc., will continue under the management of William G. Kaliska, who has done more in the last six months to put this theatre on a money-making basis than his predecessors accomplished in two years. Manager Kaliska has installed six new arc lights on the front of the house during the past week, planted a garden on one side of the theatre and spent the rest of the time figuring out where to seat his patrons, for few nights pass without capacity audiences at this theatre.

THE new four-manual organ has arrived at the Elmwood and is being installed. It is hoped that it will be ready for July 1. The Elmwood organ will be one of the largest in the state and in addition to three series of pipes in the front of the house, it will have a series in the rear over the balcony, which will act as an echo.

The organ will be played by Bertram A. Forbes, former organist of the Central Park Presbyterian Church, and one of Buffalo's most talented musicians.

Manager M. B. Schlesinger, of the Academy Theatre, has installed a new air-cooled "refrigerating" plant in his theatre to keep his patrons cool during the summer months. When this apparatus is in operation it is 20 degrees cooler in the theatre than on the outside.

The Academy has changed from vaudeville and pictures to a straight picture house, with a 5-10-cent admission. "Pierre of the Plains" and "The Jungle" are two of the current attractions.

A large and attractive electric sign has been placed in front of Shea's Hippodrome, on Main street. This theatre will open at an early date with high-class vaudeville and motion pictures.

Niagara Falls will be advertised in motion pictures at the Panama-Pacific Exposition next year. The motion picture bureau of the Exposition has communicated with Mayor Laughlin, of the Falls, in regard to the taking of pictures for the New York State exhibit. The pictures, which will include scenic and industrial features, will be shown in the New York State building each afternoon during the fair.

BUFFALO managers are clamoring for more and better comedies. There have been some very poor films of this brand on the market of late. It seems that this kind of production needs more attention by the manufacturer.

Everything nowadays is feature, feature, feature, with a sad neglect of opening and closing reels.

C. B. TAYLOR.

AUTHORESS HEADS FILM FIRM

Eleanor Gates, who needs no further introduction, has formed her own motion picture producing company under the name of The Eleanor Gates Photo-Play Company, Inc., and is having her dramatic and literary



ELEANOR GATES

work placed on the film. Miss Gates is the author of "The Poor Little Rich Girl" and other dramas and novels of equal note. The first release of the new company will be "Doc," the story from her pen, published in the "Saturday Evening Post." Sydney Seaward, Vivian Blackburn, Herbert Bostwick, Baby Grau and others are in the cast.

SUBMARINE FILMS TO HITE

Among the flock of picture magnates who bid for the marketing rights of the new "photographed under the ocean" films made by the submarine-picture-taking invention of the Williamson Brothers, of Norfolk, Va., Charles J. Hite, of Thanhouser-Mutual fame, was the lucky one. He will shortly "open" them to his Broadway Rose Gardens, the "society" play house where New York fashionables may see motion pictures and then dine, or even dance.

After this the films will be shown to leading scientific bodies and then go on a tour of the big theatres of the country. Special Representative Bert Adler is in charge of bookings.

EDESON OFF FOR FROZEN NORTH

Robert Edeson and thirty-five players have gone to the Moose Factory in Canada for the picturizing of "The Call of the North" for the Lasky company. Stewart Edward White, the author, will accompany them.

Life Photo Makes Quick Removal

Buys Land and Installs New Plant Across Hudson River in Two Days, Following New York Fire Department Order.

FOLLOWING the orders of the fire commissioner, requiring the film concerns in 102 West 101 street, New York City, to vacate the premises at once, the Life Photo Film Corporation made record time in getting new quarters at Grantwood, N. J., last week. Twelve lots were immediately bought outright at Lafayette street and Hill avenue, and two large stone structures on the plot will be enlarged for the laboratory, and provisions will be made for commodious outside and indoor studios.

The order to vacate was received Thursday night and at 8:30 Friday morning Bernard Loewenthal, the treasu er, and Jesse J. Goldburg, the secretary of the company, with Charles Hirlimann in charge of the laboratory, hustled across the Hudson River on a quick tour of available sites in the Grantwood and Fort Lee district, just across the Hudson River.

The site was obtained at 12:30, and at 9 o'clock Saturday morning the contract was signed for the property. By 11:30 specifications and plans for the erection of new buildings and the enlargement of those on the premises were completed, and everything was ready for operation by June 24.

With all speed the films, negative and positive, were stored in the vaults of the concern at the new location. The studio will be ready for the return of the cast now in Canada engaged in screening the picture "Northern Lights."

The Life Photo Film Corporation is being congratulated on every hand for the expedition with which the removal was conducted, preventing any delay in the completion of its productions the sudden eviction might otherwise have caused.

Pasquali-American Reorganizes

New Company Arranges with the Italian Concern for Simultaneous Releases in America and Europe of Spectacular Features

THE announcement has just been made of the reorganization of the Pasquali-American Company, after a most successful year, by a group of prominent New York financiers.

This company, which came into prominence last September through its elaborate production of "The Last Days of Pompeii" has been reorganized and its operating policies will be completely changed to meet the new demands which has arisen for the productions of the company.

The reorganization has been effected by Alberto Amato, the former president of the Pasquali-American Company, who has been in Europe for the last four months on behalf of the syndicate. He will be the vice-president and general manager of the new concern. He has closed a number of contracts with several of the largest foreign producers.

It is not the policy of the company, however, to restrict itself to foreign films, and arrangements have already been completed for the organization of a large subsidiary producing company which is at present making feature pictures of popular American novels and plays. Besides these pictures the company is also at work upon several original and startling dramas by well-known authors.

The new company is also opening exchanges throughout the country from which all of its productions are to be marketed. A long term contract has been signed with Pasquali and Company, of Turin, whereby the new company and this company will show spectacular plays simultaneously in America and Europe. Pasquali will send his actors and actresses all over the world to obtain accuracy of detail and fidelity to locale of the feature productions.

The new company intends to put on a line of comedies and dramas of a highly spectacular nature.

OPERATORS' STRIKE CLOSES HOUSE

Special to THE MOTION PICTURE NEWS

Evansville, Ind., June 24.

The new Grand Theatre, which ran vaudeville, Orpheum time, all winter, inaugurated a summer policy of showing feature films, charging 25 cents admission this week.

"The Spoilers" drew crowded houses, but the operators' union called a strike when the managment refused to keep the stage hands employed, and the house closed for the season.

LASKY SELLS WORLD'S RIGHTS

The rights for the Jesse L. Lasky Feature Play Company's products for the entire world have now been disposed of. So great has been the demand for Lasky's features that additional prints have been purchased by almost every territorial owner on the Lasky roster.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

LENGTHENING THE LIFE OF THE POSTER

POSTERS that formerly lasted a few days are made to last a year by a plan adopted by Manager Van Huson of the Laemmle Film Company's exchange of Omaha, Neb., by the simple proces of using cheesecloth backs. In his new building Mr. Van Huson has established a poster pasting department, where two men are kept busy, putting cheesecloth backs on the paper posters..

"As soon as the posters are gone, the life of the film is ended," said Mr. Van Huson. "With these stronger posters the film remains in service many times longer, increasing the revenue. Then, too, the posters are not as expensive. They cost more at first, of course, but they last so much longer and there is no necessity of always demanding new posters.

"I have been enabled to befriend many exhibitors with needed posters because they were preserved by the backs. They have telegraphed me, urging me by all that is good to send them a poster of a certain kind. Because they have not worn out, I am enabled to do so. And my customers appreciate such things."

A "SMALL TOWN" EXHIBITOR'S PLAN

M. R. LANGFORD, manager of the Dayton Theatre in Watertown, Conn., a suburb of Waterbury, took a "chance" recently and made good. The average manager of a theatre in a suburb adjacent to a large city finds it pretty hard to fill his house. But the residents of a country suburb like Watertown can easily be made enthusiastic.

Manager Langford decided to give away a chest of high-class silver every week if ample returns came in. The chest cost him quite a sum, but he went ahead to see if his townspeople appreciated what he was doing.

They did. He has a drawing of a chest of silver every week and capacity houses are turning out.

The giving away of chests of silver in city picture houses is nothing new, but every country motion picture manager can hardly afford the expense.

BIDDING FOR THE SPORTING FRATERNITY

SINCE the legalizing of boxing in Wisconsin, Milwaukee has jumped into prominence as one of the country's leading fight centers. Naturally it contains thousands of fight fans who become immediately interested in anything that savors of the squared circle.

The Saxe brothers have not been slow to take advantage of this. The result has been that, among the many advertising novelties that were gotten out to boost "The Spoilers," which played at the Orpheum Theatre, commencing Sunday, June 21, was a card gotten up in imitation of the fight tickets announcing a finish fight at the Orpheum Theatre.

As may be seen from the illustration, the fight idea was carried out to the smallest detail.



The picture got a lot of advertising among the fight fans that it would never have received if only the conventional style of advertising had been followed.

SOME CASH-DRAWER POLICIES

THE Colonial Theatre, Lexington, Ky., managed by the Colonial Amusement Company, of which John M. Elliott is president, and B. J. Treacy, secretary, has solved a problem—how to attract people during the hot weather and make them forget it is hot.

The Colonial has installed throughout its building—the largest motion picture house in Central Kentucky—electric fans every few feet, and these are kept going constantly. Ozone machines are placed at brief intervals down both sides of the main room. A great mirror screen is used and this reduces the flicker of the pictures to a minimum, the whole being advertised as an eye-saver.

Then the music of the Colonial is a great feature, and it is a fact that scores of people attend the theatre every day who rarely ever see a picture because of weakened eyes, but who go to hear the music. Gregg's Imperial Orchestra furnishes the music, and as there are ten members of the aggregation, it gives "some music." The Colonial also allows this orchestra to accept engagements to play for dances after the regular Colonial hours. The proceeds of course go to the orchestra members, but it is mighty good advertising for the Colonial, nevertheless.

The daily program of this orchestra ranges from the raggedest ragtime to the classics, and a box is maintained at the theatre with a standing invitation to all to state their preference for whatever they desire to have played, and these requests are carried out.

The ushers also are unusual in that they ask the patron where they desire to sit, whether far down in front or well back.

BOOSTING A TOPICAL FILM

THE Theatre Comique, Broadway and Gratiot avenue, Detroit, Mich., recently ran for a week a series of motion pictures of scenes in and about Detroit with this alluring catch line, "See Detroit from an opera chair." The front of the house and available space near it was plastered with facts about Detroit and names of prominent people who could be seen in the pictures, together with reproductions of some of the scenes. Several thousand dodgers were distributed enumerating a large number of the interesting scenes.

Here are a few of the large number of scenes and events that were shown:

Ford Motor Car Co.; Dix Avenue Merchants' Parade; California Shriners; Hastings Street (Detroit Police Department; Mounted Police Department; Mounted Police in maneuvers showing inspection by commissioner, fancy drill, riot attack, etc.; Flying Squadron in action, demonstrating "Safety First" and rescue work; Traffic Squad; Patrol Squad); Detroit Fire Department in action (showing destruction of old Michigan Central Depot); Knight Templars on parade; Centennial Motor Boat Races (showing "Kitty Hawk V" winning at a speed of 47½ miles per hour); Woodmen of the World on parade; City of Detroit by night; Christmas Dinner at Belle Isle Zoo; Belle Isle Aquarium, showing living fish; Spanish War Veterans; Mr. Scripps in Hydro-aeroplane; Hudson Motor Car Co.; 15,000 employees at Packard Motor Car Co.; Hupp Motor Car Co.; St. Andrews' Society Highlanders drill in full regalia; Detroit manufacturing districts and industries; Board of Commerce; Boy Scouts; Detroit from top of Dime Savings Bank Building; Winter Sports on Belle Isle; Detroit Public Schools; Civil War Veterans; Perry's Flag Ship "Niagara."

A SCREEN BABY SHOW

A BABY Show, to last ten days was the unique idea in progressive advertising offered by J. T. Rakes, proprietor of the Princess Theatre, Sturgis, Ky. The Princess Baby Show, which began June 1 and continued through ten days, was well advertised in the local newspapers in that vicinity. One of the best photographers obtainable was employed and visited every home in the vicinity of Sturgis to make the pictures of all babies free of charge. During the ten days of the Baby Show these pictures were shown in life size on the Princess' curtain. It is estimated that about thirty-five baby pictures were exhibited each night, in addition to three reels of film. A large number of beautiful presents were distributed during the Baby Show. The plan was a success.

AN AID TO OPERATORS

C. M. ORTH, of the Parkview Theatre, 893 Kercheval street, Detroit, is one of the latest of a large number of Detroit exhibitors to equip his machines with motors. A motor lightens the work of the operator and enables one man to handle two machines and do the necessary little things in the operator's room without an assistant.

Mutual Has Fine Quarters in St. Louis

Model Exchange Building Is Completely Equipped — Miniature Theatre on Second Floor—Steel and Concrete Vaults Absolutely Fireproof

Special to THE MOTION PICTURE NEWS

St. Louis, June 23.

THE new Mutual home is the last word in construction and convenience for the rapid and efficient handling of films. The rise of the industry has developed a distinct branch of picture-theatre and film-exchange architecture. If any architect will go to the new home of the Mutual Film Corporation, at 13th and Pine Streets, he will find a model of how a film exchange should be built.

The exchange complies with the insurance law in being only two stories high, and is absolutely fireproof throughout. There are 6,300 feet of floor space, film vaults of steel and concrete that will defy the hottest fire, a miniature theatre on the second floor that would do credit to a million-dollar national bank. The poster department is especially convenient; paper for any film in stock is right at hand without any delay or loss of time.

The building is equipped with an indirect lighting system, which will not be needed except on very dark days, or after sundown, as the entire house gets the sunlight through a system of roof and ceiling skylights.

There is a handsome reception room leading into the manager's office, and a lobby with a side passage that leads to the poster and booking department. The move from the old quarters to the new building was made at night in order that the service and booking arrangements might not be interrupted in any manner.

Mary Fuller Signs With Universal

Edison Star, with Charles Ogle and Walter Edwin, under Laemmle Banner—Miss Fuller Will Probably Appear under Special Brand Name

MARY FULLER is to be a Universal star.

Negotiations to this effect were closed on June 20, when Miss Fuller signed a Universal contract. Signing at the same time with Miss Fuller were Charles Ogle and Walter Edwin.



MARY FULLER

Mr. Edwin is a well-known director. He has been with the Edison Company for some time, latterly as Miss Fuller's director, and he will direct the new pictures featuring Miss Fuller.

The little actress is acknowledged to be one of the best known motion picture stars to-day and that the Universal has secured her is considered in the way of a scoop.

It is probable that a new brand will be created for her releases.

Mr. Ogle is well known upon the screen as a character actor and heavy of exceptional ability.

Miss Fuller has distinguished herself as the heroine of a number of photoplay series while with the Edison Company, among them being "Dolly of the Dailies," "What Happened to Mary?" and "Who Married Mary?" She is not expected to become actively connected with the Universal for a few weeks, perhaps not until August 1.

Newspaper Starts "What-Do-You-Like" Canvass

Washington, D. C., June 25.

IN order to ascertain just what style of pictures are most desired by the photoplay patrons of Washington, the "Herald" in its Photoplay News department is asking a series of questions in the form of a coupon. This requests persons to state whether they like drama, comedy, multi-reels, military, educational, or serials, and how many reels they prefer to find on an evening's bill.

So far, comedy and drama hold the lead, with educational and news weeklies coming close. The serial is not at all popular.

It is the intention of Louis Glaser, the motion picture editor, to use this information thus gathered for the benefit of the Washington public by taking the matter up with the manufacturers.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*
Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest
PATENT AND TRADE-MARK
News

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,100,591. Film-Carrier. F. von Madaler.

United States Trade-Marks

The letters "K E" in a circle to designate Motion Pictures. Klaw & Erlanger.

Australia Patents

7922. Color Cinematography. P. Ulysse.

8552. Cinematograph and Sound. L. Janssens.

9124. Cinematographic Targets. B. W. Bates.

9784. Color Cinematography. M. Audibert.

Great Britain Patents

3509. Cinematography. F. W. Kent.

3715. Synchronism. W. P. Thompson.

3777. Photography. Stereoscopes. E. Pipon.

3803. Magazine Cameras. J. N. Johnson.

3849. Cellulose Acetate. Verein für Chemische Industrie.

3872. Photography. G. C. Beidler.

4096. Cinematographs. A. Edwards.

4263. Optical Projection Apparatus. A. M. Hart.

4290. Kinematographs. Phonographs. A. Fontanon.

4353. Cellulose Acetate. Knoll & Company.

4362. Cinematographs. H. Moon and others.

4416. Reels, etc. J. Evans.

4513. Photography. Chemische Fabrik.

France Patents

18875-449, 442. Films. S. Cocanari.

18899-466, 596. Colors. L. Tissier.

469,218. Anti-Halo Layers. S. Cocanari.

469,380. Photography. E. Viard.

18872-459, 870. Films. L. Gevaert & Company.

France Trade-Marks

155,890. "Le Bon Film." Cinematographic Films. Albert Lauzin.

Germany: Patents Recently Issued

273,632. Printing, etc. L. I. Rutgerr Holst.

273,630. Safety Device. K. Weinert.

273,629. Color Cinematography. L. Dufay.

Trade Notes

Richard Ayres Whitehead, of Los Angeles, has just obtained his German patent for a Cinematograph, filed on May 2, 1912.

John Edward Thornton, of Rochester, N. Y., also obtained his patent for films intended for color cinematography, which was filed on November 20, 1912.

The following German patents have become void for neglect to pay the annual fee due to the German Patent Office: 231,526; 234,775; 237,423; 221,-916; 245,862; and 250,812.

In Great Britain

Stanley Walter Mann has just applied for a British patent for his invention of a machine designed for joining the ends of cinematograph films. An application has been filed by Burt Abbott Brigden, for his multi-color moving picture machine.

Hugh Lancelot Aldis has recently invented a new system of lenses applicable to motion pictures.

Frank Butterworth is the inventor of new screens for cinematographic projection.

A new multi-focal lens has been invented by Henry Orford Gowland.

London Cinematographic Exposition

According to correspondence received by the editor the exhibition which will take place at the Olympia between August 29 and September 10, promises to be most interesting.

The European manufacturers are busy preparing new types of machinery and material, which will have the most attractive effects. The best British, French and German firms have already retained space. There are also numerous producers of various other countries who are now interested in the cinematographic trade and promise to surprise the old-timers.

All communications regarding the exposition should be addressed to the secretary, 22-24 Portland street, London W.

Cinematography Cures Eye Trouble

The virtues of cinematography in connection with the human eye are disclosed in a long article of the French magazine "Nos Loisirs." According to the author, nothing constitutes as good a tonic for the eye as two hours cinematography every day.

Another advantage due to cinematography, says the author of the article, results indirectly, by causing those who discover that their eyes are hurt by the screen, to immediately apply to the oculist, as there is certainly something wrong with them; normal eyes should not be affected by motion pictures. It is understood, of course, that the projector, screen and film have to be in proper condition.

New Companies

Two new raw film manufacturing companies have recently been incorporated. Nothing has yet been announced regarding license arrangements between the new companies and the owners of the Goodwin patent.

Among the manufacturers who have already made arrangements for patent rights are: Eastman Kodak, Agra and Gevaert, Lumière and Pathé Frères, who have imported films into this country amounting to millions and are not known to have obtained licenses. It is probable that these two firms, and mainly Pathé, will have to pay large sums for goods imported during the past years.

Five-reel Features Wanted

The leading French trade journal "Le Courrier," publishes the following announcement:

"The company Pathé Frères of the United States, has just sent K. W. Linn to London, as European representative. Mr. Linn has lived in the states fourteen years and has been in the cinematographic trade seven years.

"He opened his offices at 29 Charing Cross Road, W. C. London. His intentions are to buy for the United States all films which he will consider suitable. Money will be no object, he says, if he likes a film. He only wants multiple-reel films, as according to him, the demand to-day in the United States is for long pictures, generally five reels.

Cinematography and Health

A certain Naldo Filke in Amsterdam, Holland, recently discovered that motion pictures were a danger to health. His experiments are said to have been conducted in a medical and scientific manner, and he thus noticed that a nervous person could only stand the test two and one-half hours, while a strong person supported it two hours and fifty-five minutes. Mr. Filke describes the precise moment when his patients suffered from the eyes to the head, the heart, and so forth.

The author failed to state, though, the conditions of the air in the projection room, the quality of the projector and film, and above all, the kind of film used.

NORTHWESTERN MEN FILMED

Special to THE MOTION PICTURE NEWS.

Minneapolis, June 24.

Minneapolis wholesalers and manufacturers who have just made a trip through Minnesota and North Dakota to meet business men of the smaller cities and towns, will know just how they appeared in the eyes of the country merchants when they return.

J. V. Bryson, northwestern manager of the Laemmle Film Service, has made it possible. Mr. Bryson and Claude Kimball, known in the northwest as the motion picture recorders of important happenings, accompanied the merchants by request, and they took motion pictures of the trade party at the different stops.

Trend Toward Higher Prices in Kansas

Head of Wichita Film & Supply Company Reports Favorable Sentiment in this Direction—Four and Five Reels Most in Demand

THE Wichita Film & Supply Company, of Wichita, Kan., is one of the oldest exchanges in this country, and yet one of the most modern and up-to-date in enterprise and business methods. The handsome and commodious offices of this firm will compare favorably with the largest and most elaborate offices in the East.

The theatres are in general remodeled along the lines of comfort, ventilation and general attractiveness of interior and lobbies. Converters are being installed and there is a wide demand for the Mirror screen, the Gold Radium and the Mirroroide.

Much of this improvement has been due to the efforts of the Messrs. Olsen of the Wichita Film & Supply Company. In fact, as Mr. Olsen says, it has been necessary for them to urge improvement in theatres in order to sell features and enable the theatres to charge the higher admission prices which are necessary. There is a general trend everywhere toward higher admission prices and an excellent demand for features. Four and five reels are most in demand.



INTERIOR VIEW OF THE WICHITA FILM & SUPPLY COMPANY, WICHITA, KAN.

The main office is 140 feet deep by 25 feet wide, and has a large supply department overhead and a handsome demonstrating room has been fitted up adjoining.

E. G. Olsen, one of the founders of the firm, was in New York during the recent convention. He reports a decided improvement among the theatres in his territory, which includes the states of Kansas, Oklahoma, Missouri and Nebraska.

Manager of the Gordon in Rochester Resigns

(*Special to* THE MOTION PICTURE NEWS.)

Rochester, N. Y., June 25.

T. S. POWERS, resident manager of the Gordon Photoplay House, has tendered his resignation to the board of directors, and it was accepted at a meeting held June 20. J. J. Raymond, of the Boston office of the Gordon Brothers Amusement Company, is here to assume the local management temporarily. Mr. Powers will go east for a rest, and expects to return in August.

Mr. Powers came to Rochester on January 12, 1913, and fitted up the Gordon for the opening on February 17, of that year. He has been manager ever since. Mr. Powers was presented with a silver loving cup by the house attaches, as a token of the esteem in which they hold him. Mr. Powers will remain a member of the board of directors, and is still vice-president of the corporation that owns the Gordon.

The Gordon made big money in the first year of its existence, under the management of Mr. Powers.

A. R. TUCKER.

THE EXHIBITOR WHO CASHED A SMILE

By R. E. Pritchard

"Give the People What They Want, and Give It with a Smile," Has Been His Motto—He Did and the People Have Given Him What He Wanted—and with a Smile!

IT is not often that you hear of a motion picture proprietor who literally cashed a smile.

But that is just what happened in the case of Victor Perez, owner and proprietor of the No Name Theatre at 1052 Canal street, New Orleans, one of the most prosperous motion picture men in the South. And he is pulling the George Ade stuff so strong that it would make George himself take second place.

Perez has built up an immense business on his personality, his chief assets being his sunny disposition, his friendship with his patrons, and the strong show that he always gives his patrons.

"The only secret of my success," he told a News representative, "is to study the demands of the public, give the people what they want, and give it to them willingly and with a smile."

THREE years ago Perez started in the business. One of his first ideas was that a motion picture theatre should be open all day.

"I concluded," he declares, "that in a city the size of New Orleans there are a large number of people who will patronize a show in the morning.

"There are hundreds of women shopping at that hour, and in this city there are always scores of visitors looking for amusement. I began to open my house at seven o'clock in the morning and it stays open until eleven at night. It is the only motion picture theatre in the country that opens so early.

"I attribute my success," he continued, "to nerve backed up by my smile as my only capital. When I say nerve, I mean a willingness to give the people a good show and take a chance at getting financial returns.

"In entering the business I concluded that a motion picture man should not be impersonal and remain in the background.

"I knew how much personality counted in other businesses, and I was impressed with the fact that the general public knew nothing about the motion picture proprietor further than his name on the theatre.

"I determined that I would let my personality enter into the business, make friends, and have them make money for me. I have tried to treat my patrons with the same friendly interest that the proprietor of any store would accord, and this policy has more than made good for me."

WHEN Perez opened his theatre there were three others in the same block. Wiseacres predicted that he would fail, especially since two of the houses are owned by the two largest syndicates in the city.

But Perez had planned carefully before he started business, and he faithfully followed his plans so that it is now doubtful if as many admissions are paid daily in any other house in the city.

"I have tried to give my patrons the films first, and to present always features of news value. If there is a sensational case before the public, I always seek pictures of this, or along the same general lines.

"I have found that the general public is very much alive as to what is going on in this world of ours and that pictures of some trial or other news event that is occupying the attention of the newspapers is certain to attract the throngs to my house."

Perez is a great believer in advertising, and he has used a large amount of printer's ink in New Orleans.

However, he does not believe in the simple little daily advertisement, but in *"hitting it a swat"* when he goes after business.

Time and again he has used page advertisements in local newspapers, always having as the central feature of these advertisements his smiling face.

With these pages from time to time he has printed coupons for free admission. Each one of these coupons bears his picture—his smiling face. The person that uses the coupon is sure to be impressed with the smile, and he will probably see Perez there and see the smile in reality.

When Perez used his first page advertisement, it caused some consternation among the motion picture houses here, and those who have steadily maintained their standing announcements in the newspapers, never increasing them for some special feature or big event, predicted that Vic would soon bankrupt himself by such a policy.

However, his advertising, because of its peculiar intimate nature, has always packed his houses, and advertising has proven all the more valuable to him because he has the happy faculty of making and maintaining friends. His patronage is now made up largely of "regulars" who will walk blocks to patronize his theatre rather than any other.

IN the same measure that he employs newspaper advertising, Perez makes a "show" in front of his theatre covering the entrance with posters of the films he is showing, but never forgetting his own picture and his own name, still his biggest assets in business.

The entrance is not so artistic as some other houses, but no one can pass the place and not be thoroughly convinced that a motion picture performance is going on inside and that Vic Perez is the man behind the show.

So successful has this policy been that Perez has just adopted a new slogan: "You made me rich, it's my treat now," is the latest, and this has taken as well as the "keep smiling."

Most men in business would rather hide the fact that they have gotten wealth out of their business within three years' time, but Perez is honest about it and he is letting everybody know how prosperous he is, how completely he has cashed in on a smile.

"IT is not the smile that is entirely responsible," he said as the News man was leaving, "but I consider it my most valuable asset. I figure that it costs absolutely nothing to be pleasant and affable and the return makes a noise like round dollars."

If Perez's prosperity is a fair example of what personality can do, it would well pay many managers who are showing their films daily to almost empty seats to get out in front of the house and to let the public know them through the newspapers—and—to keep smiling.

KEARNY LIFTS LICENSE BAN

Special to The Motion Picture News

Newark, N. J., June 25.

After refusing for several years to grant licenses for motion picture theatres in the town, the Common Council, of Kearny, N. J., has at last broken its ironclad rule. Several years ago licenses were issued for motion picture theatres in Midland avenue, Arlington, and Johnson avenue, but since that time the council has turned down all applicants.

Now former Freeholder John J Wilson has obtained a license to conduct shows. He intends to put up a theatre that will accommodate 600 persons. The showhouse will be built in Kearny avenue, opposite Dukes street.

WEEK-RUN FEATURES IN VAUDEVILLE HOUSE

Birmingham, Ala., June 25.

A. Alex Wall has taken over the Majestic Theatre, Third avenue and Nineteenth street, Birmingham, which heretofore has been a vaudeville house, and has made out of it the largest motion picture theatre in the South. Mr. Wall is operating it with week-run features and states that the venture is proving a complete success.

He runs four shows daily and charges an admission of 10 and 20 cents. Recently he ran the new picture of the Mexican war, which he says were first shown in Birmingham, coming here direct from the manufacturers. Enormous crowds were disappointed the first three days of the week, however, as the development of the big feature film was delayed and did not arrive until Wednesday. Mr. Wall had billed the town extensively and advertised in the newspapers and many people went to the theatre not knowing of the delay. After the film arrived, however, the crowds which saw it were as large as ever.

USE SCREEN FOR ADVERTISING

Special to THE MOTION PICTURE NEWS

Trenton, N. J., June 25.

Several of the smaller picture houses of the city have contracted to throw advertising matter on the screens during the summer months. This is presumably in order to cut down expenses, or, more properly speaking, perhaps, to increase receipts during the dull months. The prices being charged are said to be very reasonable. It has been stated that less than $1 is charged by some for an advertisement to run a week.

Of course the larger houses will not follow this example. They have persistently refused quite lucrative offers to take on this kind of publicity. Programs are used and advertising space sold on the curtain and in other places about the houses, but they will not permit announcements on the screen.

AIRDOME REIGNS IN ALBANY

Special to THE MOTION PICTURE NEWS.

Albany, N. Y., June 25.

Last week marked the opening of the open-air shows in Albany, and the attendance in the picture houses fell off. There are four of these open-air affairs and every one of them can accommodate over 1,000 comfortably. Full houses greeted each performance and the owners are jubilant. M. Suckno, who runs the Parkway motion picture house, is better fixed than any of the managers, inasmuch as he has an open-air show in connection with his theatre.

"Salomy Jane" Scheduled for Films

Bret Harte's Famous Story Will Be Produced by the California Motion Picture Corporation in Original Locale

THE romantic days of the great gold rush to California are to be rehabilitated in a motion picture production of "Salomy Jane," with due regard to the realism demanded by many audiences to-day. The adaptation is to be taken from Paul Armstrong's dramatic version of Bret Harte's famous story, and the pictures are to be filmed on the very ground that the celebrated author had in mind when he wrote the romance. The motion picture version



BEATRIZ MICHELENA

will be the work of the California Motion Picture Corporation, which has just signed a contract for the film rights with the Liebler and the Paul Armstrong companies.

The title role will be played by Beatriz Michelena, the beautiful prima donna.

The producing company in this initial release is presenting Miss Michelena in silent drama for the first time. The part of the capricious Salomy Jane is exceptionally well adapted to Miss Michelena, whose animated mannerisms and colorful voice made her a well-known operatic star. Among the operas in which she has starred are: Kirk La Shelle's "Princess Chic." Henry Savage's "Peggy from Paris," John Cort's "Kissing Girl," and Oliver Morosco's "Tik Tok Man of Oz."

Miss Michelena will be supported by one of the best balanced casts ever organized for motion pictures, including House Peters, late of Frohman's Famous Players; Andrew Robson, William Nigh, Ernest Joy and Clara Beyers, all of whom have played leading roles when with other companies.

The California Motion Picture Corporation, which is devoting its time exclusively to feature adaptations from famous plays, books and operas, has been carrying on active operations at its San Rafael studio, situated at the base of Mt. Tamalpais, since the first of May. It is the intention of the company to get several productions ahead, thus insuring the prompt release of its features on definite dates without the necessity of hurried and inadequate work, should unforeseen circumstances cause temporary delay.

The corporation has been financed by a group of prominent California business men and capitalists. Among the stockholders and directors are Herbert Payne, of Menlo Park; Henry T. Scott, president of the Mercantile Bank; R. P. Schwerin, vice-president and general manager of the Pacific Mail Steamship Company; Charles Templeton Crocker, owner of the St. Francis Hotel and director of the Crocker National Bank; Edwin M. Eddy, of the Selwyn Eddy Estate Company; William F. Herrin, vice-president and chief counsellor of the Southern Pacific; Christian de Guigne, of the Parrott Estate; James Tyson, president of the Seaboard National Bank, and Arthur C. Payne of the Payne Estate. Alex. E. Beyfuss is general manager of the corporation.

MONROE GARDEN DIRECTORS' MEETING

Special to THE MOTION PICTURE NEWS.

Toledo, O., June 25.

Walter B. Moore, manager of Toledo's largest playhouse, was unanimously voted by the directors to manage the Monroe Garden open-air theatre. At the annual meeting of the company these officers were named:

President, J. Gazzam Mackenzie, superintendent, Ames-Bonner Company; vice-president, Ed. Hubbel, insurance man; secretary-treasurer, N. E. Hascall, the J. J. Freeman Company; managing director, George Hassett, the Hassett Storage Company; and local manager, W. B. Moore. All of the officers are well-to-do and prominent business men of Toledo. This is the theatre's first year, and it made handsome profits for the owners.

When it rains, unless the downpour is too heavy, people attend with umbrellas, and the show goes on just the same. Ten cents is the admission charged adults and five cents for children.



STRAND, MILWAUKEE, READY IN FALL

The new Strand Theatre, Milwaukee, Wis., now in course of construction, will take rank as one of the leading feature photoplay houses of the city when it opens about September 1, under the management of Philip Gross, Jr. Mutual pictures and exclusive features will form the program.

The building is being erected on ground owned by the Miller Brewing Company, at Grand avenue and Fifth street. Wolf and Ewens are the architects.

The beautiful arcade elaborately decorated, ninety feet long and thirty feet wide, will connect the theatre with Grand avenue, the principal street of the city.

The theatre proper will cost $80,000 and will have some new and exclusive features, such as a seven-foot drive fan that will furnish cool air in the summer and heated air in the winter, making this theatre absolutely perfect as far as ventilation is concerned.

SUN THEATRE, BUFFALO IS UNDER WAY

The directors of the Broadway Sun Theatre Company, of Buffalo, N. Y., announce that at the first meeting of stockholders the following officers were chosen: President, Louis Newman; vice-president, Pearl M. Block; treasurer, Percy S. Landsdowne, secretary, Henry G. Walters.

Ground has been broken at Broadway and Madison street, the site chosen for the theatre, where the company will erect a strictly modern, fireproof theatre of white sandstone and brick, with a seating capacity of 1,000. The color scheme of the inside will be carried out in turquoise blue with gold trimmings. A prominent feature of the new theatre will be the mushroom system of ventilation. The air in the theatre will be at least 25 degrees cooler than the temperature in the street in midsummer. The directors announce the opening of the Sun Theatre on or about August 1, of this year.

BUTTE WILL HAVE $100,000 THEATRE

To Great Falls will belong the credit of having the largest and finest picture house in the state if the plans of H. O. Clark, president of the Electric Amusement Company of that city are realized.

The plans for the new building contemplate a structure which will cost $75,000 for the frame with another $25,000 for the furnishings and perhaps a little more. Ground will be broken within 90 days and the doors will be thrown open on November 1. The house will have a seating capacity of 1,000, will be two stories high with a foundation which will carry five; will have two stores in front, one each side of the main entrance of the theatre, a row of boxes around the complete interior and the around the complete interior and the

The Electric Amusement Company already controls the Alcazar Theatre and under Mr. Clark's guidance has become a success. The officers of the Electric Amusement Company are Mr. Clark, president; Mrs. Clark, vice-president and Thomas Mackey, secretary. These, with C. S. O'Brien, compose the board of directors. Needless to say, the new theatre will be strictly modern, and on his present trip Mr. Clark will take advantage to visit the larger cities in the East and study the newest things in picture houses with a view to adopting what is good in his new Palace Theatre in Great Falls, the electric city of Montana.

TWO THEATRES DE LUXE FOR DETROIT

Under the direction of John H. Kunsky, Detroit's motion picture magnate, ground was broken Wednesday at the northeast corner of Woodward and Kenilworth avenues, Detroit, Mich., for the erection of a theatre costing $75,000 and seating 1,750 persons. A large pipe organ will be used with a full orchestra. The theatre is designed so stores can be erected about it later and an arcade entrance to the theatre proper constructed.

The building of Mr. Kunsky's new "Strand" Theatre, Jefferson and Hillger avenues, which will have a capacity of 1,500 and cost approximately $100,000, has begun. The "Strand" when completed will rank as one of the most beautiful motion picture houses in the United States.

$80,000 THEATRE PLANNED IN ROCHESTER

A number of Buffalo men have just closed contracts for the erection of a large $80,000 photoplay house in Rochester to be called the Regent. Among those interested in the new theatre are Manager Harold Edel, of the Strand Theatre, and M. Schwartz, manager of the Regent Theatre, about to open in Syracuse. The new theatre will open about Nov. 1. A fifteen-piece orchestra and a $20,000 organ are announced as two of the features.

Mitchell H. Mark has closed contracts with the Havens House in Olean, Pa. Mr. Mark will remodel this theatre and open it in a month or so as a high-class motion picture theatre.

NEW HOUSE FOR EL PASO

Construction work commenced on the new Alhambra Theatre, El Paso, Tex., on May 21. This building will cost $50,000 and will be one of the finest moving picture houses in the Southwest.

The building is being erected for Rudolpho and Manuel Cruz, who have recently been extensively interested in the motion picture business in Dallas.

The theatre will be of reinforced concrete construction and will be fireproof. It will contain a balcony with a total seating capacity of 1,200. A feature will be the men's smoking room and the ladies' lounge room, located on either side of the foyer. The lobby will be of marble and both the exterior and interior decorations in the Moorish styles. The building will be three stories in height, with the executive offices located on the third floor.

The stage will be so arranged as to permit the production of elaborate vaudeville acts. It is expected that the new theatre, which will display only feature films, will open July 1.

FOUR NEW PICTURE HOUSES FOR HARRISBURG, PA.

Peter Magaro, of the Magaro Amusement Company, Harrisburg, Pa., has announced that on June 15 he will start tearing down his Star motion picture theatre, 410 Market street, for the erection on its site of a new theatre that will cost $25,000. He expects to have the new house in operation by September 1. It will be of brick and fireproof.

The seating capacity will be 1,000, and the theatre will be equipped with a stage, although Mr. Magaro is not prepared to state whether the house will be used ultimately for vaudeville as well as motion pictures. This will make the fourth new motion picture theatre now under construction by various interests in that city, the four to have a combined seating capacity of more than 4,200 persons.

NEW BUFFALO THEATRES

The Ellen Terry Theatre, now in the course of construction at Potomac and Grant streets, Buffalo, N. Y., will have a seating capacity of 1,200. Among its features will be a large organ and an eight-piece orchestra. It is being erected by the Grant Theatre Company at a cost of $50,000.

Mitchell H. Mark is erecting the New Victoria Theatre at the corner of Ferry and Grant streets, Buffalo. This photoplay house will have a seating capacity of 2,200 with balcony and gallery, and will cost $90,000. The excavations are complete and foundations are now being laid. This theatre will be one of the most beautiful in the northern part of the city.

MILWAUKEE'S $100,000 "WHITE HOUSE"

Otto L. Meister, manager of the Vaudette Theatre, 186 Third street, Milwaukee, Wis., is planning to erect a $100,000 photoplay house on the site of the Vaudette Theatre. The new house, which will be 50x150, will seat 1,500. It is to be known as the White House. The front, to be constructed out of white marble, will contain over 4,000 lights.

SAWYER, INC., HAS FOURTEEN FEATURES READY

Sawyer, Inc., are issuing a weekly bulletin, advertising bookings direct to the exhibitor as well as state rights. This weekly bulletin shows fourteen new features ready for state rights and booking, with eight releases promised for the month of July.

Universal Films Beloit Events

Local Pictures Later Run Off at the Rex Houses—Lyric Sold to E. J. and M. W. Tillotson.

Special to The Motion Picture News

Beloit, Wis., June 24.

BELOIT was in the hands of men from the Universal Film Company for three days, recently. Operators were busy registering interesting and unique features of the city. The filming of the town awakened a great deal of interest in the methods of the motion picture men. Large crowds turned out when exhibition runs of the motorized fire and police departments were held. The pictures were shown later at the Rex theatres.

The Lyric Theatre has changed hands within the week. On account of ill health Mr. Quinn disposed of the house to Messrs. E. J. and M. W. Tillotson, formerly of Belvidere. A new suction fan of large capacity has been installed in the theatre, the bad air removed and fresh air supplied every three minutes. Electric fans also furnish cool breezes.

It has been the custom of the management of the house in previous years to furnish fans for the audience during the hottest weather and Messrs. Tillotson will continue the popular feature. Other managers do not seem to realize the value of this simple and inexpensive plan by which the audience can be kept cool and hence in a responsive state of mind during a performance in the hottest weather.

As the custom has been practised at the Lyric, each patron, as she or he enters the door, is presented with a fan by an usher. The fans are of the good old plain palm-leaf variety, of ample dimensions and capable of kicking up a good breeze. Wielded gently during the hour that the pictures are being watched, they are conducive to a pleasant enjoyment of the performance. Each bears a label asking that it be deposited at the door as the patron leaves the theatre One of the decided advantages of the large palm-leaf fan is its size, which makes it practically impossible for it to be carried out of the theatre without detection, should the patron have such an intention.

All of the Beloit theatres are provided with suction fans. The suction system in the Rex is probably the most complete. It was built in the theatre at the time the building was constructed.

Orsen N. Nielsen.

Warner's Features, Inc., Adds New Company

Will Handle United States Film Corporation Features—New Company Has Studio on Big California Ranch.

ARRANGEMENTS have been completed whereby the feature productions of the United States Film Corporation will become a regular part of the program of Warner's Features, Inc.

The United States Film Corporation is headed by Arthur Nelson, and A. R. Pelton. It is located near San Diego, California on a 220,000-acre ranch, where a commodious studio has been erected. Prominent among the members of the company are Lawrence Peyton, Natalie de Lontan, Karl Formes, and others equally well known.

Mr. Nelson, president and general director, has been long associated with successful productions, having written, directed and starred in a number of long-run plays.

The organization makes a specialty of semi-western three-part films. The date of the first release will soon be announced by Warner's Features, Inc.

Rochester Theatre Will Reopen in Fall

Buffalo Men Interested with Rochester Man in New Enterprise — Bankruptcy Sale of Fitzhugh Hall Effects Brings $1,210

Special to The Motion Picture News

Rochester, N. Y., June 25.

THE sale of the Fitzhugh Hall Amusement Company's assets in bankruptcy court resulted in the disposal of a five-year lease on the building to W. E. C. Stone for $460. Personal property in the hall, including chairs and other furniture, brought $750, making a total of $1,210 netted by Paul Sheehan, of Buffalo, trustee in this case.

The sale has not been confirmed as yet by the Referee in Bankruptcy, Nelson P. Sanford. If he does not think the amount netted is sufficient, he has power to order it sold again.

It is stated that Fitzhugh Hall will be reopened in the fall, under the direction of three Buffalo men and one Rochesterian, who have formed the Rochester Winter Garden Company, Inc., for that purpose. It is said that they will make a specialty of showing Broadway feature photoplays. The men interested in the new company are: A. Charles Hayman, of this city; Joseph A. Schuchert, Charles R. Rogers and Harry Marsey, of Buffalo.

Arthur R. Tucker.

The
Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES
Published Every Week by
EXHIBITORS' TIMES, Inc.
220 West 42nd Street, New York City
Telephone Bryant 7650
Chicago Office.....604 Schiller Building
WM. A. JOHNSTON.....President
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLETT.....Secretary
WENTWORTH TUCKER.....Treasurer

WM. A. JOHNSTON.....Editor
MERRITT CRAWFORD.....Managing Editor
LESLEY MASON.....News Editor
E. J. HUDSON.....Circulation Manager
E. KENDALL GILLETT.....Advertising and Business Manager
C. J. VERHALEN.....Chicago Manager

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.
Entered as Second-Class matter at the New York Post-Office.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $3.00, Foreign $4.00 per year.
ADVERTISING RATES on application.

Copy for next issue must reach us by Wednesday 11 a. m.
For Releases see Pages 72, 74, 76, 78
For Buyers Guide See Page 71

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX July 4, 1914 No 26

At Dayton—A Trade Board!

AT the recent New York convention the following resolution was passed by unanimous vote:

Whereas, adverse State and National legislation is continually being introduced, legislation that has a tendency to hamper the development of the trade, and

Whereas such attempted legislation can best be defeated by united and concerted action on the part of all branches of the industry, and

Whereas the motion picture industry has now reached a stage where it is essential for harmonious and united action of all the branches of the industry, therefore be it

Resolved, That the International Moving Picture Association recommend the establishment of a trade board where film manufacturers, exchange men, exhibitors and all the allied branches of the trade can be represented for the purpose of protecting the industry as a whole, and be it further

Resolved, That the incoming executive officers be hereby instructed to enlist the different elements for the establishment of such trade board.

* * *

THE attention of exhibitors in general, and in particular of those who will attend the Dayton convention, is urgently called to this resolution—its wording and purport.

In the first place, it should be clearly understood that the trade board which the resolution calls for does not interfere in any way with an exhibitors' association.

It does not interfere with a manufacturers' or a distributors' association.

The preamble of the resolution states that adverse legislation and the necessity of combatting it are reasons for the existence of a trade board.

This is a most important reason, but it is only one of many.

At the present time there is an *astonishing lack of co-operation* in the motion picture industry.

This is not to be wondered at, for the industry is new. Other industries in their youth have gone through quite the same experience.

But this lack of co-operation can be remedied—to the betterment of every factor in the industry. This has been accomplished in practically every other big business. The one way is through some such body as a trade board.

* * *

THE situation in the whole industry is just like the case of any one business. There must be some one head to even the smallest business. Otherwise, as every business man knows, it has no policy, no go-ahead movement, no security, and its activities are only of the helter-skelter order.

The trade board will only deal in general matters, affecting the industry as a whole.

The manufacturers, the distributors, the exhibitors may have their own associations and through them strengthen their own common interests.

But the point of the matter is that these three main branches of the industry are necessarily interdependent—just like the various departments of an individual business.

Somebody must knit them together.

* * *

TAKE the question of the exhibitor's price of admission. The whole industry is supported right at the box-office.

If prices are inadequate and ununiform the whole industry is involved.

But who will adjust these prices?

The exhibitors can't do it alone.

Take the matter of advertising to the public. Right here lies fundamentally the growth of the whole industry.

Who is going to do it? The exhibitor—alone and at his own expense?

The matter of censorship—state or local. Who will fight it—some one manufacturer or some lone body of exhibitors in one city?

A trade board or some such unity of organization will come about in this industry as certainly as day follows night.

But why defer it?

* * *

THE Dayton convention has a splendid opportunity before it.

New York took one step.

Let Dayton take another and longer one and evidence to the whole industry that the exhibitors are not only the largest and fundamental branch of this business, but also the most progressive and best organized.

UNIVERSAL HAS NEW AUDITOR

Claude H. McGowan, formerly cashier of the Universal Film Manufacturing Company, has been chosen to fill the vacancy made by Harry



CLAUDE McGOWAN

Caulfield, the general auditor. Mr. Caulfield, who has held this position since the Universal was formed, is being sent to the Pacific coast where he will take charge of the auditing department there. Before leaving he was presented with a gold watch by the officials and employees of the company.

LUBIN-EDISON GAME

The Lubin baseball team will play the Edison baseball club on the Edison Bronx grounds on July 4. A special car has been chartered by the Lubin rooters with John E. Ince as cheer leader.

It is also the desire of G. H. Strelfield, manager of the Lubin team, to arrange baseball games with the employees of the various motion picture plants.

AFRICAN PYGMY FILMS

James Barnes, of the Museum of Natural History, who, with Cherry Kearton, went to Africa a year ago to traverse the continent and take motion pictures from Mombassa to the mouth of the Congo at Matadi, arrived home recently on the Olympic of the White Star line. Five thousand feet of film was made of pygmies.

Westminster Studios Ready Soon

Clarence Schottenfels Promotes New Enterprise Declared to be Most Extensively Furnished of Their Kind—Open For Inspection July 20.

THE Westminster studios, 518-526 West Fifty-fifth street, New York, said to be the finest of their kind by Clarence Schottenfels, formerly of the Renscho Company, general manager of the new concern, will open for inspection to producers on July 20, and will be ready for occupancy about the middle of August.

Each studio measures 50x100 feet, the ceilings are from thirty to thirty-five feet on the clear, and the lighting consists of the Cooper-Hewitt system on trolleys, to enable each studio to accommodate from five to seven sets. Mr. Schottenfels says that each studio will be equipped with trap-doors and stairways reaching all the way to the cellar. An annunciator and call bell system will be installed in each studio, and there will be ample dressing rooms, toilets, lavatories and hot and cold running water.

It said that ten shower baths will be installed for men and women, and there will be a lounging-room for men and a retiring-room for ladies. Six executive offices for the use of the directors and a large reception-room are other features claimed.

Mr. Schottenfels declares that part of the equipment will consist of a tank measuring 20x60x12 feet, with a capacity of 59,844 gallons. An up-to-date sprinkler system for rain-storm effects is another feature the management says it has provided, and that the stock of artificial trees, palms, ferns and flowers is complete enough to meet the requirements of the most elaborate outdoor scenes. The list of furnishings compiled by the company to give stage managers an idea of the completeness to be expected of the studios includes all the principal period styles of furniture, and props for everything from hospital scenes to executions and, on the other hand, the most peaceful and restful domestic episodes.

Make Special Scenery for "Ragged Earl"

Popular Plays and Players, Inc., Prepare to Present Andrew Mack in Elaborate Production of His "Legitimate" Success.

ANDREW MACK writes in from Philadelphia to say that he is much pleased with the way his old stage success, "The Ragged Earl," is being produced as a big feature picture for Popular Plays and Players, Inc., of 1600 Broadway, New York City.

"I never realized before how much more detail is necessary for a motion picture than for a speaking play," says Mr. Mack. "I thought at first that the director, Mr. Carlton, would have nervous prostration before the picture was over, but things are going along finely now. Of course I was of considerable help in the matter of costume, as I have made a study of Irish costumes through my years in Irish plays on the speaking stage. I was somewhat troubled at first by the scenes being taken out of the sequence in which they will appear on the screen, but I soon got the hang to it.

"I think 'The Ragged Earl' will make a dandy picture. There's a lot of action in it and we're getting the most out of it. We have taken one of the fight scenes, and it nearly killed me. I rehearsed about ten times and it's some strenuous duel too, but if it doesn't get a great effect, I'll be much surprised.

"We've had to build a lot of special scenery for the picture and a crowd of 'supes' is required for the big scene, so you see the work is no cinch; but I'm going to it with vim, for I want my picture debut to be in a corking good feature. I think it will be."

How an Exchange Man Knows His Clients

Omaha, Neb., June 25.

Charles W. Stombaugh, of the General Film Company's office, knows his three hundred exhibitors in Nebraska, Iowa and South Dakota like a book. In a certain part of Omaha he knows Wild West drama and slap-stick comedy cannot occupy too prominent a place on the programs. On the other hand, he knows the suburban theatres require a reel of scenic and travel, the next number of some popular series, and a simple comic photoplay, or something similar. In the uptown business district he knows current events and good comedies are wanted.

Most of the small towns want thrillers—trains running into automobiles, men and women jumping off bridges, cliffs and other high places; lots of cowboy stuff, and plenty of war. But here and there a little town—and he knows them all—wants a higher grade of material.

For instance, the Dean Theatre at York, Neb., wants current events and good, strong dramas. He says the demand for slap-stick stuff and thrillers is dying out more and more as the demand for higher grade increases.

SPECIAL FILM REVIEWS

"The Mystery of Wickam Hall." (Powers. Three reels. June 26.)—The action of this drama takes place almost entirely in an old English mansion. But the scenes in this one house are quite worthy of mention. The rooms are beautifully decorated, and the actors clothed, in the first part of the production, in the costumes of two centuries ago, perform their parts admirably well. They act like the people they are impersonating, their actions are slow and dignified, and there is not the slightest gesture or movement which would lead one to believe that they were modern people. The photography leaves nothing to be desired.

Sir Henry Maston's lands are forfeited to Sir John Wickam, the Squire of Wickam Hall. To save himself from ruin, Sir Henry gives the hand of his daughter, Nadine, to Sir John. Later when Sir John has insulted Nadine, by embracing Netta in his wife's presence, he is challenged to fight by Nadine's true lover. Both are killed.

Three generations later, when the modern Nadine's father is in debt to his neighbor, he plans doing the same thing that Sir Henry had done before him. But Nadine in a vision sees the old story enacted again. She refuses to marry her father's creditor and marries the man she loves.

"In the Southern Hills." (Domino. Two reels. Thursday, June 18.)—As the title indicates, the action transpires in the South, but the scenes resemble the usual western as much as the southern hills. But the story is an entertaining one. Some people do not approve of spreading religion by force, but perhaps in a lawless town no other way is possible.

Willis, enraged because his sweetheart aids the minister in his work, enters the church on Sunday morn, and attempts to break up the service but the minister uses his fists to good advantage and Willis goes away carrying a black eye. Many times he tries to harm the minister, but the right always triumphs.

"The Hopes of Blind Alley." (Rex Three reels. July 4.)—This story seems to ring true to human feelings Murdoch McQuarrie does the best work we have seen for some time. Pauline Bush, George Cooper, William C. Dowlan and Lon Chaney are also very good. The plot is powerful. The action does not drag.

Living in a Bohemian section of the city, the inhabitants of the building are very friendly. The old man and his daughter are left an "estate" consisting of one picture, which turns out to be worth a fortune. The attempts of an artist crook to obtain this give an interesting melodramatic sidelight. The old man and his hat add a human interest touch.

"Molly the Drummer Boy." (Edison. Saturday, July 4.)—Viola Dana plays the lead in this picture, which is adapted from Harriet T. Comstock's novel of the same name. The story really deserves more than one reel, as almost too much appears in this one and the story is a little hard to follow. Miss Dana makes a charming boy, although anyone would know she was a girl. The scenes of the productions are worthy of praise. Most of them are laid in the camp of the Continental Army, where Molly has gone as a drummer boy. After the war the army surgeon adopts her as her father deserted to the English.

"Face to Face." (Edison. Tuesday, July 7.)—In this chapter of "The Man Who Disappeared" series, Perriton comes face to face with Mary Wales, his fiancee, the sister of the man for whom he took the blame of the crime for which he was forced to flee. The brother has been forced into crooked work by the man who is bidding against Perriton's friend, the engineer.

The young man involves his sister in his troubles, but Perriton saves them both, and gains evidence to use against his rival. This story is better than those that have immediately preceded it, and is worked out well.

Dead Men's Tales. (Eclair-Universal. Three reels. Wednesday, June 24.)—To those who love the Western melodrama this picture will surely appeal. The villain is painted as black and horrible as possible. The drama is marked by sensationalism.

The main story deals with the treachery of Blair toward his partner, Hopkins. Blair leaves him to die in the desert and becomes rich from their mine, but eighteen years later he meets Hopkins' wife and child. Overcome by remorse, he fully reimburses them, their children marry, and all ends well.

"The Song in the Dark." (Essanay. Two reels. Friday, June 12.)—Richard Travers, Bryant Washburn and Gerda Holmes play the leads. All will appreciate the story, for it is quite new and the plot and situations will appeal to all. Richard is engaged to Angela, who loves nature. She discovers that canaries are blinded to make them sing and tries to have the cruel practice stopped. Then she becomes blind and her sweetheart deserts her for a time, but when he hears her singing he returns to her.



BLAIR BRIBES THE MEXICAN TO KILL HOPKINS
Scene from "Dead Men's Tales" (Eclair—June 24).

"LUCILLE LOVE, THE GIRL OF MYSTERY"

(Gold Seal—Two Reels)

REVIEWED BY PETER MILNE

THE locale, as in the preceding installment, is Mexico. These two reels were filmed around San Diego, Cal., and the excellent Southern scenery afforded by this part of our own country resembles that of Mexico to a high degree, and is therefore exceptionally well suited for this purpose. It will not belittle this chapter at all to say that it bears a marked resemblance to the high-class Western melodrama, as the Westerns of this variety are not so plentiful as might be supposed.

Plenty of fast riding and its complement, falling from the swiftly moving horses, occurs. The numerous fights,



LUCILLE ESCAPES FROM LOUBEQUE

in which a large number of supers appear, must have required a great amount of time and money to perfect, as realism is predominant in all of the bloody engagements.

Miss Cunard proves that she is a well-trained horsewoman; she rides her horse with the usual ease and grace that marks anything she undertakes. Besides the battles and the horseback riding, there is a thrilling chase of Lucille in an automobile by the hirelings of Hugo. The auto is the victor and takes Lucille over the border line, where she boards a train for San Francisco, the home of her father.

The lawless atmosphere of Mexico is excellently conveyed, owing to the fights that use up a large part of the film. The scenes, too, are excellent; a large number of distant views are shown; they are clear and the figures are easily discernible, although obviously a long distance from the camera. Mr. Ford was, in all probability, too busy directing the furious engagements to appear as an actor in this chapter. He doesn't put in his appearance until the second reel, and then only for a few moments at a time with long intervals between.

Ernest Shields, as Thompson, Lobeque's servant, through his performance in the last installment and this, is becoming an important character. He at length succeeds in stealing the ruby necklace from Lucille while she is asleep in the train bound north. She awakes to find it gone, and all the passengers are offering suggestions when the reel closes. This is the eleventh edition and is booked for release June 23.

JUDGE CLOSES SHOWS; CITIZENS REBEL

Special to THE MOTION PICTURE NEWS

Lexington, Ky., June 25.

Police Judge Minnich, of Hazard, Ky., in the wisdom that characterizes those who sit in high places occasionally, has issued an edict that the motion-picture shows in his town must be closed on Sunday. The town paper has had some words to say on the subject and the citizens are not pleased by any means. They point out they had much better be in the motion-picture theatres than in questionable places. Judge Minnich also rules that drug stores in his town shall be closed on Sunday, so there are now no films and no ice-cream sodas to be had in the town of Hazard on the Sabbath day.

"THE LITTLE HOUSE IN THE VALLEY"

(American—Two Reels)

REVIEWED BL C. J. VERHALEN

SPLENDID opportunities for beautiful backgrounds are offered in this two-reel photoplay (released Monday, June 29) and are taken advantage of by the producer. The Flying A pictures are always full of nature's beautiful spots, and this is no exception to the rule. These scenes are accentuated all the more by the sharp and clear photography.

The Coxen-Greenwood company of players interpret the story. Ed Coxen plays the part of a civil engineer, while Winifred Greenwood interprets the role of the wife of Vernon Prentiss, a retired and invalid writer, played by William Bertram. The other actors who help to make the picture are George Field, John Steppling and Carl Morrison.

The picture derives its name from the little home of Vernon Prentiss, which is located in the valley, in the midst of a picturesque garden. It is the target of a band of bandits, and also is in line with the new railroad which is in contemplation of construction.

These misfortunes embitter Prentiss and he offers the bandits a vast reward if they will destroy all the plans and instruments of the survey party. His efforts, however, are foiled by his young wife. The shock of his home being destroyed angers him so that, in his weakened condition, he dies.

"THE TRAMP"

(Eclectic—Three Reels)

REVIEWED BY PETER MILNE

FOR those who love a picture that is really just a character portrayal, no other would suit as well as this. It contains little action, but much good acting. Only two characters of any importance appear, and unfortunately their names are not obtainable, as the picture is of German make. But these two men make the picture, because if the acting were poor it would be entirely devoid of all interest.

The producer evidently had in mind the idea of giving the spectator a quantity of beautiful scenes, and in this he has admirably succeeded. Many of them are rural exteriors, and supplemented by excellent photography and beautiful tinting they cause the picture to stand in a class by itself as a scenic. Some of the scenes are slightly long, and even though the acting is good the average person desires more variety than is furnished in this picture.

A tramp is accused, tried and sentenced for life for the murder of a farmer, when in reality a convict is guilty. Later the convict is mortally injured and is brought into the hospital ward of the prison where the tramp has been put to work. The convict recognizes the wronged man and confesses with his dying breath, freeing him from his sentence.

"SHORTY GETS IN TROUBLE"

(Broncho—Two Reels)

REVIEWED BY PETER MILNE

THE beauty of this series, which features "Shorty" Hamilton, is that each of his experiences is complete in itself, but the same characters participate in each picture, so that one gets to know the characters well and this causes the spectator to enjoy the pictures a great deal more than he would otherwise. Add to this merit that the pictures are a mixture of good comedy and fine drama, without the usual love story and the usual heavy and other conventional characters and plots, we have a picture that will bear up under the severest criticism.

Shorty is almost hanged as a bandit in this adventure, when the culprit, urged by his wife, confesses with his dying breath. She arrives in time to save Shorty, to the great happiness of all.

"A PEARL OF THE PUNJAB"

(Eclectic—Three Reels)
REVIEWED BY PETER MILNE

THE beautiful scenes of Florida have been turned to good purpose in this Eclectic picture. With the aid of native huts, to say nothing of the natives themselves, Florida has been transformed into India. Realism is predominant in every scene.

The story is one seldom told on the screen, or even in any other manner, and anything original, or nearly so, will surely be a success as a picture. A capable cast of Pathé players performs. Miss Nellie Craig, Miss Lillian Wiggins, Charles Brunnell, Walter Seymore and George Busby are the principals.

In the first reel an elegant fancy dress ball is staged. This is a most beautiful scene and the parts of the picture showing the palace gardens in which the ball is given are



CARRUTHERS AND SARAH MEET AGAIN

excellent in photography and lighting. The whole picture is marked by these merits.

To heighten the Indian atmosphere a number of wild animals have been introduced. Many elephants appear, and are used as the means of transportation. In one scene a wild tiger dashes before the camera. The young people will not enjoy the picture, as the plot is one that will appeal more to older people of the better educated class.

George Hamilton, while on a hunting trip, adopts a little Indian child, who grows up as his daughter's servant. Years later, Sarah, the daughter, is engaged to Carruthers, a doctor in the British army. One day Sarah chastises Aissa, the Indian girl, for some slight mistake and Carruthers takes the Indian's side. This leads to a quarrel. Carruthers is beside himself with anger when he sees Colonel Allen receiving her attentions. He fights with the colonel, and thinks he has killed him; Aissa aids in his escape and takes him to her native village.

The colonel and Sarah are married, and while on a hunting trip the colonel becomes ill and is taken to the doctor, who lives among the natives. Recognition follows, and the colonel tries to reconcile the two before he dies. But Carruthers prefers Aissa to Sarah, and stays with the natives.

3,000 CAPACITY HOUSE FOR WASHINGTON

Special to THE MOTION PICTURE NEWS

Washington, D. C., June 25.

W. F. Thomas, formerly connected with the Chase amusement enterprises of this city, and also with B. F. Keith's vaudeville circuit, is planning a big photoplay house in Washington, with a seating capacity of about 3,000.

EDISON PEOPLE WILL HAVE OUTING

An outing for the 5,000 employes of the plant of Thomas A. Edison, Inc., at Orange, N. J., and the concern's motion picture studio in the Bronx, took place June 25, at Olympic Park, Newark, N. J. Mr. Edison acted as starter for the games.

"THE TOLL OF MAMMON"

(Excelsior—Four Parts)
REVIEWED BY A. DANSON MICHELL

IN the heralds distributed by the Excelsior Feature Film Company, this, their first production, is called "a forcible masterpiece." The word "forcible" is not wholly expressive of the merits of the picture. The noun "masterpiece" is applied to so many "features" that it means nothing. There is hardly a word in English that exactly presents the attributes of this picture. One might say it is wonderful, but that would hardly be correct. "Beautiful" expresses it partially, but not in entirety.

The picture has merit because it has an absorbing plot that holds our attention; it is needed because it teaches a valuable moral lesson; thirdly, it is worthy because it combines splendid photography with ingenious acting; it is a masterpiece, the word being used advisedly, because its whole make-up is of the order that goes to produce a "consummate piece of workmanship," as the word "masterpiece" is interpreted in the dictionary.

The moral lesson which this film teaches has to do with patent medicines and their tremendous sale in this country. An exposé of just how the exploiters work, how they gain control of the minds of ignorant people, is explained in detail in a vitally interesting story. If for no other reason than this, people should see the film, and exhibitors should have no hesitancy in showing it.

The story was written and directed by Harry Handworth, and the principal female lead is played by Octavia Handworth. Among others in the cast are: Gordon de Maine, Tom Tempest and William A. Williams.

Dr. John Wright, a young physician, is forced to give a note for $5,000 when his wife loses some valuable jewels she had borrowed. Some time later the owner of the note wishes to use the doctor's name for a tuberculosis "cure."



DR. WRIGHT LEARNS THE POLICE ARE AFTER HIM

Doctor Wright, now well known, though poor, refuses this on examination of the serum. He is, however, forced to give in upon presentation of the note.

Some time later the Board of Health becomes suspicious and warrants are issued for his and the promoter's arrest. He tries to escape the police, but they follow in a motor boat, and by a well-directed shot blow up the launch. A good explosion is registered. Doctor Wright is imprisoned for thirty years, but is released when he has caught consumption during his stay in the cells. Several good scenes of prison life are shown.

"THE JUNGLE"

(All Star—Five Parts)

REVIEWED BY A. DANSON MICHELL

WHEN Upton Sinclair wrote and published his book under this name, it probably created more world-wide comment than any other single work of that year. Nor was its hold on the people confined to a brief space of time. It still has a tremendous sale throughout the world, and has been translated into every language.

For this reason, if for no other, the ultimate success of the picture following this tale is assured. The story is



THE LETTER FROM AMERICA ARRIVES

morbid and seems, from a layman's standpoint, exaggerated, but it has such a human appeal, such wonderful continuity of action, that it should draw record crowds wherever shown.

One could not read the book or see the play without being able to tell Mr. Sinclair's politics. Socialism breathes throughout the picture, and no chance is missed to bring it forward. The author himself plays a small part in the drama and is introduced at his typewriter in the first reel

The customary title of the All Star is used very effectively, as usual. At first one large star is shown, composed of myriads of smaller ones. These leave the centre one after the other, and form the letters of the title. This is followed by an introduction of the players and a general view of the great stockyards in Chicago. Gail Kane and George Nash play the leading parts. The work of the two principals was far above average and deserves commendation. They are supported by Alice Marc, Julia R. Hurley, Robert Cummings, Clarence Handysides, May McCabe and Ernest Evers.

Great care is taken in the details. The letters are shown in the original language in which they were written and then by a dissolve are translated. The scenes showing the rotten meat, the sausages made with dead rats, the ham filled with maggots are naturally nauseating, but undeniably realistic.

Briefly, the story is as follows: Jurgis and Ona, his sweetheart, with her family come to America to live. All obtain positions in the stock yards and commence to build their home. Marija, Ona's sister, obtains work in the household of the owner of the yards. Here she is ruined by the son of the family and thrown out.

Jurgis and Ona marry. A year later their troubles commence. Their wages are cut at the yards and all go on strike. His wife, in order to save the child, sells herself to the foreman, who is nearly killed by Jurgis. The latter is sent to jail, the baby dies, the little boy and his mother go to different homes, Ona dies and Marja is forced to prostitute herself. In the end Socialism rescues Jurgis, who rejoins his relatives and settles down to happiness.

"THE PERILS OF PAULINE"

(Eclectic—Eighth Episode)

REVIEWED BY PETER MILNE

IT would be an exceedingly difficult proposition to find a man willing to run down the side of a mountain sloping at an angle of about seventy degrees, with a huge boulder rolling after him. It would be hard to find a man to do this, and doubly hard to find a woman, but when it comes to such acts of daring—leave it to Pearl White. She accomplishes this hair-raising feat in the eighth episode of "The Perils of Pauline." The rock may have been a "fake," but it certainly looks like the real thing, and even if it were made especially for this purpose, it must have had weight enough to carry it down the hill, and the weight is surely sufficient to break a person's back.

This scene, which comes in the second reel, is the big scene of this chapter, but its ending is as thrilling as the race itself. Harry, who has lodged himself on a ledge in the side of the mountain, throws out a rope which Pauline manages to grasp, and she is pulled to safety just as the rock plunges by. Without a doubt everyone will breathe a sigh of relief when he sees Pauline safe at last in her lover's arms.

Excitement and mystery are still served in generous and appetizing portions by the Eclectic Company in this serial, now in the midway of its career.

Before one has seen this picture he little thinks that the wilds of New Jersey can be used as a setting for the West, but the locality makes an admirable substitute, and if the audience isn't told the truth, it is a safe guess that they will be deceived as to the place. To add to the Western atmosphere, a tribe of Indians is introduced in this episode; they have an important bearing on the story, as it



PAULINE ESCAPES FROM THE CAVE

is they who first find Pauline after she has escaped from the cave where she was imprisoned by the villianous Hicks.

The Indians believe that Pauline has come to lead them against the white settlers, and when she refuses they set her off down the mountain with the rock after her. When they see that she is rescued, they attempt to capture her but are beaten back by the cowboys. A realistic encounter occurs, and this scene gives a chance for the introduction of some clever riding.

At the end of this episode the question arises, "What sort of an experience will Pauline have next? She has already been on the water, in it, in the air, under the earth, and on it; there seems to be nothing left for her to do. The next installment will be awaited eagerly.

Do You Find Your Box Office Receipts
Falling Off During The Hot Weather?
Here Is The Antidote

The Perils of Pauline

Everyone is Talking about The Perils of Pauline. Did you see the big article in the July Cosmopolitan about Miss Pearl White?



Nary a Kick from a single exhibitor—Many a Boost from Public and Exhibitor—A Wonderful Record.

Pauline Pulls People—She's A Gold Mine

Here is Another Big Theatre Filler

Giants-White Sox Tour of the World

No Exhibitor is really alive to his opportunities who passes up the chance to book this 6 part feature. We could write pages about it and then not do it justice—There is one thing we are sure of—You will count it one of the Red Letter Days in your career when you book it.

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S.E.	PORTLAND 392 Burnside St.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th & E Sts., N. W.	NEW ORLEANS 910 Gravier St.	
SEATTLE 810 Third Ave.	OMAHA 1312 Farnam St.		DENVER Nassau Bldg.	KANSAS CITY 928 Main St.	

THE ECLECTIC FILM COMPANY
110 West 40th Street New York City

"The Cream of American and European Studios"

Feed Your Patrons Eclectic Features

Eclectic Features Make Permanent Pleased Patrons—Increase Box Office Receipts—Make Bigger Profits—Pull People During the Hot Weather—Give Complete Satisfaction.



THE LITTLE WAIF IS ADOPTED

A Pearl of the Punjab

(3 Parts)

A Pathé Made Dramatic Tragedy that will increase your faith in humanity. A tale of faithfulness from a source least expected, but strong and willing to overcome the greatest difficulties to protect and save one in danger. Intense feeling. Daring nerve. Absolute trust. A picture that will send your patrons away thrilling through and through.



THE TRAMP SECURES SOME PROVISIONS

The Tramp

(3 Parts)

A depiction of character all too rare in this day. The convict intent on securing booty. The tramp wanting only a living. Circumstantial evidence that places the life of the innocent one in danger. Kindness personified. Sympathy aroused—and, finally, the thrilling accident that leads up to the identification of the real criminal and his confession clearing the innocent.

Business Dull? Boost It With Eclectic Features

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S. E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th and E Sts., N.W.	NEW ORLEANS 910 Gravier St.	
SEATTLE 810 Third Ave.	OMAHA 1312 Farnam St.		DENVER Nassau Bldg.	KANSAS CITY 928 Main St.	

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

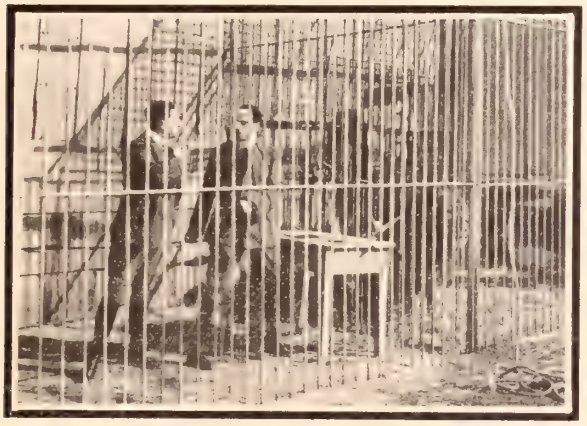
"The Cream of American and European Studios"

"A MEXICAN MINE FRAUD"

(Pasquali-American—Five Reels)
REVIEWED BY PETER MILNE

THOSE who love the sensational melodrama of the better sort will find this picture one that is modelled after their own hearts. It is full of thrilling situations and scenes from the very start to the very end, and five reels never passed sooner than these.

The story, which is mainly the adventures that befall a newspaper reporter while attempting to discover the truth about a Mexican mine, reported to be fraudulent,



"THE LETTER OR—THE LIONS!"

are the most nerve-racking experiences that ever a human being withstood.

The financier of the fraudulent mine naturally attempts to dissuade Fergusen, the reporter, from the investigation. He at first tries to bribe him, but this plan is a failure. Next he is forced into a duel with Park, Starry's prospective son-in-law, but even this plan fails. But in Mexico the worst net of all is laid around the unfortunate Fergusen.

He is captured by Park and enclosed in a cage. In an adjoining cage are a group of starved lions. Unless Fergusen sends word that the mine is rich, Park will let the lions in his cage. After a terrible battle with himself, Fergusen finally writes the letter and allows Park to take it. At that moment Fergusen's followers arrive and set fire to the building, hoping to free him.

He escapes but Park and the lions are consumed by the flames.

This fire scene is exceptionally realistic and very well executed. Fergusen returns home with the proofs that the mine is a fraud and the banker is ruined. But the two men are reconciled and the reporter wins the hand of the banker's daughter.

The scene of Fergusen momentarily nearing his death by the lions is produced in a wonderful manner. For a time it looks as if he would surely meet his death. The supposition is that he will at last give in, but he only does at the ultimate minute. This scene is by far the biggest in the picture and consumes a large portion of the last reel.

The photography and lighting of the picture is good throughout. In some of the scenes in restaurants and trains no artificial light has been used, and this causes the film to be quite dark. But everyone will realize this, and these parts are of the sort that do not need to be highly lighted, as they are mostly close-ups.

The foreign idea of Mexico does not quite correspond to the American. The Mexicans are not dressed as we would imagine Mexicans should be dressed. English saddles are seen on the horses. But the action is so rapid when the scene shifts to Mexico, that although this defect may be made light of, it is easily overshadowed by the absorbing plot

"THE SPITFIRE"

(Famous Players—Four Reels)
REVIEWED BY PETER MILNE

CARLYLE BLACKWELL is known to motion picture fans all over the country, and his initial performance with the Famous Players in "The Spitfire" will cause him to rise in popularity, if there is any room for improvement on his part in the minds of the fans. The part he takes, that of Bruce Morson, a young American who is traveling around the world, could not be better suited to his type. Violet Merserau plays opposite Mr. Blackwell, and it is doubtful if a better lead could be found. She gives a perfect characterization of "The Spitfire." The rest of the cast, all of whom do excellent work, consists of Redfield Clark, Lionel Adams, Robert Cummings, W. R. Dunn, Lois Arnold and June Dale.

"The Spitfire" is taken from Edward Peple's well-known comedy-drama of the same name, which had a long run and was a great success on the legitimate stage. The four reels of the picture are full of laughs, to say nothing of thrills. A well-done scene, one that is often attempted but seldom with success, is a fight in the dark. Only at times do the faces of the combatants come under the rays of a flashlight. When at last the light is turned on the room and the two men are a complete wreck.

Near the end of the last reel, an excellent fire is depicted on board a yacht, which is burned to the water's edge. Morson and Valda Girard jump overboard and swim to a nearby island, where a most impressive and pretty finale takes place.

The story consumes practically the whole first reel in forming and allowing the audience to straighten out the characters and the parts they are to play. At the opening of the second reel things begin to happen, and do not cease until the last scene. No one can help enjoying the picture, and no one can but recognize the superb act-



"HERE YOU STAY TILL YOU CONFESS!"

ing and producing. It is unnecessary to say that it will be a great success.

The photography is of the usual high-class variety that always is predominant in these pictures. In a few scenes, those in the dark especially, the film is affected by static rays, but these appear seldom and when they do the action is so absorbing that they are hardly noticeable. Aside from this small defect, the film is perfect throughout in photography and lighting.

Bruce Morson, the young American traveler who is the main character in the story, is the victim of a robbery, and the events that transpire before he captures his enemies and wins the heart of a girl, who at first is unwillingly cold toward him, as she thinks he is a detective on the track of her innocent father, will hold all spellbound, and when the spectator is not experiencing a thrill he will certainly be enjoying a hearty laugh!

"CALIFORNIA RODEO"

("General" War Feature Film Corporation)

REVIEWED BY WILLIAM RESSMAN ANDREWS

IN these pictures of rough-riding and cattle-breaking, held at Salinas, Cal., one sees daring feats of horsemanship reproduced with clear photography. The daredevil riders known so well to denizens of the cow country here display their skill for the benefit of the effete Easterner in a series of reels showing excellent work on the part of the "General" War Feature staff.

The camera men have succeeded in catching the more thrilling moments of the round-up, and by clever focusing made it appear in many instances as if vicious, untamed horses and roaring, frenzied bulls were making a direct charge on the spectator.

All the sports of the range are shown, with real cow-



BULLDOGGING A STEER

boys and cowgirls in competition. Broncho busting of vicious horses which have never felt the touch of the saddle until brought into the enclosure, and unarmed men wrestling with wild steers, provide enough thrills for the most jaded motion picture fan.

In 165 scenes the spectator sees the crack riders from all Western states taking part, at the risk of their lives, in hair-raising championship contests, and leaves, feeling that he has witnessed an unusual performance, expertly reproduced.

The paper issued by the company for the exhibitor contains just the kind of information likely to arouse interest in the film, and should prove of real service, if properly distributed, in filling a house to capacity.

BIG SELIG PLANT IN CHICAGO TO CLOSE

(*Special to* THE MOTION PICTURE NEWS.)

Chicago, June 24,

The Chicago plant of the Selig Polyscope Company will close on June 27, and notice has been served on all the actors and directors that their services will not be needed after that date. It was stated by an official of the company that the Chicago studio would be used for finishing productions, and that on account of enlarged quarters and better facilities of the California plant, most of the work would be done in that state.

No interference with releases will result from this change.

$50,000 THEATRE FOR MILWAUKEE

(*Special to* THE MOTION PICTURE NEWS.)

Milwaukee, Wis., June 24.

The Badger Amusement Company, whose officers and backers are as yet unknown, is said to be planning a $50,000 photoplay house in the vicinity of Twelfth and Chamber streets. This house, it is said, will be the first of a string of houses this company is planning to erect in the city, among which is said to be a big downtown house.

"GIANTS-WHITE SOX WORLD TOUR"

(Eclectic—Six Parts)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE producers hit upon an excellent idea in not confining the pictures to travel and baseball game scenes in this elaborate series. There was no temptation to simply film a few striking events, common in the experience of globe trotters, though unusual to the stay-at-homes, and depend upon baseball enthusiasm and curiosity concerning foreign parts to maintain the interest.

On the other hand, comic relief was introduced with good effect in the person of a tramp who determines to tour the world with the teams, regardless of the fact that he has only a couple of coppers in his pocket. The shifts to which his poverty puts him in carrying out his scheme makes numerous amusing incidents. A novel sensation is produced in scenes where the tramp sits waving his hands frantically in the bleachers filled with Chinamen, Japanese and Filipinos, who turn out in shoals to witness the national game.

Good photography and the clear atmosphere in which the pictures were taken, enable the audience to see the changing expression of the natives, to whom the wildly gesticulating American tramp is apparently a mysterious being. Some watch him with amazement bordering on fear, as if they had a maniac among them, while others emerge from their Oriental stoicism and grin knowingly at his antics.

The placing of the tramp in these alien throngs shows adroit stage management, for his actions give what would otherwise be only a mildly interesting travel picture, all the liveliness of a farcical episode in a regular drama.

Another bit of comedy was introduced at a time generally needed—in parts showing life on board ship. The public has seen so many pictures of this character, which from their very nature cannot be varied to any great extent, that the regular first night fans, who never miss a reel at their favorite theatre, feel blasé on the introduction of steamship scenes.

Bearing this in mind, the Eclectic director prepared a little surprise in the first voyage out, across the Pacific. The members of the ball teams are attracted by a coquettish woman and wait on her most assiduously, each hoping to outshine the other in her favor. On the landing of the passengers, the gallants see, to their chagrin, a man meet the supposed widow, who naively introduces them to her husband.

Two good business-getting one-sheets are issued for the exhibitor by the Eclectic company. The first shows a number of colored caricatures representing natives of the East in extravagant poses, watching a player at the bat. On the other is a group consisting of members of the team standing behind several Egyptian soldiers, in a squatting position. The Sphinx looks down calmly at them from the background.

ST. LOUIS PAGEANT PICTURES MAKE A HIT

(*Special to* THE MOTION PICTURE NEWS.)

St. Louis, June 24.

The St. Louis Motion Picture Company made eight reels of the historical pageant and masque enacted here the last four days in May in commemoration of the city's hundred and fiftieth birthday. Willis L. Robard directed the filming of the 7,500 performers that took part in the drama at several special rehearsals given for motion picture purposes.

The pictures, which were finished last week, are hand colored and tinted to represent the colors secured by the lighting effects during the performance. They are being run at the Columbia Theatre, at prices ranging from ten to fifty cents. George Lloyd is managing the attraction for the St. Louis Motion Picture Company. The films will be booked as a high-class feature everywhere.

Live News of the Week

Henry R. Slocum has been made assistant manager of the General Film Company's branch in St. Louis, Mo. Mr. Slocum is one of the best known film men in that territory, having been associated with the business since its beginning. He started in with the O. T. Crawford exchange nine years ago, and was their traveling representative until the firm merged into the Swanson-Crawford Company. He remained with the new firm until about eighteen months ago, when he accepted a position with the General Film Company as solicitor. When Frank Tabler was made manager of the exchange following the resignation of Edward Auger, Mr. Slocum was advanced to the place of assistant manager.

Most of the motion picture exhibitors in New Haven, whether members or not of the New Haven Motion Picture Exhibitors Association, found opportunity to attend the annual trade convention of the International Motion Picture Association, in New York, last week. A great many returned resolved to put into practise some of the business-aid schemes unfolded to them, and all were given a thorough understanding of what the censorship question means to-day.

James J. Cannon, proprietor of the St. Elmo and Cannon motion picture theatres, in New Haven, Conn., is convalescent, following a severe attack of plurisy. Mr. Cannon was so ill that at one time physicians considered his condition critical, but his naturally strong constitution helped him pull through. He was confined to his bed for about two weeks. Mr. Cannon's theatres are two of the largest and most sumptuous in the city.

Harry Carey, of the Progressive Motion Picture Corporation, after his success, "The Master Cracksman," will start on the company's next four-reel feature, "The Primal Law," a romance of the South Sea Islands.

The first comedy of George Nicholl's, formerly a Keystone director, but now with the Universal Sterling Company, will be very spectacular, if we may judge from reports.

Jesse L. Lasky, probably accompanied by David Belasco, Richard Walton Tully, and Charles Richman, will leave July 18 for Los Angeles.

The Two Republics Film Exchange, of El Paso, Texas, will open additional offices in Chihuahua and Torreon, Mexico. This will be the first American exchange to invade Mexico. There are six picture houses in Chihuahua, and capital is interested in the construction of other photoplay theatres. All the films are to be given with Spanish sub-titles.

Myrtle Stedman, leading woman for Bosworth, Inc., of whom Jack London remarked, "She is just the type," was trained for the operatic stage and is said to possess a remarkably beautiful voice. She was



MYRTLE STEDMAN

prima donna for the Whitney Opera Company, in Chicago, having joined them at the age of twelve. She first entered pictures with the Selig Polyscope Company and after four years joined Bosworth. She is now playing in several comedy parts under the direction of Charles Hayden, of Bosworth, Inc.

Charles B. Mullen, of Hazlehurst, Miss., has obtained considerable success as a scenario writer. Being a cripple his friends are pleased to see his work accepted.

Geo. Sidney, of the Progressive Motion Picture Corporation, has just completed his first two-reel picture of the "Busy Issy" series.

The Famous Players Film Company presented for the first time at the Strand Theatre, New York City, on Thursday, H. B. Warner in the film version of the world-famous drama of capital and labor, "The Lost Paradise," by Ludwig Fulda and Henry C. DeMille. This play is regarded as the greatest capital and labor play ever written, and has been translated and adapted in many languages.

Incidentally, it marks H. B. Warner's first appearance in motion pictures. The production caused much favorable comment from exhibitors and others who arranged to see it at the Strand.

Mrs. Frank Crane, wife of the director of Imp dramas, is in the St. Elizabeth Hospital, New York City, where she has just undergone a major operation.

Fred Wright, director of the Pathé company, is working on an animal picture whose main plot centres around circus life. It will be released late in the summer.

AN INNOVATION

Our next issue will contain a résumé of actual trade conditions throughout the United States. This means that it will be the strongest issue of a Motion Picture Trade Paper ever published. This issue will also be our Dayton convention number.

Edward José, the well-known Pathé actor, is now working on a new picture under the direction of Frank Powell. He played the part in the Eclectic release, "The Stain."

J. W. Johnston, formerly with the Eclair Company and other producers, and a well-known screen actor, has joined the Jesse L. Lasky Feature Play Company. Mr. Johnston most recently appeared in "The Virginian," in which he played Steve.

George H. Christoffers, a representative of the Syndicate Film Corporation, who are distributing the "Million-Dollar Mystery," produced by Thanhouser, is the father of a baby boy born May 27. The mother is a sister of Mignon Anderson.

Marguerite Snow, Countess Olga, in "The Million-Dollar Mystery," has received from Col. Sandor Radanivich, the famous St. Petersburg collector, a five and one-half foot walking staff. This staff is made of a peculiar wood, very much like ebony, and which reflects various colors when it is held up to the light. Originally, the walking staff was worn at the Russian court. Miss Snow claims the staff, now owned by her, and which she carries in "The Million-Dollar Mystery," is more than fifty years old.

Reaves Eason, of the American Company, has been in pictures for approximately a year. He is now assistant to Sydney Ayres of that company, playing occasional parts.

J. R. Hattstaedt, secretary of the Superior Feature Film Company of Chicago, is one of the youngest men



JOHN R. HATTSTAEDT

in the film business. After graduating from Princeton University, he started with George Kleine, with whom he acted as publicity man, editor of titles, and traveling representative. He spent the convention week in New York and closed some very good deals in the interests of his firm.

AN INNOVATION

Our next issue will contain a résumé of actual trade conditions throughout the United States. This means that it will be the strongest issue of a Motion Picture Trade Paper ever published. This issue will also be our Dayton convention number.

Horace G. Plimpton, manager of the Edison studios, is returning from Europe on the steamship "Aquitania."

Hector J. Streyckmans announces the formation of the Hector Film Corporation, which is already at work on a five-reel feature in which Miss Beulah Poynter is playing the leading role. The title of the play will be announced later.

Miss Poynter is well known to the public as a star and a writer. She



BEULAH POYNTER

dramatized "Lena Rivers" and "The Hoosier Schoolmaster," in which she played the leading roles for several seasons. For five years she was under the management of Frank Burt, being starred in "The Little Girl That He Forgot," "Mother's Girl," both from her own pen, and also "The Doll's House," "The Call of the Cricket," and "A Kentucky Romance."

The film is being directed by Wray Physioc, who produced "Hearts of Oak." Miss Poynter is supported by John J. Bowers, who is at present playing in "The Family Cupboard," at the Playhouse on Broadway.

Colonel Joseph Smiley, of the Lubin forces, celebrated a birthday on June 18, and entertained a large number of Lubinville players. Lilie Leslie, his bride, officiated as hostess and served a delightful supper.

Harry C. Angell, who left the World Feature Film Corporation, Detroit, to go to Cleveland a few months ago, has returned to the Detroit office as traveling representative, and succeeds H. R. Childs. Mr. Childs will go with the Wolverine Film Company.

Ella Hall, who has been playing with Robert Leonard for some time past, has been selected as his leading woman with the Universal Rex brand. "An Awkward Cinderella" is their latest offering.

Claire Whitney, who has for some time been identified with the Solax-Blaché forces, in Fort Lee, N. J., in the capacity of leading woman, was presented with a large oil painting of herself by a number of admirers, according to report. Miss Whitney will be best remembered for her work with the Blaché company in the production of "The Dream Woman" and "The Mysterious Woman."

Max Henry Ring, secretary-treasurer and counsel of the Multicolor Film Improving Company, is making an extensive trip across the continent on important legal matters and will visit many of the large cities with a view to arranging for branch offices in various cities for the company. He will probably arrange to open plants in Cleveland, Chicago, Kansas City,



MAX HENRY RING

Denver and San Francisco. Mr. Ring is an energetic young attorney with offices at 206 Broadway, New York City, and it was through his and Mr. Teitel's efforts that the Multicolor Film Improving Company came into existence. Mr. Ring's specialty is handling the legal business of film companies, and has met with marked success in his work.

Through the courtesy of Mr. Lindsay, publicity man for the White Star Line, the Thanhouser Company will be able to go down there to their piers, on the Hudson River, New York, and photograph one of the large steamers unloading. The watchman's shanty at the end of the pier will figure in their production of "The Million-Dollar Mystery."

Atsco, Inc., has just installed a Radium Gold Fibre screen at the Lyric; a Simplex machine and a Radium screen at the Casino Theatre, in New York City; two Simplex machines in the Booth Theatre, together with a ventilating and wiring system in the Lyric. This work was carried through promptly, which is one of the features of the Atsco service. Both shows opened on time—the Rainey "African Hunt" pictures shown at the Lyric and "Little Lord Fauntleroy" at the Casino.

Leslie Mayne, of Green's Features, has innovated a method of poster display which exhibitors could well follow. Pasting a one-sheet to a wall board he cut out the figures of William Tell and his son from the poster. A light framework completed a standard which can be used to very good advantage.

Ethel Phillips, who will shortly appear in a screen drama, began her stage career with an appearance in a children's pantomime at the age of nine, "Alice in Wonderland," a production which carried her through a tour of Australia. It was managed by the late J. C. Williams, under whose care Miss Phillips practically grew up. When sixteen she played with Julius Knight for two years in such pieces as "Monsieur Beaucaire," and "The Scarlet Pimpernel."

She came to the United States and remained in stock for a short time. She was next seen in pictorials.

Miss Phillips is shortly to make



ETHEL PHILLIPS

her appearance in a feature production of a known play, and after August will return to the regular stage.

General War Featu e Film, of 145 West Forty-fifth street, New York, report unusual activity on the recent release "California Rodeo."

David P. Osborne is the vice-president and general manager and Franklin J. Peters is secretary and treasurer of the Phoenix Feature Film



D. P. OSBORNE

Corporation, which has opened offices at Boston, Mass., for the purpose of renting and leasing high-class features.

The policy of this company will be



FRANKLIN J. PETERS

at all times to handle productions of a high standard and such as have been passed thoroughly upon by the National Board of Censorship, and to serve its patrons with the highest possible degree of efficiency.

Details of their attractions and policies will be announced later.

Marie Dressler, who is one of the best known of America's footlight—and, incidentally, lightfoot—comediennes, is here seen with one of the



MARIE DRESSLER

smiles she will put across on the screen for Keystone patrons. The New York Motion Picture Corporation have built everything especially for her appearance, from scenario to scenery.

At the coming Dayton convention, Atsco, Inc., will be well represented in that city. Every exhibitor in the downtown district but one is using the Radium Gold Fibre screen.

Samuel Goldfish, executive head of the Lasky firm, is sojourning at Berlin. After negotiating in England for the output of the Paramount Pictures Corporation Mr. Goldfish started on a tour of the metropolises of Europe and will return to New York on July 29.

Frances Mittenthal, who has been connected for some time with the booking departments of several exchanges, has joined the American Feature Film Company as manager.

The American Feature Film Company, 162 Tremont street, Boston, has added to its list of Jesse L. Lasky attractions, Jack London's "The Sea Wolf," in seven reels; Bronson Howard's "The Banker's Daughter," in five reels; A. Conan Doyle's "The House of Temperley," in five reels, and Jack London's "John Barleycorn," in five reels; for distribution in New England territory.

Some practical joker has spread an erroneous report that John Wild, sales manager of the Gaumont Company, has resigned from his position. Mr. Wild wishes it to be known that there is no truth in the statement.

The Lasky Feature Play Company has brought out a magnificent booklet entitled "Putting Sick Business on a Diet," for use at the Dayton convention.

The members of the Western Studio of the Eclair Film Company, located at Tucson, Ariz., presented at the carnival and fair held by the State University in that city on May 8 and 9, O. Henry's "The Caballero's Way," and "The Bar Cross Liar," by Eugene Manlove Rhodes. The exhibition of these plays was followed by a unique form of entertainment given as a slight appreciation of the many courtesies received from the townspeople. It consisted of showing a motion picture in the process of manufacture. A camera and the necessary studio equipment were set up in full view of the spectators.

The Lubin people issued for the New York convention a bright, catchy "Exposition Extra," of "The Betzwood Lenz," which is full of breezy hits on current events and satirical sketches.

The Albuquerque Film Manufacturing Company, Inc., has after many efforts secured a long term lease on the much coveted "Brown Ranch." These many hundreds of acres with great canyons, streams, buildings, corrals and mountains in the most beautiful scenery aside from the Rockies, are only separated from the well-known Universal Ranch by a gate. New people are being secured for their ever-increasing stock company. The latest addition is Jack Conway, formerly associated with the original Bison Company.

Motion picture films as aids to advertisers were boosted at the Toronto Convention of the Associated Advertising Clubs of America by Arthur N. Smallwood and C. M. Lemperley.

Charles Richman, the well-known actor, recently with "Help Wanted," is another legitimate star to join the large list of Lasky stellar actors. Mr. Richman will probably appear in one of David Belasco's plays, on the screen.

J. J. Hebert has been transferred from the management of the Louisville, Ky. office of the Warner's Features to the Indianapolis office of the same concern. Fred Sheldon, formerly traveling representative of the Kinemacolor company, in this territory, has been appointed to fill the vacancy.

E. T. Elliott, representative of the Empress Feature Film Company, of Indianapolis, was in Louisville, Ky. recently booking his features.

In the interests of its program, the Texas Film Corporation, of Dallas, has started the issuance of a weekly house organ. This is the first film concern in Texas to publish a bulletin for the benefit of the customers. Dallas is the home office of the company.

Offices were opened Friday, June 5, on the top floor of the Candler Theatre Building by the Mott Le Gaige Animated Advertising Company. Sam H. Harris, Mortimer Shea, Crosby Le Gaige and Jack Walsh, general manager for Cohan & Harris, are among those financially interested.

The M. L. G. Co. controls a rather remarkable automatic machine for the projection of motion picture advertising in natural colors. The machine was a prominent feature of the Motion Picture Exposition held at the Grand Central Palace the week of June 8.

The Ohio Board of Censors has resumed full operations at its offices, No. 175 East Rich street, Columbus, Ohio. All the film exchanges are submitting their films for censorship; and it would be well for the feature-film men to submit their pictures as soon as possible, as it is expected that the penal features of the law will be enforced about July 1.

Manager Elmer R. Pearson, of the General Film Company's exchange in Omaha, has resigned to take the managership of the Eclectic feature exchange, which is just starting in Omaha. The exchange is located at the old Laemmle headquarters, 1312 Farnam street. Arrangements for Mr. Pearson's successor at the General exchange have not been completed.

THE DAYTON CONVENTION ISSUE of the MOTION PICTURE NEWS reaches our readers on July 3. This is the strongest issue of a Motion Picture Trade paper ever published. It will contain the first actual authentic résumé of trade conditions throughout the country ever published.

Edgar Oswald Brooks, formerly publicity and sales manager for the Gaumont Company, and for a while general manager of the Allen Feature Film Corporation, for Boston, Providence and New York, has returned to New York City.

The Thanhouser Company has sent a special representative to Cleveland with a copy of the first installment of the "Million-Dollar Mystery." It was shown at a private exhibition for exhibitors at Dreamland, in that city.

The Kalem Company are releasing an additional single-reel picture each week featuring Adelaide Lawrence, their youngest actress. The first picture was "The Missing Jewels."

Alfred Henry Lewis, author of the well-known "Wolfville" stories, will be featured by the Universal Film Company. The rights have been bought at a high figure on such favorites as "Faro Nell and Her Friends," "Wolfville," "Wolfville Days," and the "Sunset Trail." The company is negotiating for "The Throwback," "Peggy O'Neil," and the author's "Boss," stories ranking as best sellers on their first appearance. An entire studio and company will be devoted to the Lewis productions.



RUINS OF VAULTS AT LUBIN STUDIO AFTER $500,000 FIRE OF JUNE 13

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Two Reels)

REVIEWED BY A. DANSON MICHELL

IF this, the first edition of the forty-six reel serial of the Thanhouser Company, may be taken as a criterion, the picture is due to have a long and most successful run. More publicity has been given to these pictures, and more advertising distributed, than perhaps any other picture ever produced. The dailies of New York, for example, with but few exceptions, each carried a full page describing the prizes for the solution of the mystery which enshrouds the film.



FLO IS THE IDOL OF THE SCHOOL

It is the intention of the Thanhouser Company to release the picture in installments of two reels each, the first being released on June 22, others following at an interval of a week each.

The scenario was written by Lloyd F. Lonergan, and the story, which will also run in various papers throughout the country, by the well-known novelist, Harold MacGrath.

Mystery, that subtle drawing card, seems to emanate from every foot shown. The questions that will naturally be asked are "What are the Black Hundred? What is their relationship to Flo's father and herself? Where did Hargreaves get this million dollars? What became of it when it was taken from the safe by the mysterious hands? What became of Hargreaves after the balloon was wrecked?" etc., ad infinitum. These puzzlers will draw the people into a theatre.

The cast is a notable one. Florence La Badie is featured in the leading part; James Cruze plays the hero, a newspaper reporter; Sidney Bracy plays the butler—a large part; Albert Norton impersonates the father; Marguerite Snow plays the Countess Olga, the female heavy (apparently); Lila Chester is Susan, the friend of Florence, and Frank Farrington plays Braine, a conspirator.

The escape in the balloon is a thriller seldom equalled. A. Leo Stevens, a professional aeronaut, was engaged to assist Albert Norton, in the part of the father, in a novel escape from the roof of the building. Norton narrowly escaped losing his life in this attempt.

A prologue, entirely separate from the main picture, introduces the various characters, and finally groups them. It is about 350 feet in length and most interesting. Credit should be given Howell Hansel, the director, for arranging the opening of the first scene, upon which much depended. As the main title vanishes hundreds of hands are shown grasping for the elusive money which is in the center of the picture. Then the check for $10,000, offered by the Thanhouser Company for the solver of the mystery, is photographed. From there the story goes right forward.

Florence, a wee baby, is left at a boarding school, accompanied by a note and half a bracelet, with instructions regarding the disposition of her future. On reaching the age of eighteen she is sent for by her father. In the meantime a mysterious band are after Hargreaves, who was formerly a member. He receives a note and, obtaining some money, escapes in a balloon from the roof. The balloon is wrecked by a shot that pierces it, and naught more is heard of Hargreaves. The daughter has not arrived at her new home.

"THE CHIMNEY-SWEEPS"

(Pasquali-American—Five Reels)

REVIEWED BY PETER MILNE

"THE Chimney-Sweeps," or as the second title has it, "The Triumph of Love Over Class Prejudice," a better definition of the picture, is of a nature that any audience will enjoy. Although it will most certainly appeal to men, women and children, the women, especially the mothers, will be greatly pleased with it, most of all when Lucy is forced to sell her little boy to Gaspard, a cruel man whose profession is that of collecting small boys and using them as chimney-sweeps.

Laura Darville, who takes the part of Lucy and the one whom the picture features, is certainly the star. In the last part of the picture she outshines her acting in the earlier scenes. At the supposed death of her child she becomes greatly affected and later is insane.

Artistically the picture stands quite in a class by itself. The rural scenes, of which there are many, are most beautiful, and these, supplemented by photography of the best variety, make the picture worthy to be classed almost entirely by itself in regard to these merits.

The action is slow and dignified, yet almost too slow at times. Five reels is perhaps a little too long for a picture that contains no big scenes or sensational events. But those who love this kind of a story—and there are many—will not consider it slow in the least.



A MOMENT OF HAPPINESS

The story is simple. Count Frederick falls in love with his father's game-keeper's daughter and later she has a child. The Count's father forbids him to marry her. Unable to support the child, she allows Gaspard to take him. Later he is thought to have died, but in reality it is another who perishes. The sight of his grandchild is the means of winning the Count's father to allowing the marriage, and all ends happily.

Lighting Effects for the Photoplay

Novel Combinations of Lights Are Used with Artistic Results by This Theatre Manager, Who Has the Advantage of Having a Theatre Equipped with the Latest Illuminating Apparatus

CAREFUL planning on the part of a progressive and resourceful manager is fast increasing the business of Proctor's Broad Street Theatre, at Elizabeth, N. J., a house now devoted almost entirely to the presentation of recently released motion pictures. When there is anything new in the line of equipment for motion picture theatres, this house gets it and it has many features not commonly found in other theatres.

Among the latest innovations was the installation of a Wurlitzer concert organ. Novel lighting effects have also been introduced with good results and new tricks in advertising have been developed.

As a result, although there are nearly a dozen other motion picture houses in the city, the Broad Street Theatre gets the lion's share of the business.

Since the Wurlitzer was put in, efforts have been made to raise the standard of music accompanying the pictures.

The music is arranged to follow the main theme of the photoplay.

To music lovers at least, this is a decided improvement over the old plan of changing the tune with each shift of scene or new development in action.

The method works especially well with feature pictures. Of course, the various effects such as the blowing of a train whistle, tooting of a horn, or ringing of a bell, are not lost sight of, but they are carefully interpolated so as not to appear discordant.

MORE has been done in the way of arranging stage settings and lighting effects in the Broad Street Theatre than would perhaps be possible in a house designed especially for the pictures. The Broad Street Theatre is a combination house and was formerly the home of stock and the speaking drama.

The stage is dressed up with an arch representing a partially ruined Greek temple, through which the picture is projected to the screen. The white curtain is masked in with wood wings and foliage borders, giving the effect of a sylvan grove.

The effect is further heightened by a soft, indefinite glow of light which touches up the pillars and the peak of the temple, the wood wings and border, yet in no way interferes with the picture, giving to the whole a moonlight effect.

This is accomplished by the use of proscenium strips hung from the wood wings and suspended from the flag gallery. A similar effect can be obtained by using a spotlight and cutting out the screen from the flood.

In houses where no spotlight is obtainable, it is possible, by rigging up an extra lamp with a No. 12 Stero lens and using only one condenser.

BETWEEN the two matinee shows and the two evening shows in the Broad Street Theatre, the light effect is worked. First the red foots are turned on, dimmed to the minimum, fading the tail-piece of the picture into a soft, pink glow that illuminates the whole stage. As the picture dims off, the light is brightened slowly until the reds are full up.

At this point, the blue foots and the blue border are thrown on and the reds slowly dimmed down until the minimum has been reached when they are pulled off altogether, leaving a deep blue light from the foots and border which gives a magnificent purple effect.

The working of the red lights is timed to the showing of the slides. When the reds are pulled off, the title of the first picture is shown together with the sub-title and all introductory reading matter, with the foots and border still on.

The instant that the first scene flashes on the screen the lights are pulled off altogether, leaving only the moonlight effect. The main idea of this lighting arrangement is to afford relief for the eyes of the spectators.

Among the photoplays which have drawn the biggest attendance at the Broad Street Theatre recently are: "Through Fire to Fortune" (Lubin), "Hearts Adrift" (Mary Pickford and Famous Players), "Tess of the Storm Country" (Famous Players), "Loyalty" (Eclectic), "In the Bishop's Carriage" (Famous Players), "The Lion and the Mouse" (Lubin), "Between Savage and Tiger" (Kleine-Cines), and "Brewster's Millions" (Lasky), "Officer Jim" (Lubin), and "The Prisoner of Zenda," have also attracted crowds.

Advertising by the Weather and with It

The Garden Theatre Publicity Man in Rochester Turns an Eagle Eye on Uncle Sam's "To-morrow—Fair" Signs Before Preparing Advertising Matter

Special to THE MOTION PICTURE NEWS.

Rochester, N. Y., June 25.

IT isn't every manager of a motion picture house, or advertising agent, who thinks to follow up weather conditions in the spring and summer in preparing his advertising for the newspapers, but this city boasts of one, Arthur Paul Kelly, who handles the publicity for the Gordon Theatre.

For a while, when the weather was unsettled, Mr. Kelly was kept busy trying to keep on the right side of the fence in his advertising. He tells some humorous instances of how the weather man fooled him, and made his advertising look foolish.

"One day I was preparing my advertisements for Saturday and Sunday, and I put in a heading to the effect that my theatre was 20 degrees cooler than the street temperature," said Mr. Kelly. "At the time, the mercury showed about 80 degrees, and the temperature in the Gordon Theatre was 60 degrees. When my advertisement appeared, however, the temperature had dropped to between 50 and 60 on the street, and my advertisement made it look as though we had a temperature just a little above freezing in the theatre.

"After that I decided to follow the weather reports a little more closely, and since then I have had very good luck in keeping the people informed as to the comfort of my theatre in warm weather."

The Gordon is not the only theatre which pays attention to weather conditions when the hot weather approaches. The Colonial Theatre, on Main street, A. N. Wolff, resident manager, advertises along those lines, too, sometimes making a play on the name of the theatre, and calling it the "Cool-onial." It catches the eye instantly.

The Victoria Theatre, John Farren, manager, on Clinton Avenue South, while it does not play up the fact in its advertising, in the newspapers, provides scores of palm leaf fans, which are kept on tables in the lobby, free for the use of patrons. Electric fans on the walls also keep the air moving. Slides are run in frequently telling patrons of the fans to be obtained for the asking, the only request that the management makes being that patrons leave them in the lobby when passing out. The idea made a big hit.

ARTHUR R. TUCKER.



APPEARANCE AND MANNERS



ETIQUETTE FOR USHERS

ATTENTION to the details of management in front of the house is as necessary for success in conducting a theatre as the selection of suitable films.

No manager can afford to neglect the appearance of his ushers and their treatment of the theatre's patrons. If an usher is slovenly in dress, rude or indifferent to the people, making them feel that he is exercising great condescension in showing them to their seats, the patronage of that house will suffer, no matter how wisely the manager has selected his pictures.

Realizing the importance of these things and their direct influence on the box-office receipts, far-sighted exhibitors are on the constant lookout to avoid any friction between the ushers and the public frequenting the theatre.

Indeed, so deeply impressed are many such managers with the necessity of obtaining efficient service in the front that they have organized what may be designated for the want of a better name a "School for Ushers."

S. L. ROTHAPFEL, manager of Strand Theatre, the largest motion picture house in New York City, noted as a successful innovator in his chosen field, who among other things, has brought musical accompaniment of the pictures to a high state of perfection, maintains an informal school of that kind.

Mr. Rothapfel insists upon neatness of dress as one of the essentials, for the appearance of the men showing people to their seats produces an unconscious effect, either for good or ill. It might sound strange to hear that every Strand usher must wear suspenders. But there is an excellent reason. A belt does not hold up the trousers as well, and they look baggy—quite the opposite of neatness. Suspenders, on the other hand, give a man's nether garments just the right "hang," and an usher walking down the aisle with well-set trousers presents a more attractive appearance.

Courtesy on all occasions is the slogan. Manager Rothapfel has taken a leaf from the book of Stewart, the pioneer drygoods merchant, who laid it down as a principle to be observed by all his clerks, "that the customer is always right." Ushers in the Strand have been instructed to terminate their remarks when called upon to answer questions with a "thank you." And they have been cautioned not to speak with a parrot-like intonation, as if they begrudged a patron the respect implied in the phrase.

The Strand ushers are warned against another matter—not to touch a patron in order to gain his attention. Nothing is so annoying to the majority of people, and in many cases the act, no matter how innocent of familiarity, is considered the height of impertinence. Many theatregoers have ceased attending a house because they felt, after such an experience, that they had been subjected to an unpardonable indignity. Manager Rothapfel realized this common attitude, and has provided against such irritating experiences by making the caution to his usher sweeping. Under no circumstances shall they attempt to get a patron's attention by such means.

Strand ushers are not allowed to solicit fees. Manager Rothapfel wanted to guard against the offensive practice of an usher who shows by his manner that he expects a gratuity for the slightest service, a service that is expected of him by the management. At the same time, no ojections are made in the Strand to the acceptance of a fee from a pleased patron who might wish to reward an attentive usher for some particular service.

THE VALUE OF A SMILE

FOR a long time I have watched Rosie, an usher of one of the large theatres in Washington, D. C., and she is never ruffled and always courteous and pleasant. I noted that many of the patrons greeted her as they entered and she always smiled acknowledgment.

She is popular, but not obtrusive. Why? Because she smiles. That is it; she smiles.

When asked how she treated grumpy and dissatisfied patrons, she answered cheerfully: "I just smile and try to please them. True, it does not always bring the desired results at once, but in time, if the patron returns, it does.

"I know that the men have come from a trying day's work and seek the motion pictures as a relief, and they are not in the best of humor or frame of mind when they enter the theatre. And I realize that mothers have hurried from home cares frequently to find rest at the picture show.

"Usually when you meet such people with a smile they relax some, and the next time I find them more civil, and later even pleasant. I'm not going to have my spirits dampened just because some other folks are mean or grumpy. Besides, the public likes a cheerful face.

"Oh, yes, it pays to smile," was her confident conclusion.

WORTHWHILE SOLICITATION

IN all large theatres there are some seats which are not good for viewing the pictures, and the occupant of these does not fully enjoy the show and sometimes leaves with a grouch, though he did not know the cause. A Washington (D. C.) usher—a young lady, by the way—recently gave a good suggestion on this point which may be helpful.

"I have made it my business to know just where the poor seats are in this theatre," she told me, "and I never give a patron these seats unless the house is full. Even then I let him know of the deficiency of the viewpoint, but add that I will secure another place as soon as possible. This I always do.

"When I find a patron in these poor seats, and there are more desirable chairs elsewhere, I take the liberty of calling his attention to the fact, and he is ready to make the change. Patrons like this solicitation."

Edward H. Wagner, of the Dania Bio Film Company, Copenhagen, sailed for Europe on June 27. He will return in September with some large features.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Mrs. Peyton's Pearls." (Kalem. Two reels. Mon., June 15.)—A drama that is quite involved, but at the same time extremely entertaining. Carlyle Blackwell plays the lead. The picture is a mystery until the end, when everything is cleared and every audience will be absorbed by it. Tony Peyton steals his mother's pearls to present to the girl he loves, but the girl's father clears up matters and the story ends happily.

"How Lone Wolf Died." (Selig. Tues., June 16.)—Lester Cuneo, Barney Furey and Hazel Henderson are the principals. This drama is rather tragic and disagreeable and some will not like it. Lone Wolf, a wicked renegade, takes joy in bringing misery on the lives of others. He meets his just end.

"Good Cider." (Lubin. Split reel. Tues., June 16.)—On the same reel with "The Shell Comb Industry." An amusing comedy of the experiences that a barrel of cider went through. It finally ends up by being wholly whiskey, and all are much pleased with it.

"The Shell Comb Industry." (Lubin. Split reel. Tues., June 16.)—On the same reel with "Good Cider." A good educational, showing the shell first on the tortoise, then through the different processes until it becomes a comb.

"The Little He and She." (Essanay. Tues., June 16.)—A comedy-drama that is different from the ordinary. Gerda Holmes and Richard Travers play the principal roles. "The Little He and She" are statuettes; they come to life and reconcile the husband and wife, who have quarreled.

"A Wayward Daughter." (Vitagraph. Two reels. Tues., June 16.)—The cast: Norma Talmadge, Van Dyke Brooke, Kalman Matus, Mr. Kendall and Mrs. E. A. Eberle. The story is one that will please the majority of audiences. The wayward daughter, after getting a taste of the life she desires, is prevailed upon to return home. Her mother is happily married to an old suitor.

"Castles in the Air." (Selig. Wed., June 17.)—A pretty drama with a good moral. The poor girl is spurned by her schoolmates. Then she pretends to be rich and they all wish to be her friend. Later her sweetheart becomes really rich and the two are happily married.

"The Struggle Everlasting." (Lubin. Two reels. Wed., June 17.)—Not once is the interest lost in these two reels. Every scene is an absorbing one and the picture ends with a situation, peculiar to Lubin pictures. A young lawyer is trying his father for graft. He is guilty, but he dies from the strain of the trial. Edgar Jones, James Daley and Louise Huff are the principals.

"The Fable of the Brash Drummer and the Nectarine." (Essanay. Wed., June 17.)—The first of a series of comedies adapted from George Ade's stories. The subtitles, taken from the story, rival the picture itself in regard to humor. The drummer thinks that he has won the heart of the simple country girl by his city manners, but she goes away to a boarding school and the next time the drummer sees her he forms a different opinion.

"The Ladies' War." (Vitagraph. Wed., June 17.)—Cissy Fitzgerald plays the lead. The comedy will bring peals of laughter from all. Two ladies are running for the presidency of the Ladies Culture Club. Mrs. Blenkinsop is the winner, and her election is materially due to her cook who wears a dress of the same kind as her mistress' rival.

Pathé Weekly No. 41. (Pathé. Wed., June 17.)—Wilson presenting the midshipmen of the United States Naval Academy with their diplomas is a fine example of a good interior without artificial light and it will be received with great applause. The launching of the *Shamrock IV*, Sir Thomas Lipton's English challenger for the cup, is an interesting subject. The reel ends with a picture of the exposition, which is run at a fast rate and is very humorous.

"His Dream Fulfilled." (Melies. Split reel. Thur., June 18.)—On the same reel with "Everybody's Doing It." The photography of this offering is excellent and the scenes are beautiful. The father undertakes to choose his daughter's husband, but she falls in love with an unknown man, it turns out to be the same one.

"Everybody's Doing It." (Melies. Split reel. Thur., June 18.)—On the same reel with "His Dream Fulfilled." Tommy plays havoc with the whole family by using itching powder. The comedy is of the practical joke variety and those who like this kind will be pleased with the picture.

"The House of Darkness." (Lubin. Two reels. Thur., June 18.)—Mysterious from the start, and not very clear at the end. The plot is somewhat disconnected, for no cause is given for certain happenings. Two brothers who are lawyers are given the guardianship of a little girl who is very rich years later. They fight over the money, and while fighting the house catches fire and both lose their lives. The girl marries a young doctor.

"At the Beach." (Melies. Thurs., June 18.)—As his wife cannot join him at the beach he flirts with a girl whose husband is not able to join her. Unfortunately for them, however, their respective "halves" turn up inopportunely.

Hearst-Selig News Pictorial, No. 32. (Selig. Thurs., June 18.)—A number of items of interest. The coming yacht race is advertised by pictures of the challenger and former boats and their present condition. The Mexican troubles receive their share of publicity. The conference of women in Chicago who are deciding on dress reform is interesting.

"The Wooing of Sophie." (Essanay. Thurs., June 18.)—One of the series played by Margaret Joslin and Victor Potel and their cohorts. This is one of the best of the lot and will amuse all.

"The Unknown Hand." (Melies. Two reels. Thurs., June 18.)—A detective story along unusual lines. Sure to hold the attention. Worthy attempt. There is considerable mysticism throughout. Many beautiful interiors. A diplomat is entrusted with a paper which is stolen by a mysterious hand. After some clever detective work the thief is found to be his wife who had stolen it for her lover.

"The Persistent Mr. Prince." (Vitagraph. Fri., June 19.)—Lillian Walker and Wallie Van are favorites all over the country so this picture will surely be a success. Mr. Prince falls in love with the picture of a young debutante and determines to marry the original. He makes many futile attempts, but finally takes her up in an aeroplane and refuses to come to earth unless she promises. She does.

"The Parent Strain." (Lubin. Fri., June 19.)—Joe and Tom both love the same girl. She favors Joe, but he gambles, and she marries Tom. Later Tom, takes to cards, but Joe is the means of straightening matters out. The scene of action is in the West, and the story will be received favorably by most.

"The Wages of Sinn." (Kalem. Split reel. Fri., June 19.)—On the same reel with "Military Tattoo at Aldershot, England." John E. Brennan and Ruth Roland are the principals. Sinn and his wife are at odds over the former's salary, but after many quarrels and comical happenings, matters are put aright.

"Military Tattoo at Aldershot, England." (Kalem. Split reel. Fri., June 19.)—On the same reel with "The Wages of Sinn." A fine picture of the English soldiers on review.

"Peter's Relations." (Selig. Split reel. Fri., June 19.)—On the same reel with "Chicken." There is nothing in this comedy that warrants calling it such. Peter's mother-in-law comes and causes a great disturbance in his household.

"Chicken." (Selig. Split reel. Fri., June 19.)—On the same reel with "Peter's Relations." Two wives are suspicious of their husbands and notes with the word "Chicken" in them, lead them to raid the club. They find the chickens are the eats and the husbands have a good laugh, but the spectator doesn't.

"By the Old Dead Tree." (Biograph. Sat., June 20.)—A pleasing drama. The story is difficult to understand at first, as no subtitles explain the picture when it opens. The rich young man proves that he is worthy of the school teacher and marries her.

"In the Days of Slavery." (Edison. Sat., June 20.)—A beautiful story and beautiful scenes make this picture one that will be well received wherever it is shown. The cast consists of Bigelow Cooper, Mabel Trunnelle, Alice Forsyth, Herbert Prior and Yale Benner. The cruel Southerner is a creditor of Colonel Fairfax, and demands his daughter to pay his debt, but the true lover of the girl helps the father out and the story ends happily.

"Getting Solid with Pa." (Lubin. Split reel. Sat., June 20.)—On the same reel with "Long May It Wave." Father doesn't approve of his daughter's choice for a husband, but is won over when he is rescued from the water by the young man. The final situation is the most comical in the picture.

"Long May It Wave." (Lubin. Split reel. Sat., June 20.)—On the same reel with "Getting Solid with Pa." A foolish play is enacted in this half of the reel, which will cause universal laughter.

"The Girl at His Side." (Selig. Sat., June 20.)—This drama is poor in plot, acting and the manner in which it is produced. The young business man finds that his stenographer is better suited for his wife than his first choice.

"Father's Flirtation." (Vitagraph. Two reels. Sat., June 20.)—John Bunny, Flora Finch and Mary Anderson are the principals of the large cast. The picture is full of comical situations and happenings, but it would make a better one-reel picture than a two-reeler. Bunny, while visiting his daughter at college with his wife, has an experience with a college widow which comes near ending disastrously, but luck keeps the escapade from his wife, although his pocket is sorely taxed.

"Me an' Bill." (Selig. Two reels. Mon., June 22.)—If every other picture were of the worst sort imaginable, it would be worth seeing them all to be able to see this one among them. It is seldom that such a wonderful and appealing story is produced as this. When the last scene has gone off the screen it may safely be said that there will not be a dry eye in the audience. Bill and Sam have been life-long friends, from boyhood to extreme old age. They both married and they both had children, one a boy and the other a girl. The young man goes to war and never returns, and the girl despairing of life is drowned. The two old men survive their children and their wives. The cast performs in a most delightful manner. Chief among them are Guy Oliver, Wheeler Oakman, Bessie Eyton, Eugenie Besserer, Olive Drake and Francis Newburg.

"The Marmot." (Pathé. Split reel. Mon., June 22.)—On the same reel with "Glacier National Park in Winter." The habits and peculiarities of this creature, which belongs to the rodent family, are shown. They make a good educational.

Hearst-Selig News Pictorial, No. 33. (Selig. Mon., June 22.)—The I. W. W. faction invade Tarrytown, N. Y. A fine picture of the "Resolute" defeating the "Vanitie" in the third tryout consumes a

large portion of the reel. Mexico is busy with social doings while waiting for war or peace. The weekly ends with a series of excellent pictures of West Point during the recent Commencement exercises.

"Glacier National Park in Winter." (Pathé. Split reel. Mon., June 22.)—On the same reel with "The Marmot." The camera follows the tourist in this picture and many beautiful pictures of these mountains are shown. A picture of storm clouds, which is extremely hard to procure, was taken.

"The Song of Sunny Italy." (Biograph. Mon., June 22.)—A pleasant drama, but hardly worthy to be ranked with the best, though no one will be displeased with it. Tony comes to America. His letters to his sweetheart in Italy go astray and he does not hear from her. Later she comes to America as a maid and he happens to hear her singing his favorite song, and the two meet again.

"Maria's Sacrifice." (Vitagraph. Mon., June 22.)—A pathetic and absorbing story and one that is worth seeing twice. Maria, to free her husband from life imprisonment, accuses herself of making love to another man. Her husband is freed, and he believes her honor is clean, as it really is.

'The Show Girl's Glove." (Kalem. Two reels. Mon., June 22.)—This is the second feature of the Alice Joyce series, and an entertaining picture. An interesting series of events lead up to the climax, but when this important point in the story is reached, the acting, which was good before, seems to fall down. The film is clear throughout, but the light is quite poor and the picture too dark in places. The cast: Alice Joyce, John E. Mackin, Harry Millarde, Alice Hollister and Marguerite Courtot. An innocent man is accused of killing his brother. His wife sets out to find the real culprit, and working on a clue left by a glove found in the room with the body of the man, she discovers that the murderer is a show girl, who was deserted by him.

"Max the Magician." (Pathé. Split reel. Tues., June 23.)—On the same reel with "Historic Saint Cloud." Max is the victim of a trick and his parlor tricks cause him to be ejected from society in a rough manner. Parts of the picture are unusually funny.

"Historic Saint Cloud." (Pathé. Split reel. Tues., June 23.)—On the same reel with "Max the Magician." This historic castle and its grounds, which lie in southern France, make a most picturesque ending to the comedy.

Pathé's Weekly, No. 42. (Pathé. Wed., June 24.)—An interesting picture is shown in the suffragettes' attempt to see King George. Scenes in the second International Polo Match at Meadow Brook will be enjoyed by the whole country. Bryan unfurls the largest American flag in Washington on Flag Day.

"A Visit to the Paris Zoo." (Pathé. Split reel. Mon., June 29.)—On the same reel with "Rapids and Falls of New Zealand." A large variety of animals and birds are shown in this educational. It will interest the children even more than the grownups.

"Rapids and Falls of New Zealand." (Pathé. Split reel. Mon., June 29.)—On the same reel with "A Visit to the Paris Zoo." Waterfalls and rapids make about the best scenic produced, and this one will be enjoyed by all. None of the falls are as large as those in our country, but rival them in beauty.

"A French Village in Senegal (West Africa)." (Pathé. Split reel. Tues., June 30.)—On the same reel with "Venomous Serpents." A number of fine views of different towns of this province are shown. The Governer-General's palace in Saint Louis is an imposing spectacle.

"Venomous Serpents." (Pathé. Split reel. Tues., June 30.)—On the same reel with "A French Village in Senegal (West Africa)." The extracting of venom from a large number of poisonous serpents makes this an interesting educational. Besides the snakes, a picture of the Gila-Monster, a large lizard whose habitat is Mexico, is shown.

UNIVERSAL PROGRAM

"Papa's Darling." (Imp. Mon., June 22.)—An exceptionally clever comedy in which Ethel Grandin plays the lead. If Ethel can prove to her father that she can earn money, he agrees to buy her all the clothes she wants. She disguises as a man, and finds employment in her father's office. Her identity is revealed by a mouse. The disguise she assumes is clever and every audience will enjoy the picture.

"Universal Ike Jr. in a Case on the Doctor." (Universal. Tues., June 23.)—The new lady doctor arriving in the Western town causes all the cowboys to injure themselves purposely. The results are sidesplitting.

Universal Animated Weekly No. 119. (Universal. Wed., June 17.)—An unusually entertaining number containing events that will interest the whole country. Hy Mayer's cartoons at the end are comical and are good burlesques on several important questions of the day.

"Snowdrift." (Eclair. Two reels. July 1.)—A drama that cannot help but "get across" with any audience. It is pretty and in places pathetic, yet withal most powerful. An old snow sweeper is brought in by some wealthy clubmen in order to amuse them. He tells them his story. Once he had been a wealthy man, the owner of a mine. He is loved and in love with a girl who sacrifices her happiness in order to save his life. For killing a man who had a hand in the ruining of the girl he was sent to prison. Later he is freed and starts shoveling snow for a living. One of the rich clubmen proves to be the villain for whom he had been hunting.

"The Old Cobbler." (Bison. Two reels. June 27.)—Played by Murdoch McQuarrie and Lon Chaney. As a character man Mr. McQuarrie is unsurpassed. In this heart-interest story he plays the part of an old cobbler who disowns his son. Years later father and son meet again, the latter a crook. He is forgiven and a touching reconciliation takes place.

"The Blunderer's Mark." (Eclair. June 21.)—From the story by Eugene Manlove Rhodes. It is a Western along different lines. The girl arrives at the ranch and becomes the secret love of all the cowboys. One of them is deeply attached to her. When the Indians attack the party he gives up his life, first writing her a note telling of his love.

"Prince Willie." (Eclair. Split reel. June 28.)—A very pretty colored picture. The little prince runs away from his guardian and is adopted by Adelbert, the woodchopper. A reward being offered for his recovery, little Prince Willie sees that Adelbert gets it.

"Nutty and His Father." (Eclair. Split reel. June 28.)—A reel which allows the full scope of these two eccentric actors to come into play. Nutty Sr. begins to go out at night, causing consequent grief to the wife, and Nutty Jr. determines to be the adjuster. He finds his father with a woman in a restaurant. Nutty Jr. instructs the coachman to take the lady home, but not to wait for the man. Nutty Sr. chasing after, only to meet the accusing finger of his little son, renders a comic situation that is very taking.

"A Twentieth Century Pirate." (Victor. June 29.)—A J. Warren Kerrigen feature and a pleasing comedy-drama. The wealthy clubman thinks that he is a descendant of pirates and proceeds to walk off with his fiancee, as he imagined his ancestors did before him. She is willing, but later he finds out that he is a descendant of a minister.

"It's a Boy." (Sterling. June 29.)—A comedy in which the Sterling Kids play the leads, but old will enjoy it as well as young. Billy, jealous of his new born brother, kidnaps him for a time, but later sees his folly and returns him. Mr. Sterling does not appear.

"Captain Kidd's Priceless Treasure." (Joker. July 4.)—Juvenile actors and actresses play the leads in this comedy. It is somewhat difficult to comprehend, but as a whole is exceptionally funny. Captain Kidd's treasure turns out to be a case of eggs. It is true they are a treasure now, but they were not when they were supposed to be buried.

"Bessie the Detectress, or Tick, Tick, Tick." (Joker. July 1.)—An average comedy featuring Bess Meredyth. In detecting a blackhand gang, she is mistaken for one of their number herself, but comes out triumphant.

"Passing the Love of Woman." (Rex. July 3.)—A fine story of the noble self-sacrifice that one man made for the girl he loved that all will enjoy. After twice lifting the blame of crime from another man's shoulders, he is killed in escaping from the police. It is doubtful if such an expression as "up the river" is used in the West.

"The Deceiver." (Komic. Sun., June 21.)—Tod Browning plays the lead in this comedy and his work will bring peals of laughter from all, as it usually does. In order to win his girl from the cop, he assumes the disguise of a beggar, but although he gets along well at first he "gets his" in the end.

"On the Verge." (Frontier. Sun., June 28.)—Through the efforts of a dance hall girl, a woman is prevented from deserting her husband. The locale is the West, and the picture is of a kind that any audience will enjoy. Joe Franz plays the lead.

"A Jealous Husband." (Sterling. Thur., June 25.)—The wife flirts with another, and the usual chase is the result. It is varied slightly here as the participants go underground. The picture as a whole will amuse.

"The Skull." (Imp. Two reels. Thur., June 25.)—An obscure detective story. The detective appears from the start, but none know him as such until the finale. He discovers a murderer and a swindler, reconciles a couple and brings about the marriage of another pair. The cast consists of Charles Prince, Dorothy Phillips, William Welsh, Ruth Donnely, Alexander Gaden and Frank H. Crane.

"At Mexico's Mercy." (Victor. Mon., July 6.)—A Kerrigan picture. Vera Sisson plays opposite. To obtain revenge on the mine superintendent the Mexicans capture his sweetheart. The American troops rescue her after a hot skirmish.

MUTUAL PROGRAM

"The Peach Brand." (Reliance. Wed., June 17.)—A peculiar drama and one that will be well received. The rejected lover recognizes the picture of his sweetheart on a can of peaches for which she had posed. He seeks her and arrives in time to rescue her from the unwelcome attentions of the artist. Francella Billington and Eugene Pallet play the leads.

"Jim." (American. Two reels. Mon., June 15.)—The scenes are the most worthy feature of this picture. The story is so impossible that it seems almost humorous. A poet is the means of bringing the husband and wife together, who had quarreled over nothing.

"Mabel's Busy Day." (Keystone. Sat., June 13.)—Any comedy with Charles Chaplain and Mabel Normand the leads is sure to be an immense success. This one is one of the best they have put out, and keeps the spectator in one continual roar of laughter. There is no plot at all, but the events that transpire in the one reel are side-splitting.

"The Unmasking." (American. Wed., June 17.)—William Garwood and Vivian Rich are the main characters. Through the efforts of his friend, a young man is made to see his folly in paying attention to a worthless woman, and returns to his former fiancée. The story will please everyone.

"The Man Without Fear." (Thanhouser. Fri., June 19.)—By saving his employer from the villainy of a member of the Black Hand, the young secretary wins his daughter. The picture is full of action from start to finish and at the same time nothing disagreeable appears.

"The Dream Ship." (Beauty. Tues., June 16.)—Margarita Fischer and Harry Pollard play opposite each other in this unusual comedy-drama. The scenes are beautiful. Both the comic parts and the dramatic parts are of the best kind. The daughter of the captain of the guard is loved by the king, but he realizes that she doesn't love him and allows her to marry the man of her desire.

"The Burden." (Majestic. Tues., June 23.)—An old story told in a pleasant fashion. The man is sentenced to life imprisonment on a false charge; he escapes and leads an honest life in the West with his wife. The real murderer threatens to expose the other's identity to the sheriff, but it is discovered he is the culprit. Eugene Pallet, Irene Hunt and Sam De Grasse are the principals.

"Izzy's Night Out." (Reliance. Wed., June 24.)—A foolish comedy which is not as humorous as it might be. Izzy, the lazy man, is picked up by three joy riders who take him to their home. In the morning they put him where they found him, quite drunk. His wife disturbs what he thought was a peaceful dream.

"The Painted Lady's Child." (American. Two reels. Mon., June 22.)—A well-known and much discussed question is put in a strong way in this drama. The younger people will not enjoy it. A young man is given the choice of his father's millions or his wife; he takes the millions. Later he meets his daughter and tries to dissuade his friend from marrying her, but does not succeed. Jack Richardson, William Garwood and Vivian Rich are the principals.

"Such a Business." (Royal. Split reel. Sat., June 20.)—On the same reel with "The Busy Man." Advice to hatters when business is poor; Send your son out with bricks and instructions to break everyone's hat. It worked for a while, but the evil plan was discovered later, after it had produced a good laugh.

"The Busy Man." (Royal. Split reel. Sat., June 20.)—On the same reel with "Such a Business." Higgs is the police force, fire department, justice of the peace, et al., and has his hands full. An uproarious comedy.

"The Severed Thong." (Majestic. Two reels. Sun., June 21.)—A beautiful Western story in which the spurned Indian minister proves that he is worthy of his profession. The drama will doubtless appeal more to the deep thinkers and the religious than to others. Dark Cloud, George Siegemann and Mary Alden play the leads.

"The Horse Wranglers." (Reliance. Two reels. Sat., June 13.)—Miriam Cooper, Eugene Pallette and Sam De Grasse are the principals. The wife of the foreman of the ranch dresses up as a cowboy and goes on the roundup. Her husband discovers the disguise and so does another who attempts to take advantage of his knowledge when the husband is absent. She kills him by mistake, but the man was an unworthy character, and the rest of the boys were glad of it. The picture is comical in parts, and will furnish amusement for all audiences.

"The Hour of Manhood." (Domino. Two reels. Thur., July 2.)—A drama of the West that is full of live action, some of which is pleasant and some unpleasant, but all of which is thrilling. The lovers of the Western melodrama will surely enjoy it. Pete is a drunkard. He deserts his wife, and later she marries another. Pete returns and threatens to tell her husband of her former marriage unless she gives him money. But at the sight of her husband and their happy home he relents. Later he meets his death.

"The Heart of a Crook." (Kay-Bee. Two reels. Fri., July 3.)—Every crook, no matter how much of a villain, has a little honor, as this picture indicates in a most novel and pleasant fashion. The story is even more impossible than most, but everyone will enjoy the picture, for it is full of action from start to finish. A crook who was once befriended by a Westerner proves his gratitude by freeing his wife from suspicion of a crime which he himself committed.

"A Gambling Rube." (Keystone. Mon., June 15.)—A general mixup results when two city chaps attempt to swindle a country rube, in which the police force and the whole town participate. The picture is more comical at the end than at the start. None of the usual stars appear.

"The Stolen Code." (Reliance. Sat., June 20.)—The main characters are Courtenay Foote, F. A. Turner and Irene Hunt. A widow is commissioned to obtain some secret plans from a foreign minister. She falls in love with the man she robs and then returns the papers after killing her accomplice. The minister puts a pistol in the hand of the dead man and it is thought he committed suicide. The story is not as good as most of those released under this brand, but those who love a picture based on intrigue will be pleased with it.

"Their First Acquaintance." (Majestic. Tues., June 16.)—The acting of Robert Harron makes this picture. Dorothy Gish and F. A. Turner are the other leads. The insignificant clerk saves his employer twice, once by putting through a deal and later by capturing two burglars with the aid of the man's daughter.

"A Missing Bride." (Keystone. Thurs., June 18.)—A fine Keystone and a comedy that is far above most. It contains the usual slapstick action, which is most amusing. A man runs away with another's daughter, but is prevented from marrying her when the pair are overtaken.

"The Rebellion of Kitty Belle." (Majestic. Two reels. Sun., June 14.)—The drama is played by Lillian Gish, Robert Harron, and R. A. Walsh. It is an unusually good offering, in which Robert Harron is the shining light. Everyone will appreciate his acting. A tango teacher comes near breaking up the happy life of a country couple, but all ends well.

Our Mutual Girl No. 23. (Reliance. Mon., June 22.)—Margaret is found in this number, although no one knows yet how she disappeared. This will be told next week. Mrs. Knickerbocker meets Dudley Field Malone, who takes an interest in the disappearance of Margaret.

"The Little Senorita." (Princess. Fri., June 19.)—The plot is vague. Muriel Ostriche plays the leading role. The young American wins a Mexican girl by saving her father from bandits. The scenes are beautiful and the numerous encounters that appear are realistic to the extreme.

WARNER'S FEATURES

"Facing the Gatling Guns." (Mittenthal. Three reels.)—An absorbing picture in every respect, full of live action, and containing a story that will appeal to all audiences. A novel effect has been introduced in using a motion picture camera in the story. The film never lies, and with a picture taken by a motion picture man, the guilty man is detected and the innocent one exonerated. The three reels contain a quantity of mob scenes, all of which are most realistic, and serve to heighten the interest.

Gill is an honest man and through his life is fighting against a dishonest millionaire. The latter tries to ruin his life a number of times and at last almost succeeds in doing it, when the evidence of the camera man is turned to good use. The photography is of the best and the picture is lighted well.

"The Little Contortionist." (Milano. Three reels.)—The first reel serves as a prologue and introduction to the story, which starts at the beginning of the second. The picture, although a drama, is not without its humorous parts, and these come when the contortionist secretes himself in the most unexpected places and pops out just as unexpectedly. The boy is adopted by a family where he serves in the capacity of bellboy. By his ability to hide himself in very small places, he is the means of discovering a vile plot against his master, who holds a high position in the state. The picture is one of the best that Milano has put out for a long time. The photography, as usual, is perfect, and the picture is tinted prettily.

MISCELLANEOUS

"The Cry of the Captive." (Hepworth. Two reels.)—A drama along lines far better than the average. The interior photography is of unusual excellence. The story possesses many dramatic situations and is sure to interest. It is absolutely clean in every respect. Thornly Vibart, a master crook, adopts his niece, Zorah, who loves Austin. The latter meets her after a lapse of time and sees the horrible life she is forced to lead with the crook. One of his gang betrays his master and he is sent to prison, thus freeing Zorah, who marries Austin.

"The Mystery of Green Park." (Eclipse-Urban. Two parts).—A detective story along very conventional lines. The plot is plainly prearranged and clues are thick and impossible. When Mr. Chancer is found killed, Barnett, the detective, is called in. He finds a bad automobile tire track, which leads to the car he has come in. Then he finds some defective coins. Sand on the carpet shows the man was sandbagged. He finally catches the thief, who proves to be his rich friend.

"The Tragedy of Basil Grieve." (Hepworth. Two reels.)—A splendid melodrama, of the class that all enjoy. It can be shown equally well in the highest priced houses of Broadway or in the smallest "dumps." It is artistic to a degree, the photography is clear cut and defined, the acting is of Hepworth class, and the atmosphere is good. Basil Grieve, a novelist, and Roland Nashly, an inventor, are rivals. Although the girl loves the latter she marries Basil for his money. Later Roland becomes wealthy and Vera plans to have him instead of Basil, of whom she has tired. Together they kill the writer, but their crime is brought home to them by clever detective work.

INCORPORATIONS

Among the latest companies to be formed and registered are the following:

At Albany, N. Y.:

CUPRESS THEATER, INC., conducting motion picture shows, vaudeville and open air theatres, $5,000, Manhattan. Sam Horowitz, A. Breithard, S. V. Spille, Manhattan.

SALMANS-ADKINS, INC., general advertising, including moving picture screens, $1,000, Buffalo. Martin Salmans, Bert W. Adkins, Edward Handwerk, Buffalo.

SHERMAN ENTERTAINMENT CO., INC., amusement enterprises such as moving pictures in hotel, dance halls and bathing beaches, $25,000, Manhattan. James Mackey, Edwin and John Collins, and two others, Manhattan.

JOYLAND PARK, amusement park, theatres, motion pictures, $5,000, Manhattan. Alexander Underhill, Dudley Bierol, Robert Van Valkenberg, New York.

ESSENTIAL FILM MANUFACTURING CO., INC., general motion picture and amusement business, $50,000, Manhattan. Robert A. Smith, Thos. F. MacMahon, Max Jagemann, New York City.

CHILD PLAYERS COMPANY OF AMERICA, INC., motion pictures, $50,000, Manhattan. Martin P. Korn, Louis R. Korn, Isadore Amster, New York.

CENTURY FILM CO., Manhattan, $300,000. F. Leonard, 307 W. 42nd street, New York; F. B. Coigne, J. Streicher, New York.

WILTWYCK FEATURE FILM CO., Kingston, $10,000. H. W. Feeter, 41 Brewster street, Kingston; W. W. Prentiss, R. W. Brill, Kingston.

GARRISON FILM COMPANY, Manhattan, $10,000. G. B. Garrison, 313 West 79th street, New York; C. P. Caldwell and J. W. Robertson, New York.

THE ALLIED FEATURES, Manhattan, motion pictures, $500,000. H. Lubin, Hotel Breslin, New York. A. B. Graham, M. R. Fink, New York.

COLOSSAL FILMS ATTRACTIONS, Manhattan, deal in picture films, $100,000. W. W. Newcomer, 143 47th street, New York; A. T. Bell, S. Dowling, New York.

MAGNET FILM RELEASING CO., Manhattan, motion pictures, $25,000. V. C. Bogardus, 133 Crosby street, New York; L. J. Hartman, New York; E. C. Hobcraft, The Bronx.

ENTERPRISE PRODUCING CO., Manhattan, motion pictures, $10,000. J. Ragland, 212 W. 109th street, New York; G. Burckhalter, T. C. Keck, Butler, Penn.

CLASSAY FILM CO., Manhattan, $25,000. E. Mandelbaum, 126 W. 46th street, New York; L. A. Ackley, Hackettstown, N. J.; L. Hubner, L. I. City.

MOTION PICTURE EXPLOITATION COMPANY, INC. Motion pictures, theatricals and general photography, $100,000, Manhattan. Thos. H. Bennett, Edmund L. Dougherty and Walter E. Edmondson, all of New York.

At Dover, Del.:

THE DAYTON CONVENTION ISSUE of the MOTION PICTURE NEWS reaches our readers on July 3. This is the strongest issue of a Motion Picture Trade paper ever published. It will contain the first actual authentic résumé of trade conditions throughout the country ever published.

Announcement

AS already advised on our new rate card, the advertising rates of the MOTION PICTURE NEWS will, *after October 1st, 1914,* be effective as follows:

	CONTRACT RATE	SINGLE INSERTION
1 page	$50.00	$60.00
½ page	25.00	30.00
¼ page	12.50	15.00
⅙ page	8.50	10.50
⅛ page	6.75	7.75
1 inch	2.00	2.50

This increase in rates is justified and necessitated by the increased circulation and volume of this publication.

The circulation of THE MOTION PICTURE NEWS is rigidly restricted to the trade proper—to the regular purchasers of films and theatre equipment and accessories. It has today, *as paid subscribers* more high-class picture theatres than any other publication in this field- The reasons for this genuine and high-class circulation are obvious in its editorial pages. It is the *permanent* and necessary helpmate of the modern and successful exhibitor and distributor.

We give *circulation,* not mere distribution.

"The fastest growing picture Journal"

For further particulars address:

ADVERTISING MANAGER

The Motion Picture News

220 West 42nd Street

New York City

EDESON NOW UNDER LASKY BANNER

Robert Edeson, the original star of "The Call of the North," by Stewart Edward White, is now playing his



ROBERT EDESON

original role before the Jesse L. Lasky camera. Much of the picture is being staged in Great Bear Valley in southern California, many scenes being taken, however, in Moose Factory, Canada, the trading post of the Hudson Bay Company. Mr. White has an intimate knowledge of the Canadian Northwest, having spent much of his life there.

UNIVERSAL CITY STARTS TO MOVE

The new Western ranch of the Universal Film Company, in the fertile San Fernando Valley, where Universal City will be located soon, is already occupied by the cowboys and stock of the company.

Under the direction of Joe Flores, the several hundred head of cattle, oxen and horses were moved to the new ranch. Corrals have been built for the stock, but the cowboys, save Joe Flores, his wife and two kiddies, are bunking range fashion.

THE DAYTON CONVENTION ISSUE of the MOTION PICTURE NEWS reaches our readers on July 3. This is the strongest issue of a Motion Picture Trade paper ever published. It will contain the first actual authentic résumé of trade conditions throughout the country ever published.

Albuquerque Films Two Winners

Western Company Gets Ready to Release "The Lust of the Red Man" and "The Price of Crime."

NEWS comes from the Western studio of the Albuquerque Film Manufacturing Company, Inc., that its two latest productions, "The Lust of the Red Man" and "The Price of Crime," are nearing completion. "The Price of Crime" is a problem drama with the opening scenes laid in Los Angeles. Later the scene shifts to the rugged Rockies.

The production of the pictures are under the supervision of G. P. Hamilton, whose years of experience in all branches of the business has fitted him to guide the destinies of the Albuquerque Film Manufacturing Company, Inc.

Miss Dot Farley, the star of the company, may find it necessary to take a rest for a few weeks to recuperate after the very strenuous campaign of seven months since the Albuquerque concern was incorporated, for Miss Farley has written its stories and played the leading role in every picture. She is an earnest worker and her perseverence has brought her splendid results. She is a clever writer and versatile actress. Her coworkers have learned to admire her because of her sunny disposition.

In Miss Farley's next story entitled "False Pride Has a Fall," the heroine rises from an unsophisticated ranch girl to the wife of a city millionaire, finally becoming a leader of society. But at the moment of her triumph, her father and mother visit her. Their actions at a reception are embarrasing for the wife. The husband, a whole-souled, honest man, takes father and mother under his wing, and later everybody is happy just as it should be back on the ranch at a good old country "hoe-down," with father and mother.

Fox Will Open Chain of Exchanges

Branch Offices to Open in Seven Cities at Once—Others Later—Big Studio promised for New York

WILLIAM FOX, president of the Box Office Attraction Company, 130 West Forty-sixth street, has determined to enlarge the scope of his exchange operations. Up to the present time the Box Office Attraction Company has released and booked features in New York City and state, Northern New Jersey and the New England states, but the recent acquirement of continental rights for the products of two large American factories, a contract for control in the United States and Canada of scores of the best foreign productions and plans already adopted for the erection of a mammoth studio in New York, influenced him to take on important additional territories.

Exchanges will open at once in Philadelphia, Pittsburgh, Washington, Cleveland, Cincinnati, Detroit and Chicago. As soon as these branches have been efficiently organized the territories adjacent to St. Louis and Kansas City will be opened up and cultivated.

In the southern and western states, in all states west of the Mississippi and in Canada, all Box Office Attraction features will be disposed of on the state-rights basis, and Alex Lorimore, formerly with the Gaumont Company, will have charge of this end of the business as well as other necessary details connected with the exchanges in the new zones of activity.

All Star Finds Vehicle for Ethel Barrymore

Company Producing "The Nightingale" With a Strong Cast—Film Will Be Released Early in August.

AUGUSTUS THOMAS, the famous playwright, director-general of the All Star Feature Corporation, has been at work for sometime on a scenario in which Ethel Barrymore will play the stellar role.

The drama is entitled "The Nightingale," and deals with the life of a young Italian girl and her brother, proteges of a famous musical star.

In support of Miss Barrymore in "The Nightingale," the All Star Feature Corporation has engaged a cast creditable to any premier Broadway production. Among those in her support will be seen Charles Stevenson, George Andrews, William Courtleigh, Jr., Conway Tearle and many more. Work has been progressing at the Yonkers studio toward the completion of "The Nightingale."

Miss Barrymore's debut before the camera has been a most satisfactory one, and the producing staff of the manufacturing company is free in its prediction that "The Nightingale" will assume a position of great prominence among the All Star studio successes. "The Nightingale" is scheduled for release early in August.

EXCELSIOR
FEATURE FILM CO., INC.

"THE TOLL OF MAMMON"
IN 4 PARTS

READY FOR SHIPMENT

A forcible American made Masterpiece featuring Octavia Handworth supported by a cast of Screen Favorites. Full of Action. A Punch in every scene

A heart-gripping story founded on fact. Revealing a moral which appeals to every individual. Strong Dramatic Acting. Excellent in Photography.

STATE RIGHTS NOW SELLING

EXECUTIVE OFFICE
110 WEST 40TH ST., NEW YORK.
SUIT 1002 - PHONE, BRYANT 8059
ARTHUR ROSENBACH Sales Mgr.

STUDIO
LAKE PLACID
N.Y.

40,000 SEE "WRATH OF THE GODS"

"The Wrath of the Gods," the six-reel feature of the New York Motion Picture Corporation, produced under the direction of Thomas H. Ince, scored an unusual attendance at Ebbett's Field, Brooklyn, on Monday night, June 22. It is estimated by the management that forty thousand people filled the old ball grounds to witness the run of the picture.

Marcus Loew, who opened the field as an airdome for the summer, supposed that in a place of such area no one would be turned away. But the crowd instead of thinning out at the approach of the opening hour increased to such proportions that no seats were left for the late comers.

Not believing it possible for the arena to fill to capacity the people demanded admittance. The manager remonstrated but his remarks were not heeded and the throng became riotous. He phoned for the police, and the reserves from three precincts were necessary to quell the tumult.

Crowds have been turned away from Ebbett's Field every night this week. Ten, fifteen and twenty-five cents admission is charged.

MARY PICKFORD STILL WITH FAMOUS PLAYERS

According to a rumor, circulated without foundation, Mary Pickford was intending to resign from the Famous Players Film Company, to go with the Universal Film Company. Miss Pickford denies any such intention, and to prevent the false statement from traveling farther she has communicated with the Motion Picture News in regard to the matter. Her letter follows:

MOTION PICTÉRE NEWS.
Gentlemen:

An unauthorized report, detrimental to both myself and the Famous Players Film Company, has been circulated to the effect that I intend to leave that concern and become associated with the Universal Film Company.

This story is entirely without foundation or authority, and you will do me and the Famous Players Film Company a great favor if you will contradict this report in the strongest language possible.

As is commonly known, the Famous Players Film Company has supplied me with opportunities and play material unequaled by any other company, and the report is ,therefore, unjust and injurious to everybody concerned.

Very truly yours, (Signed) MARY PICKFORD.

RESERVATION INDIANS IN "NORTHERN LIGHTS"

A large company, under contract with the Life Photo Film Corporation has left New York, bound for Wyoming and Montana, where they will produce "Northern Lights," an adaptation of the famous play by the same name. Edgar Lewis has been engaged to direct the work. Arrangements are being made with the Government at Washington for use of the reservation Indians and soldiers in the production.

In addition to William H. Tooker, David Wall, Harry Spingler, George De Carlton, Anna Laughlin and Catherine La Salle, who have appeared in prior releases of the company, the cast includes Miss Iva Shepard, Harry Knowles, William F. Sorrelle and others.

NEW YORKERS IN SPECIAL CAR FOR DAYTON

A party of New York motion picture people who will attend the big convention of motion picture exhibitors at Dayton, Ohio, July 6 to 11, includes Daniel Frohman, of the Famous Players; Harry L. Reichenbach, of the Jesse L. Lasky Feature Play Company; Harry J. Cohen, of the Popular Plays and Players Company; Al Lichman, of the New Lichman enterprise; George Krause, of the Krause Manufacturing Company; William Barry, of the Nicholas Power Company; Sam Spedon, of Pathé; Frederick Stino and others.

A special car on the Pennsylvania railroad will be used for the round trip. The party will be housed at the Algonquin Hotel there, and will return via Niagara Falls.

ATSCO COINS IN GREAT DEMAND

At the Dayton convention Atsco, Inc., will distribute the few remaining coins they have on hand, entitling the exhibitor to $5 credit on the first $100 worth of supplies which he purchases. This coin novelty was one of the hits of the New York convention, and it is assumed that there will be a marked demand at Dayton for the few remaining coins.

HEARD IN THE LOBBIES

R. Blanchard, proprietor of the Magic Theatre, Bogalusa, La., the largest of three film houses, has just opened a new house in Columbia, Miss. The house seats 500, and Mr. Blanchard reports that business at the start is surprising. He is using the Universal program both here and in Columbia.

Harry E. Scott, manager of Va'sn Airdome, Hammond, La., has engaged local decorators to beautify his theatre. Although in operation less than a month the theatre, the third to be established here, is doing enormous business. A feature is the publication of a weekly paper, containing bits of local gossip and carrying weekly contests. This is rather unusual when it is known that Hammond is without a daily newspaper. Feature films and serials are being used almost exclusively in the local houses.

The Scenic moving picture theatre on Bank street, Waterbury, Conn., is now in the hands of a temporary receiver, Louis G. Garvey, manager of the Fox Theatre. His bond was put at $1,000. The appointment was made at the request of Joseph Burg, who sued Isaac Burg for breach of contract, asking damages of $4,000. It is not known how long Mr. Garvey may run the business. Since the house was opened a few years ago it has been the object of considerable litigation. The appointment of Mr. Garvey was made by Judge Burpee, of the Superior Court, in chambers, with the consent of the attorneys on both sides. Joseph Burg was arrested on the instance of Isaac, his namesake, and taken to Montclair, N. J., charged with obtaining $1,800 from Isaac on false pretences. It is likely that the case will be settled.

"A Beggar Prince of India" is the title of a three reel romantic-adventure play featuring Walter Miller and Irene Wallace. Edward Warren is directing.

An echo of the building operations conducted by George D. Curtis, owner of the Happy Hour Theatre on St. Paul street, Rochester, N. Y., last winter, was heard in Supreme Court when Mr. Curtis sued Walter R. Margrander and others, contractors, for a large sum of money for failing to complete certain work for him on the time agreed in their contract. Mr. Curtis was non-suited, the jury returning a verdict of no cause of action. Curtis sued for $1,793.02 damages from Margrander.

Curtis had a contract with Margrander which provided that the job be completed by April 30, 1913. If the walls were not down by that time, the contract provided, the defendant should pay to him the sum of $25 a day for each day that he went over the specified time. The work was not completed on May 19, when Curtis took the job out of the hands of Margrander.

Mrs. Eva L. Rhodes, a resident of Amsterdam, N. Y., for quite some time, purchased the Unique Motion Picture Theatre, located on East Main street, Amsterdam, Friday, May 22. The name "Unique," in this instance, comes from the fact that the screen, instead of being placed at the far end of the theatre, is at the front, just inside the entrance, the audience facing the entrance. The screen is a Gold Fibre one, and the projecting machine is a Powers 6/A. Warner Features are run, exclusively.

Ed. Leon and S. R. Woolwine have leased the old Lyric Theatre, Bluefield, W. Va., and completely overhauled it, making it a beautiful little picture house, and are running Universal service. The business has more than been satisfactory since the opening day.

William Krumholz has rearranged the building, formerly Lindegard's store at Hallock, Minn., and has remodeled it into a motion picture theatre. The "Hallock News," in commenting on the new theatre, says: "This gives Hallock a place of clean amusement at a low price and it will be a welcome addition to the city's list of business affairs."

A. L. Zacherl, proprietor of the Royal Theatre at Crookston, Minn., reports a heavy business the last three weks. "The Case of Cherry Puralle" especially proved very popular at Crookston.

Simmons & Snyder, proprietors of the Lyric Theatre at Crookston, have added a vaudeville bill of three acts to their Sunday program as an added attraction. They are showing Mutual features exclusively in Crookston.

Axel and John Hanson have purchased the motion pocture theatre at Houston, Minn., owned by E. L. Wilson.

Changing Reels with Chaney

I had the pleasure of a thorough inspection of the Baird projector, and it appears to be a very good machine. The fact that all the latest machines are of massive construction and increased cost, only goes to prove that the operator who intends to amount to anything in the future, had better get onto himself and make a study of his profession.

The present trend of the situation tends to the elimination of the smaller houses and it is only a matter of two or three years, when you will be able to count the houses of less than six hundred seating capacity, almost on your fingers.

Naturally this will throw a number of men out of positions, and the only hope for the mediocre operator lies in a State license law such as is now in force in Massachusetts.

This would compel the proprietors of motion picture theatres to employ men instead of boys, and would provide positions for these men.

However, the high-class man will always be in demand, and any exhibitor who really knows his business will be willing to pay a premium for his services, even if it amounts to only a dollar or two over the prevailing rate.

When will the interested parties, and the public in general, insist on a state-wide readjustment of the present dangerous conditions, and demand that this wrong be righted?

Will it be after some great disaster, such as the Boyerstown conflagration?

Will it be after a number of innocent children are trampled to death, as a result of a panic and mad stampede for the exits?

Will we again lock the stable door after the horse is stolen?

Will we also assume an attitude of watchful waiting? Watching and waiting for the inevitable?

Or will we demand of our representatives in the Legislature that they formulate adequate laws for the proper protection of the public?

And will we demand that one of these laws shall be for the proper examination of all moving picture operators, such as the laws of the State of Massachusetts?

DON'T WAIT. DO IT NOW. AGITATE. EDUCATE.

When will the theatre-going public wake up?

When will the motion picture theatre proprietor see the defect in the present state of affairs?

When will the State of New York awaken to the fact that with the innumerable laws now on the statute books, none of them can be construed as properly protecting the lives of the picture patronizing public?

When will the owners and lessees of the many beautiful theatres throughout the Empire State begin to realize the imminent danger of their entire investment going up in smoke as a result of employing a boy to do a man's work?

When will the Insurance Underwriters, insisting on their rights under the premises, refuse insurance on any building where electrical equipment and dangerous combustibles are placed in charge of an incompetent?

New York, June 20, 1914.

NOTICE—We wish to announce that Mr. J. D. Williams is no longer in the employ of William W. Hodkinson, or Bosworth, Inc., nor was he ever connected with the Paramount Pictures Corporation in any capacity.

WM. W. HODKINSON.

FILM TITLES PRINTING AND DEVELOPING

Give Us a Trial — All Work Guaranteed
Prices Right — Prompt Service

If you have any event that you want photographed we can furnish an expert camera man

STANDARD MOTION PICTURE CO.
Telephone, Randolph 839 — 5 S. Wabash Ave., Chicago



"American" Motion Picture Cameras
AT THE FRONT

Our famous **Improved No. 2 Camera** on the firing line at "Vera Cruz."

"AMERICAN" products are always with the Advance Guard. The world's most important motion pictures are taken with "AMERICAN" CAMERAS.

Agents for **AGFA** and **GEVAERT** Raw Motion Picture Film.

Send for Catalogue C.

American Cinematograph Co.
617-631 W. Jackson Blvd., Chicago, Ill.

WE will rebuild your old machine as good as new. If your machine needs repairing, we can do the work. We have every facility and use only ***genuine*** parts. All work guaranteed. We carry a complete line of new machines and supplies. Will sell for time or cash.

SEND FOR CATALOG TODAY.

AMUSEMENT SUPPLY COMPANY
160 No. Fifth Avenue - - - - - - - - - CHICAGO

Creating the "Come-Again" Spirit

(*Continued from page* 133.)

the fireman who was crushed by a falling wall, brought to his house a number of prospective patrons. Not that Miller was mercenary; he had as big a heart as the next one.

When the Riverside Athletic Association held their annual dance, it was Miller who agreed to furnish the music. By beginning his evening performance a little earlier so that the three musicians could reach the hall at nine-thirty, just after the minstrel show, which opened the festivities, was concluded, Miller killed two birds with one stone.

The few extra dollars which he gave the musicians came back to him many times over during the course of the year.

AS an illustration of Miller's resourcefulness, I might mention what occurred the night of the Odd Fellows installation. It seems that the committee of the lodge had decided to have an entertainment after the formal exercises of the evening were over, instead of the usual collation.

The trio which they had engaged failed to appear, and Miller heard of it, just as he was concluding his evening performance. Running hatless across the street to the hall, he offered to give a special performance at his theatre for the benefit of the guests, he to receive the sum that was to be paid the trio. The offer was accepted and Miller now has an annual Odd Fellows night on his schedule.

It goes without saying that Miller made use of everything possible to keep his house clean and well ventilated, his ushers neat and well demeaned. Things were spick and span at "The Ideal." The most finicky person would not have hesitated an instant to enter.

And through it all, Miller evolved a bit of philosophy that was his never-failing slogan.

"What is good enough for my house to-day, won't be good enough for it to-morrow."

If, after the day was over, Miller couldn't note some definite advance, he would sit down to find out the reason why and set himself a stint for the next day which he would carry out willy-nilly.

AS I have already said, Miller wasn't a "mixer," and he had the good judgment not to attempt something for which he was not personally fitted.

He didn't especially regret the fact, however, for he knew that smooth palaver wasn't the vital factor in building up a lasting patronage.

He got below the surface to rock-bottom facts and treated a business proposition in a business-like way.

He won, by his clean-cut, unique methods of boosting "The Ideal," the respect and support of those with whom he came in contact, which satisfied him.

It Is a Wise Exhibitor

Who watches what the other fellows are doing.

You can get complete information describing business boosting schemes employed by exhibitors everywhere by reading every issue of THE MOTION PICTURE NEWS.

This ad. pinned to a check, bill or money order for $2, will bring it to you for one year.

MR. EXHIBITOR:—

Can you afford to purchase a Motion Picture Projector that will keep you busy buying repair parts? *No.*

There is only one Machine (MOTIOGRAPH) that will give you satisfaction in *Up-keep* and *Rock Steady Projections.*

Investigate the parts of the **MOTIOGRAPH** and you will easily understand why a **MOTIOGRAPH** is a Money Saver. *Write for Catalog.*

THE ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., Chicago, Ill.

***Eastern Office*—21 E. 14th St., New York City** **Western Office*—833 Market St., San Francisco.**

Ventilation Cooling Heating



"TYPHOON BLOW-IN SYSTEM" has revolutionized the ventilating problem. You get in front of a desk fan to keep cool, not in back. Apply this common sense and blow the air in.

Don't waste money experimenting with exhaust fans.

The TYPHOON MULTIBLADE BLOWER will force air right through ordinary exhaust fans. Reversed, the air can be exhausted as well.

Our Catalogue N tells how to keep cool in summer and warm in winter.

TYPHOON FAN CO. **NEW YORK CITY** 1544 BROADWAY

The Greatest Publishing Stunt In The Motion Picture World

The American Motion Picture Cyclopedic Directory

Suppose You Wanted to Know—

The names, addresses, and owners of motion picture theatres in one or more cities of the United States—

Or full detailed information as to any of the various film manufacturing concerns—

. Or the names and addresses of the various exchanges—

Or the names and addresses of the various accessory people—

Or the names and addresses of all motion picture players in this country—

Or the manufacturers of commercial and educational films—

Or the laws and ordinances regulating the production of motion pictures throughout this country—

Or any other information relating to the motion picture industry.

Where would you find it?

Where would the information be available INSTANTLY?

Answer: In the *American Motion Picture Directory*, the standard cyclopedic digest of the motion picture world, and the only publication of its kind in the world.

No matter what you want to know regarding this great industry will be found between the covers of this directory, the most thorough, elaborate and valuable directory published in behalf of any industry in the United States.

It is no longer necessary to grope around in the dark as heretofore for information relative to the motion picture industry, because now every branch, every possible phase of this great industry, is summarized and epitomized in the **American Motion Picture Directory**—"the bible of the industry."

Information heretofore unavailable, or, if available, at great expense and delay, is now at your fingers' tips.

Everything that you might want to know about the motion picture industry will be found in this Cyclopedic Directory which we are now publishing at an enormous expense. It answers every question as to the industry itself and furnishes mailing lists, and data heretofore unavailable except at a large expense.

No industry on earth will have a better representation in a directory line than the motion picture industry when the first volume of this directory is completed. It will be to the motion picture industry what the Encyclopædia Britannica is to the student—the source of every available bit of reliable information relating to the subject under investigation.

It will be on the desk of every film manufacturer, producer, exhibitor and accessory man in the country, and also in all public libraries, leading book stores, municipal libraries, city attorneys' offices, and every reference library throughout the country. It is the epitome of the motion picture world, the only standard reference guide book of its kind in existence.

PARTIAL LIST OF CONTENTS

Names, address and owner of every moving picture theatre in America possible to secure from every source.

Names and addresses of every film manufacturer in the world, giving names of officers, capitalization, location of plants, names and addresses of the leading players, producers and publicity men, class of pictures specialized in, release dates, etc.

Names and addresses of all the Exchanges in America.

Names, home and telegraphic address together with biographical sketches of the leading picture players.

Complete list of all the manufacturers of moving picture accessories.

List of all the moving picture organizations, with the names and addresses of the officers, purposes, membership and location.

List of scenario bureaus and writers.

Laws and Censorship department, containing a digest of laws gathered from every possible source relating to the motion picture industry, especially relating to Censorship, copyright, exploitation of films, laws and ordinances regulating the exhibition of moving pictures and the conduct of theatres.

Educational moving pictures. A separate department giving a complete account of the development of educational moving pictures with the latest advances toward making them a part of our general educational instruction.

The History of the growth of moving pictures together with some information on film making.

A list of the leading films released during the past five years.

It sells for $5.00 a volume and is published semi-annually.

THE AMERICAN MOTION PICTURE DIRECTORY COMPANY

Schiller Building, CHICAGO

NEW YORK CHICAGO LOS ANGELES

What Do You Need?

LISTING IN THE BUYERS' GUIDE, FOR NAME AND ADDRESS, INCLUDING ONE YEAR'S SUBSCRIPTION TO THE MOTION PICTURE NEWS—$8.00 A YEAR, CASH IN ADVANCE. FREE TO ADVERTISERS USING $100.00 OR MORE WORTH OF DISPLAY SPACE DURING THE YEAR. ADDRESS ADVERTISING DEPARTMENT

ANNOUNCEMENT SLIDES

Niagara Slide Co., Lockport, N. Y.

ASBESTOS BOOTHS

Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS

Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

DEVELOPING TANKS

A. J. Corcoran, Inc., 9½ John St., New York.

ELECTRIC LIGHTING SETS

The Chas. A. Strelinger Co., Box P-2, Detroit, Mich.

FILMS

(Manufacturers, Dealers and Renters)

American Film Mfg. Co., Chicago, Ill.
Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George H. Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., N. Y.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle N. Y.
Universal Film Mfg. Co., 1600 Broadway, N. Y.

FILM ACCESSORIES

Berlin Aniline Works, 213 Water St., N. Y.

FILM TITLES, PRINTING, DEVELOPING, ETC.

Commercial Motion Pictures Co., Inc., 102 W. 101st St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Film Titles, Printing, Developing, etc.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS

Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 103-105 West 37th St., N. Y.

FEATURE FILMS

Aetna Film Co., Longacre Bldg., New York.
All Star Feature Corp., 220 W. 42nd St., N. Y.
Ambrosio American Co., 15 E. 26th St., N. Y.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
Cosmofotofilm Co., 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., N. Y.
Famous Players Film Co., 213-229 W. 26th St., New York.
Films Lloyds, Inc., 220 W. 42nd St., N. Y.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., N. Y.
Greene's Feature Photo Plays, Inc., 110 W. 40th St., New York.
Imperial Motion Picture Co. of N. Y., Inc., 1476 Broadway, N. Y.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Leading Players Film Corp., 126 W. 46th St., New York.
Life Photo Film Corp., 102-104 W. 101st St., New York.
Mecca Feature Film Co., Inc., 126 W. 46th St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuck Features, 909 Longacre Bldg., N. Y.
New York Film Co., 145 W. 45th St., N. Y.
Pan-American Film Co., 110 W. 40th St., N. Y.
Phoenix Feature Film Corp., 164 Federal St., Boston, Mass.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Popular Plays and Players Co., 1600 Broadway, New York.
Progress Film Co., 110 W. 40th St., New York.
Progressive Motion Picture Corp., Times Bldg., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New York.
Stellar Photoplay Co., 1476 Broadway, N. Y.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., N. Y.
Universal Film Mfg. Co., 1600 Broadway, N. Y.
University Films, Inc., 110 W. 40th St., N. Y.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.
Wil-Kar Films, 1482 Broadway, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., N. Y.

LABELS

Every Ready Roll Label Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS

Cushman Motor Works, Lincoln, Neb.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St.
Ernemann, 114 Fifth Ave., New York. Chicago, Ill.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., N. Y.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

NOVELTIES

Philip Hano, 806-810 Greenwich St., New York.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
Celluloses Planchon, Inc., 75 Fifth Ave., New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., N. Y.

OPERA CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

HEARD IN THE LOBBIES

The White Theatre, Scottsville, Ky., has been showing to crowded houses since its opening. Some of the best business men of the town are interested in the new motion picture house, which is offering some of the better class comedy-dramatic productions. Schlinker & Mays, C. C. White and T. B. Dixon are among the promoters of the White Theatre.

The Dixie Theatre, Russellville, Ky., opened recently. A building was erected especially for this theatre, which is declared to be one of the most beautiful in the smaller cities of the state. A. Mitchell is manager of the Dixie.

Covington motion picture men are said to be behind a proposition to open a new movie house at Mt. Olivet, Ky.

W. C. Collins has disposed of his interest in the Lyric Theatre, Lawrenceburg, Ky., to Mrs. Hardie B. Ripy, who will continue the enterprise.

The stockholders of the People's Amusement Co., Owensboro, Ky., have voted to dissolve the corporation and liquidate its assets.

The Masonic Temple Theatre, Elizabethtown, Ky., is now using the Warner film service exclusively. Every program will include a three-reel feature, it is announced.

Thomas Schmidt, formerly with the Blankenbaker Vaudeville Circuit, has been engaged by the Richland Theatre, Carrollton, Ky., "to sing one of New York's latest song hits every evening." "Four reels of movies and a song, five cents," is the way the Richland is now advertising its attractions.

George Wright, manager of the Clinton Square Theatre, at Albany, N. Y., struck a popular vein in that city last week by showing the Universal drama, "Swede Larson." The people went wild over the drama and Bobby Leonard, who took the leading part. Bobby has always been popular in that city, but if he is shown there in a few more dramas such as "Swede Larson" he will be the idol of the movie lovers.

Charles Holly has just opened the Pastime Theatre, at Biloxi, Miss., an outdoor attraction, which he will operate during the summer months.

Perkins and Adams have awarded the contract to E. L. Mitchell for the construction of a $12,000 theatre at Ruston, La. The plans call for three store buildings fronting on Vienna street and one on Mississippi avenue. The entrance to the theatre will open from Vienna street, leading through an arcade into the auditorium. The building is to be completed September 15, when it will be opened as a moving picture house. While the policy for the winter season has not been announced it is stated that there will be other attractions booked from time to time.

The St. Louis Times Movie Review, a local events film issued by the "Times," an evening paper, is proving very popular, and is now running in thirty different theatres throughout the city.

RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, JUNE 22ND, 1914.

BIOGRAPH. The Song of Sunny Italy, D., 998..... 15272
EDISON. The Basket Habit, C., 1000 15279
KALEM. The Show Girl's Glove, D., 2000..... 15273
PATHE. Max, the Magician, C., 672 15275
Historic St. Cloud, T., 328
SELIG. Me An' Bill, D., 2000. 15277
SELIG. Hearst-Selig News Pictorial No. 33, N., 1000..... 15280
VITAGRAPH. Maria's Sacrifice, D., 1000..... 15278

TUESDAY, JUNE 23RD, 1914.

EDISON. A Foolish Agreement, D., 1000 15281
ESSANAY. The Countess, D., 1000 15282
KALEM. The Conductor's Courtship, C., 1000..... 15291
KLEINE. A Midnight Guest, D. 2000 15283
LUBIN. Nice Nursey, C., 400. 15289
Brown's Big Butler, C., 600.
MELIES. A Good Time Spoiled, C., 1000 15290
PATHE. Glacier National Park, E., 492 15285
SELIG. The Servant Question Out West, C., 500..... 15286
Doc Yak and the Limited Train, C., 500.....
VITAGRAPH. The Passing of Diana, D., 2000..... 15287

WEDNESDAY, JUNE 24TH, 1914.

EDISON. The Mysterious Package, C., 700..... 15292
On the Ice (A Demonstration of Fancy Skating at Wengen, Switzerland, Sc., 300 .....
ESSANAY. The Epidemic C., 1000 15295
KALEM. Through the Flames, D., 2000 15293
LUBIN. The Greater Treasure, D., 2000 15299
MELIES. Mother, D., 1000.... 15301
PATHE. Pathé's Weekly No. 42, 1914, N., 1000..... 15296
SELIG. Somebody's Sister, D., 1000 15298
VITAGRAPH. The "Bear" Facts. C., 1000..... 15297

THURSDAY, JUNE 25TH, 1914.

BIOGRAPH. The Ragamuffin, D., 999 15302
ESSANAY. Sophie Finds a Hero, C., 1000..... 15303
LUBIN. The Candidate for Mayor, D., 2000..... 15304
MELIES. A Peculiar Inheritance, C., 1000..... 15306
MELIES. A Shadow on the Wall, D., 2000..... 15309
SELIG. Hearst-Selig News Pictorial No. 34, N., 1000..... 15308
VITAGRAPH. Happy-Go-Lucky, C., 1000 15307

FRIDAY, JUNE 26TH, 1914.

EDISON. The Man in the Street, D., 2000..... 15311
ESSANAY. The Chasm, D., 2000 15314
KALEM. An Elopement in Rome, C., 500..... 15316
Labor Demonstration in Hyde Park, London, T., 500..
LUBIN. A Practical Demonstration, D., 1000..... 15319
SELIG. The Captain's Chair, D., 1000 15317
VITAGRAPH. The Old Maid's Baby, C., 1000..... 15318

SATURDAY, JUNE 27TH, 1914.

BIOGRAPH. A Spanish Omelet, C., 435 15326

AT MY HOUSE

Ribbons and Boxing Gloves, C., 563 .....
EDISON. Dolly Plays Detective, D., 1000 15320
ESSANAY. Broncho Billy's Jealousy, D., 1000..... 15321
KALEM. The Gypsy Gambler, D., 1000 15325
LUBIN. Who's Boss? C., 400.. 15322
His Sudden Recovery, C., 600 .....
MELIES. Gypsy Child, D., 2000 15328
SELIG. The Right to Happiness, D., 1000..... 15327
VITAGRAPH. His Wife and His Work, D., 2000..... 15324

GENERAL FILM PROGRAM RELEASES OF NEXT WEEK

MONDAY, JUNE 29TH, 1914.

BIOGRAPH. The Honor of the Law, D., 1895..... 15330
EDISON. The Revengeful Servant Girl, C., 1000..... 15338
KALEM. The Flaw in the Alibi, D., 2000..... 15332
PATHE. A Visit to the Paris Zoo, 857 15334
Rapids and Waterfalls of New Zealand, T., 200.....
SELIG. The Leopard's Foundling, D., 2000..... 15335
SELIG. Hearst-Selig News Pictorial, No. 35, N., 1000.... 15338
VITAGRAPH. The Gang, D., 1000 15337

TUESDAY, JUNE 30TH, 1914.

EDISON. The Mystery of the Fadeless Tints, D., 1000..... 15340
ESSANAY. The Darling Young Person, D., 1000..... 15341
KALEM. The Fire Chief's Reward, D., 1000..... 15350
KLEINE. The Bondage of Evil, D., 2000 15342
LUBIN. Walko Sisters, C., 1000 15348
MELIES. One Suit of Clothes, C., 1000 15349
PATHE. French Village in Senegal, West Africa, T., 541. 15344
Venomous Serpents, Zoo, 460
SELIG. Hearts of Men, D., 1000 15345
VITAGRAPH. The Poor Folks' Boy, D., 2000..... 15346

WEDNESDAY, JULY 1ST, 1914.

EDISON. Back to the Simple Life, C., 1000..... 15351
ESSANAY. The Fable of "The Good Fairy," C., 1000..... 15354
KALEM. The Fatal Portrait, D., 2000 15352
LUBIN. The Living Fear, D., 2000 15358
MELIES. The Monk's Sacrifice, D., 1000 15360
PATHE. Pathé's Weekly No. 43, 1914, N., 1000..... 15353
SELIG. The Empty Sleeve, D., 1000 15357
VITAGRAPH. The Circus and the Boy, C., 1000..... 15356

THURSDAY, JULY 2ND, 1914.

BIOGRAPH. The Goat, C., 557 15361
The Firemen's Social, C., 443 .....
ESSANAY. Sophie Gets Stung, C., 1000 15362
LUBIN. The Shadow of Tragedy, D., 2000..... 15363
MELIES. Womanly Curiosity, C., 1000 15365
MELIES. The Prescription, D., 2000 15368
SELIG. Hearst-Selig News Pictorial, No. 36, N., 1000..... 15367
VITAGRAPH. Two Stepchildren, D., 1000..... 15366

FRIDAY, JULY 3RD, 1914.

EDISON. The Shattered Tree, D., 2000 15370
ESSANAY. Trinkets of Tragedy, D., 2000 15372
KALEM. Fleeing from the Fleas, C., 500..... 15374
Trooping the Colors, Top., 500 .....
LUBIN. The Doom of Duty, D., 1000 15377
SELIG. Making Good With Her Family, C., 500..... 15375
Doc Yak's Wishes, C., 500
VITAGRAPH. A Train of Incidents, C., 1000..... 15376

SATURDAY, JULY 4TH, 1914.

BIOGRAPH. The Cracksman's Gratitude, D., 999..... 15384
EDISON. Molly, the Drummer Boy, D., 1000..... 15378
ESSANAY. Broncho Billy's Punishment, D., 1000..... 15379
KALEM. The Political Boss, D., 1000 15383
LUBIN. It's a Shame, C., 500. 15380
The Kidnapped Bride, C., 500
MELIES. Hidden Death, D., 2000 15386
SELIG. The Little Hobo, D., 1000 15385
VITAGRAPH. The Toll, D., 2000 15381

UNIVERSAL PROGRAM RELEASES OF THE WEEK

MONDAY, JUNE 22ND, 1914

IMP. Papa's Darling, C.....
STERLING. The Flirt, C.....
VICTOR. The Silent Witness, D., 2000 .....

TUESDAY, JUNE 23RD, 1914.

CRYSTAL. In Wrong, C.....
GOLD SEAL. Lucille Love, the Girl of Mystery, Series No. 11, D., 2000.....
UNIVERSAL IKE. Universal Ike, Jr., in A Case on the Doctor, C. .....

WEDNESDAY, JUNE 24TH, 1914.

ECLAIR. Dead Mens Tales, D., 3000 .....
JOKER. Willy Walrus, Detective, C. .....
NESTOR. The Den of Thieves, D. .....

THURSDAY, JUNE 25TH, 1914.

IMP. The Skull, D., 2000.....
REX. The Woman in Black, D.
STERLING. The Crash, C....

FRIDAY, JUNE 26TH, 1914.

NESTOR. Sophie of the Films, Series No. 4, C.....
POWERS. The Love Victorious, D., 2000 .....
VICTOR. The Slavey's Romance, D. .....

SATURDAY, JUNE 27TH, 1914.

101 BISON. The Old Cobbler, D., 2000 .....
JOKER. Love and Electricity, C. .....

SUNDAY, JUNE 28TH, 1914.

ECLAIR. Prince Willy and Nutty and His Father, Split reel .....
FRONTIER. On the Verge, D.
REX. Lost by a Hair.....

UNIVERSAL PROGRAM RELEASES OF NEXT WEEK

MONDAY, JUNE 29TH, 1914.

IMP. Adventures of a Girl Reporter, D., 2000.....
STERLING. It's a Boy, C....
VICTOR. A Twentieth Century Reporter, C. .....

TUESDAY, JUNE 30TH, 1914.

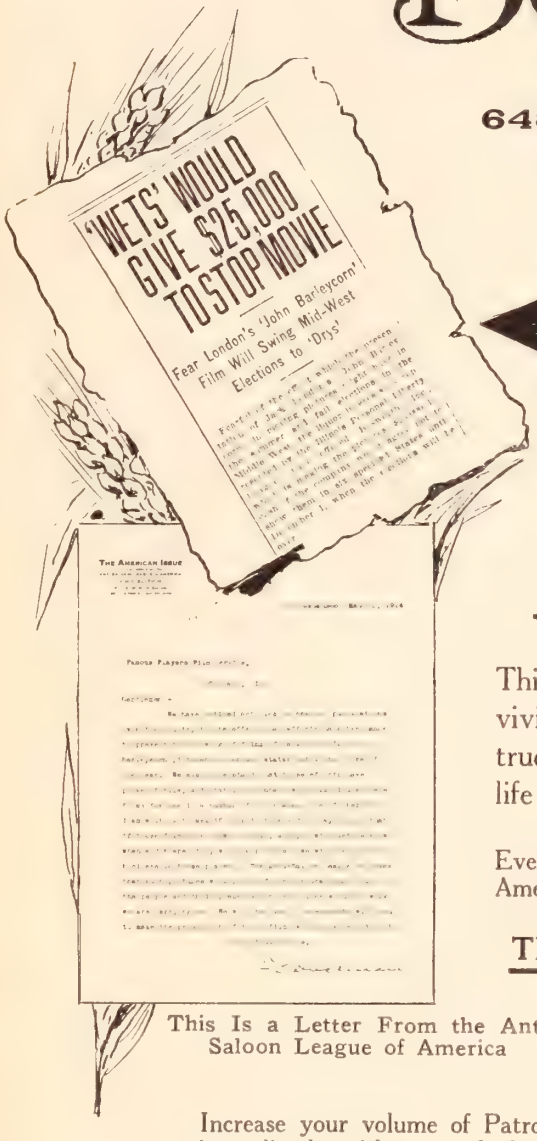
CRYSTAL. The Girl in Pants and Her New Hat, C., split reel

Jack London's Great Story—John Barleycorn
Produced by the company that made the famous "SEA WOLF"

BOSWORTH INC.

648 So. Olive St., Los Angeles

Present Their Second Release **John Barleycorn** BY JACK LONDON



$25000 *was offered to suppress this film —and refused*

The strange and interesting story that was published with great success in the

Saturday Evening Post

This story in film portrays in vivid and realistic manner the true alcoholic experience in the life of Jack London.

Every man, woman and child in America should see this production.

The Story Appeals to Everyone

This Is a Letter From the Anti-Saloon League of America



JACK LONDON

Increase your volume of Patronage by booking this Release immediately with any of these Exchanges.

Wm. L. Sherry Feature Film Co., Inc., 126 W. 46th St., N. Y. C.—Greater N. Y. and N. Y. State.

Master Productions Film Co., Inc., 31 Beach St., Boston, Mass.—New England States; Massachusetts, Connecticut, Maine, Rhode Island, New Hampshire and Vermont.

Famous Players Exchange, 1331 Vine St., Philadelphia, Pa., and 71 West 23d St., N. Y. City.—New Jersey, Eastern Penna., Delaware, Maryland, Washington, D. C., and Virginia.

Famous Players Film Service, Pittsburgh, Pa., and Chicago, Ill.—Western Penna., West Virginia, Ohio, Indiana, Illinois, Kentucky, Michigan.

Famous Players Star Feature Film Service, Temple Court Bldg., Minneapolis, Minn., North and South Dakota, Minnesota and Wisconsin.

Notable Feature Film Co., Salt Lake City, Utah.—Utah, Colorado, Montana, Wyoming, Idaho.

Progressive Motion Picture Co., 3 Offices—Head Office: 642 Pacific Building, San Francisco, Cal. Seattle, Wash.: Central Building. Los Angeles, Cal.: Marsh-Strong Bldg.—California, Oregon, Washington, Nevada, Arizona and New Mexico.

WILLIAM W. HODKINSON
Distributor

(After September 1st, all of Bosworth's Productions will be released through the Paramount Pictures Corporation)

110 W. 40th St. New York City

Jack London's Great Story—John Barleycorn
Produced by the company that made the famous "SEA WOLF"

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

GOLD SEAL. Lucille Love, The Girl of Mystery, Series No. 12, D., 2000

UNIVERSAL IKE. Universal Ike, Jr., and The Vampire, C.

WEDNESDAY, JULY 1ST, 1914.

ECLAIR. Snow Drift, D., 2000

JOKER. Bess, The Detectress, or Tick, Tick, Tick, C.

NESTOR. The Lost Arrow, D.

THURSDAY, JULY 2ND, 1914.

IMP. The One Best Bet, C.

REX. The House Discordant, D., 2000

STERLING. The Crash, C.

FRIDAY, JULY 3RD, 1914.

NESTOR. Those College Days, C.

POWERS. Pearl of the Sea, D.

VICTOR. Her Ragged Knight, D., 2000

SATURDAY, JULY 4TH, 1914.

JOKER. Captain Kids Priceless Treasure, C.

101 BISON. The Hopes of Blind Alley, D., 3000

SUNDAY, JULY 5TH, 1914.

REX. On the Rio Grande, D.

FRONTIER. The Broken Barriers, D.

ECLAIR. The Greatest of These, D.

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JUNE 22ND, 1914.

AMERICAN. The Painted Lady's Child, D., 2000

KEYSTONE. Not Yet Decided.

RELIANCE. Our Mutual Girl No. 23

TUESDAY, JUNE 23RD, 1914.

BEAUTY. The Tale of the Tailor, C.

AT MY HOUSE

MAJESTIC. The Burden, D.

THANHOUSER. For Her Child, D., 2000

WEDNESDAY, JUNE 24TH, 1914.

AMERICAN. Blue Knot, King of Polo, D.

BRONCHO. Desert Thieves, D., 2000

RELIANCE. Izzy's Night Out, D.

THURSDAY, JUNE 25TH, 1914.

DOMINO. Frontier Mother, D., 2000

KEYSTONE. Not Yet Announced.

MUTUAL WEEKLY. No. 78.

FRIDAY, JUNE 26TH, 1914.

KAY-BEE. The Voice at the Phone (Second Part), 2000.

MAJESTIC. The Idiot, D.

PRINCESS. Professor Snaigh, C.

SATURDAY, JUNE 27TH, 1914.

KEYSTONE. Not Yet Decided.

RELIANCE. The Broken Barrier, D., 2000

ROYAL. A Hasty Exit, C.

SUNDAY, JUNE 28TH, 1914.

KOMIC. The Wild Girl, C.

MAJESTIC. The Tavern Tragedy, D., 2000

THANHOUSER. The Widow's Mite, C.

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JUNE 29TH, 1914.

AMERICAN. The Little House in the Valley, D., 2000

AT MY HOUSE

KEYSTONE. Not Yet Announced.

RELIANCE. Our Mutual Girl, No. 24

TUESDAY, JUNE 30TH, 1914.

BEAUTY. Via the Fire Escape, D.

MAJESTIC. Not Yet Announced.

THANHOUSER. The Harlow Handicap, D., 2000

WEDNESDAY, JULY 1ST, 1914.

AMERICAN. Nature's Touch, D.

BRONCHO. Shorty Gets Into Trouble, 2000

RELIANCE. Izzy the Detective, D.

THURSDAY, JULY 2ND, 1914.

DOMINO. The Hour of Manhood, D., 2000

KEYSTONE. Not Yet Announced.

MUTUAL WEEKLY, No. 79.

FRIDAY, JULY 3RD, 1914.

AMERICAN. Mein Lieber Katrina Catches a Convict, C.

KAY BEE. The Heart of a Crook, D., 2000

PRINCESS. The Decoy

SATURDAY, JULY 4TH, 1914.

KEYSTONE. Not Yet Announced.

RELIANCE. The Weaker Strain, 2000

SUNDAY, JULY 5TH, 1914.

KOMIC. Bill No. 1, C.

MAJESTIC. The Angel of Contention, 2000

THANHOUSER. The Cooked Goose

RIGHT OFF THE REEL

After Richard Neill had climbed up a rope hand over hand for 200 feet in an Edison film, "The Counterfeiters," he was so sore that he at once took up training in the Y. M. C. A. He is now in such great physical shape that he guarantees to climb the same rope with one hand tied behind his back.

Marc MacDermott's right hand was swathed in bandages for two days after his return from Chicago, where Miriam Nesbitt and himself were the Edison representatives at the Grand Ball of the Chicago Exhibitors. Marc shook hands with 3,267 different people at the affair.

Robert Brower, of the Edison Company, is the proud possessor of a new automobile.

Mary Fuller, the particular bright star of the Edison Company's constellation, says she is not going to marry a member of the company—or any one else, in fact, at present.

For some time to come J. Warren Kerrigan, Victor star, will appear only in Western pictures. Many letters received each week by Mr. Kerrigan from admirers indicate that he is liked best in Western stories.

With Miss Edna Maison and J. Murdock MacQuarrie as his leading woman and leading man Charles Giblyn, new Universal director, has started the production of "Heart Strings," a one-reel heart interest drama. Mr. Gibblyn now directs the Universal Nestor company. Lon Chaney and Ray Gallagher will do heavy and juvenile leads, respectively.

Laura Oakley, formerly mayor of Universal City, California, will soon be seen again in Universal pictures. After a vacation of almost three months, Miss Oakley has returned to the West Coast studios of the company with the declaration that she is ready for work. During her vacation-time Miss Oakley has been roughing it in the mountains, riding horseback, hunting, fishing and sleeping out of door.

"The Old Cobbler" is the title of a two-reel drama written especially for J. Murdock MacQuarrie by Seymour Hastings.

Samuel S. Hutchinson, president of the American Film Manufacturing Company, after a trip to New York, covered Northern Illinois and Wisconsin by automobile. Mr. Hutchinson reports a healthy growth of the picture theatres.

Anent the Mexican situation, "The Little House in the Valley" will prove a big drawing card. No attempt is made to produce battle scenes, but the Mexican brigands figure very prominently. Winifred Greenwood plays the lead and is supported by Ed. Coxen, George Field, Wm. Bertram and others. It is a two-reel production that will be released shortly.

Under the title of "Via the Fire Escape," Harry Pollard has produced a thrilling newspaper story with Margarita Fischer cast as a reporter.

"Nature's Touch," a psychological drama by the American Company, exploits theories of sociological develpoment. Vivian Rich plays the lead and William Garwood plays opposite in a love story that carries the elements of interest from the hovels of the poverty-stricken masses to the well-to-do classes. The subject is scheduled for an early release.

Wallace Reid, of the Reliance and Majestic companies, recently returned to his home at 1390 Allison Avenue, Los Angeles, to find that a burglar had ransacked his residence. The burglar carried away several suits of clothes and some of Mrs. Reid's dresses and jewelry.

Jack London's story under the title "To Kill a Man" was recently dramatized by Frank A. Cooley, assistant director of the Beauty company, and presented by himself and Mrs. Cooley at the Potter Theatre, Santa Barbara, on the occasion of the Flying A Baseball Club's vaudeville.

Clifford Bruce, who has been playing leads with the Pathé St. Augustine company, recently returned to Jersey City and from now on will be working regularly in the Pathé stock company at the main studio.

Ramona Radcliffe, moving picture actress and daughter of Mrs. Zoe Green Radcliffe, a prominent clubwoman of Oakland, was recently married in Martinez, California, to Samuel E. Statler, a Western business man.

Florine Garland is back with the Frontier Players after a month's vacation spent in Los Angeles.

Charles Huber, of the Frontier Company, is able to be around again after a month spent on crutches. He was seriously injured by a fall from a horse during a thrilling bareback riding scene in "Won by Wire."

Walter Olivas, of the Frontier Company, was recently married.

"Mein Lieber Katrina Catches a Convict" is the second of the Heine Katrina series, featuring George Field and Ida Lewis, and is scheduled for an early release.

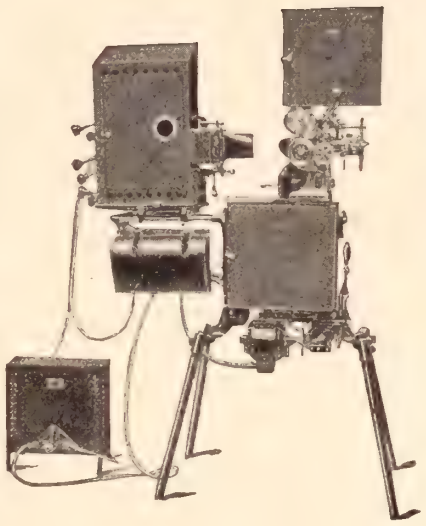
Grace Cunard was out of the "Lucille Love" pictures for ten days, during which time she had an operation performed on her and laid a mighty sick girl in the Sisters Hospital in Los Angeles. She has returned to work in order not to retard the series, but it will be some time before she is herself again.

Milton H. Fahrney, the first director of the Nestor Company, and Alexandra Phillips Fahrney recently left Los Angeles for New Jersey, the former to direct six-reel features and the latter to write special photoplays.

Harold Lockwood has received numerous letters regarding his work in "Hearts Adrift" and "Tess of the Storm Country" opposite Mary Pickford. He is at present appearing in the Famous Players "County Chairman" with Arbuckle.

H. B. Muller, of the Industries Motion Picture Co., has been appointed general manager of the Great Players Feature Film Corporation. Mr. Muller will leave in a week for an extended trip through the Middle West to exploit the productions of the Great Players.

Mona Darkfeather, of the Kalem Company, has received a gift which she values very highly, a book upon ancient Indian lore. Mona has a wonderful Indian library, most of which has been sent by admirers.



NO group of words that has ever been written by the brightest of scientific minds with intent to describe motion picture projecting machines can tell as much as the one word

POWER'S

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

OF INTEREST TO FILM COMPANIES

"New Film MULTICOLOR *for Old"*

UNIVERSAL FILMS

E. F. DARDINE, Manager

Universal Film and Supply Co.

INCORPORATED

CAPITAL PAID IN $50,000.00

Exclusive Distributors for the "Universal" Program

IN VIRGINIA AND NORTH CAROLINA

THEATRES EQUIPPED
JOBBERS POWER'S MACHINES
SUPPLY DEPARTMENT ABSOLUTELY COMPLETE

LONG DISTANCE PHONE 258
307 WEST TRADE STREET

Charlotte, North Carolina

June 16th, 1914.

Multicolor Film Improving Co.,
15 East 26th St., New York

Att—Mr. Albert Teitel.

Gentlemen:

We would advise you that we received the "Victory" reels and from what I saw of the same I was very favorably impressed with your work and enclosed you will please find check covering our indebtedness to you on this order and we feel assured that we will be able to give you more work in the near future.

Yours very truly,

UNIVERSAL FILM & SUPPLY CO.,

EFD/R

Enclosure

E. F. Dardine

TO INSURE PROMPT ATTENTION ALL MAIL SHOULD BE ADDRESSED TO THE COMPANY AND NOT TO INDIVIDUALS

THE
WILLIAM L. SHERRY
FEATURE FILM COMPANY, INC.
ONE TWENTY-SIX WEST FORTY-SIXTH STREET
NEW YORK

April 7, 1914.

Multicolor Film Improving Co.,
15 E. 26th St., New York City.

Gentlemen:

The work done by you for us was very satisfactory, and shall be glad to continue to send our stuff to you whenever it needs renovating.

WM. L. SHERRY FEATURE FILM CO.

TW SC.

W. F. Wilson

—many more commendations on file.

When such experts as these are so outspoken and frank as this what more can we say than "Let us show *you*."

Literature on Request.

The Price for Cleaning and Softening Film is One Dollar and Fifty Cents per Reel of Film

MULTICOLOR FILM IMPROVING CO., Inc., 15 East 26th St., New York
Telephone, Madison Square 2546

Philadelphia Branch, 1126 Vine St.
Bell Telephone 7217 Walnut

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

6—10. Sparrow of the Circus, D.....1000
6—15. Jim, D. 2000
6—17. The Unmasking, D.....1000
6—22. The Painted Lady's Child, D....2000
6—24. Blue Knot, King of Polo, D.....1000
6—29. The Little House in the Valley, D.2000
7— 1. Mother Love, D.....1000
7— 3. Mein Lieber Katrina Catches a Convict, C. 1000

APOLLO

5— 3. The Cheese of Police.....

BEAUTY

5—26. Jane, The Justice, D.....1000
6— 2. Drifting Hearts, D.....
6— 9. Nancy's Husband, D.....1000
6—16. The Dream Ship, D.....1000
6—23. The Tale of the Tailor, C.....1000

BIOGRAPH

6— 8. The Ethics of the Profession, D.. 997
6—11. A Jonah, C..... 997
6—13. The Opals' Curse, D.....1000
6—15. The Prize Employer, C..... 434
6—18. Her Neighbors Next Door, D..... 996
6—20. By the Old Dead Tree, D..... 998
6—22. The Song of Sunny Italy, D..... 998
6—25. The Ragamuffin, D..... 999
6—27. A Spanish Omelet, C..... 435
Ribbons and Boxing Gloves, C.. 563
6—29. The Honor of the Law, D....1895
7— 2. The Goat, C..... 557
The Firemen's Social, C..... 443
7— 4. The Cracksman's Gratitude, D.... 999

101 BISON

5—23. The Triumph of Mind, D.....3000
6—13. The Isle of Abandoned Hope, D..2000
6—20. The Forbidden Room, D.....3000
6—27. The Old Cobbler, D.....2000
7— 4. The Hopes of Blind Alley, D....3000

BRONCHO

6—10. A Tragedy of the Orient.....
6—17. The Hour of Reckoning.....
6—24. Desert Thieves .....

CRYSTAL

5—24. Their New Lodger, C.....
5—26. Dead Broke and A Change of Complexion, C. .....Split-reel
5—31. Some Hero, C.....
6— 2. Easy Money and A Midnight Supper .....Split reel
6— 8. His Lucky Day.....
Boxes and Boxes and Foolish Lovers, C..
6—23. In Wrong, C.....
6—30. The Girl in Pants and Her New Hat, C., split reel.....

DOMINO

5—28. The Ambassador's Envoy.....
6— 4. The Latent Spark, D.....2000
6—11. A Relic of Old Japan.....
6—18. In the Southern Hills.....
6—25. Frontier Mother .....

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

6— 7. A Marriage for Money and Society at Simpson Center.....Split reel
6—10. Wife, D. 2000
6—14. Aunty's Money Bag, C.....
6—17. The Mask of Affliction, D.....2000
6—21. The Blunderer's Mark, D.....
6—24. Dead Men's Tales, D.....3000
6—28. Prince Willy and Nutty and His Father, ...Split reel
7— 1. Snow Drift, D.....2000
7— 5. The Greatest of These, D.....

EDISON

5—30. Mother and Wife, D.....1000
6— 1. Conscientious Caroline, C.....1000
6— 2. With His Hands, D.....1000
6— 3. By Parcel Post, C.....1000
6— 5. When the Men Left Town, C.....2000
6— 6. The Counterfeiters, D.....1000
6— 8. The Tango in Tuckerville, C....1000
6— 9. The Voice of Silence, D.....1000
6—10. Andy Goes A-Pirating, C.....1000
6—12. A Warning from the Past, D....2000
6—13. A Terror of the Night, D.....1000
6—15. The Adventures of the Missing Legacy, C. 1000
6—16. The Gap, D.....1000
6—17. A Modern Samson, C..... 500
On the Steps, C..... 500
6—19. The Hand of Horror, D.....2000
6—20. In the Days of Slavery, D.....1000
6—22. The Basket Habit, C.....1000
6—23. A Foolish Agreement, D.....1000
6—24. The Mysterious Package, C..... 700
On the Ice, A Demonstration of Fancy Skating at Wegen, Switzerland, Sc. 300
6—26. The Man in the Street, D.....2000
6—27. Dolly Plays Detective, D.....1000
6—29. The Revengeful Servant Girl, C..1000
6—30. The Mystery of the Fadeless Tints, D. 1000
7— 1. Back to the Simple Life, C.....1000
7— 3. The Shattered Tree, D.....2000
7— 4. Molly, the Drummer Boy, D.....1000

ESSANAY

6—13. Broncho Billy and the Mine Shark, D. 1000
6—16. The Little "He and She," C.....1000
6—17. The Fable of the Brash Drummer and the Nectarine, C.....1000
6—18. The Wooing of Sophie, C.....1000
6—19. Finger Prints, D.....1000
6—20. Broncho Billy—Outlaw, D.....1000
6—23. The Countess, D.....1000
6—24. The Epilemic, C.....1000
6—25. Sophie Finds a Hero, C.....1000
6—26. The Chasm, D.....2000
6—27. Broncho Billy's Jealousy, D.....1000
6—30. The Darling Young Person, C....1000
7— 1. The Fable of "The Good Fairy," C. 1000
7— 2. Sophie Gets Stung, C.....1000
7— 3. Trinkets of Tragedy, D.....1000
7— 4. Broncho Billy's Punishment, D...1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

5—23. The Sheriff's Story, D.....
5—29. The Joys of a Chaperon.....
6— 4. The Girl Next Door, C.....
6— 7. The Girl and the Hobo, D.....
6—14. His Dress Rehearsal.....
6—21. The Gunmen of Plumas, D.....
6—28. On the Verge, D.....
7— 5. The Broken Barriers, D.....

GOLD SEAL

6— 9. Lucille Love, The Girl of Mystery Series No. 9, D.....2000
6—16. Lucille Love, the Girl of Mystery, Series No. 10, D.....2000
6—22. Lucille Love, The Girl of Mystery Series No. 1, D.....2000
6—30. Lucille Love, The Girl of Mystery Series, No. 12, D.....2000

GR. NO. SPEC.

5— 5. The Monomaniac.....3000

IMP

5—14. Madam Coquette, D.....2000
5—14. On the Chessboard of Fate, D....2000
5—18. Beneath the Mask, D.....2000
5—21. Love and a Lottery Ticket, C.....
5—25. A Mexican Warrior.....
5—28. The Dawn of the New Day, C....
6— 1. His Last Chance, D.....2000
6— 8. The Man Who Lost But Won, C..2000
6—11. Across the Atlantic, D.....3000
6—15. —The Baited Trap, D.....2000
6—18. The Fatal Step, D.....
6—22. Papa's Darling, C.....
6—25. The Skull, D.....2000
6—29. Adventures of a Girl Reporter, D.2000
7— 2. The One Best Bet, C.....

JOKER

6—13. The Cure, C.....
6—17. The Fatal Letter, C.....
6—20. A Quiet Day at Murphy's, C.....
6—24. Willy Walrus, Detective, C.....
6—27. Love and Electricity, C.....
7— 1. Bess the Detectress or Tick, Tick, Tick, C. .....
7— 4. Captain Kids Priceless Treasure, C.

KALEM

6— 6. The Hour of Danger, D.....1000
6— 8. Nina of the Theatre, Alice Joyce Series, D. 2000
6—10. The Quicksands, D.....2000
6—12. The Box Car Bride, C.....1000
6—13. The Squaw's Revenge, D.....1000
6—15. Mrs. Peyton's Pearls, D.....2000
6—17. Home Run Baker's Double, D.....2000
6—19. The Wages of Sin, C..... 500
6—20. Brought to Justice, D.....1000
6—22. The Show Girl's Glove, D.....2000
6—23. The Conductor's Courtship, C....1000
6—24. Through the Flames, D.....2000
6—26. An Elopement in Rome, C..... 500
Labor Demonstration in Hyde Park, London, T..... 500
6—27. The Gypsy Gambler, D.....1000
6—29. The Flaw in the Alibi, D.....2000
6—30. The Fire Chief's Reward, D.....1000
7— 1. The Fatal Portrait, D.....2000
7— 3. Fleeing from the Fleas, C..... 500
Trooping the Colors, Top..... 500
7— 4. The Political Boss, D..... 500

KAY-BEE

5—15. In the Cow Country.....
6— 5. Tennessee, D. 2000
6—12. From Out the Dregs.....
6—19. The Voice on the Phone.....1000
6—26. The Voice at the Phone, 2d part

KEYSTONE

5—25. A Fatal Flirtation .....
5—28. The Alarm .....
6— 1. The Fatal Mallet.....
6— 4. Her Friend the Bandit.....
6— 6. Our Country Cousins.....
6—11. The Knockout .....
6—13. Mable's Busy Day.....
6—15. A Gambling Rube.....
6—18. A Missing Bride.....

KLEINE

5—26. The Cigarette Maker of Seville, D.2000
6— 2. Trapped by Wireless, D.....2000
6— 9. The Trap Door Clue, D.....2100
6—16. One Woman's Way, D.....2000
6—23. A Midnight Guest, D.....1000
6—30. The Bondage of Evil, D.....2000

KOMIC

5—24. Nell's Eugenic Wedding.....
5—31. An Exciting Courtship.....
6— 7. The Last Drink of Whiskey, C..
6—14. Hubby to the Rescue.....
6—21. The Deceiver .....
6—28. The Wild Girl.....

LUBIN

He Wore a Wig, C..... 450
6—10. The Changeling, D.....2000
6—11. The Lure of the Pit, D.....2000
6—12. Claim Number 3, D.....1000
6—13. He Changed His Mind, C..... 400
A Bargain Automobile, C..... 600
6—16. The Shell Comb Industry, Ind.... 400
Good Cider, C..... 600
6—17. The Struggle Everlasting, D.....2000
6—18. The House of Darkness, D.....2000
6—19. The Parent Strain, D.....1000
6—20. Getting Solid With Pa, C..... 400
Long May It Wave, C..... 600
6—23. Nice Nursey, C..... 400
Brown's Big Butler, C..... 600
6—24. The Greater Treasure, D.....2000
6—25. The Candidate for Mayor, D....2000
6—26. A Practical Demonstration, D....1000
6—27. Who's Boss, C..... 400
His Sudden Recovery, C..... 600
6—30. The Walko Sisters, C.....1000
7— 1. The Living Fear, D.....2000
7— 2. The Shadow of Tragedy, D.....2000
7— 3. The Doom of Duty, D.....1000
7— 4. It's a Shame.....

LUBIN

LUBIN MASTERPIECES

"THE WOLF" Five Wonderful Reels By EUGENE WALTER

"THE HOUSE NEXT DOOR" Five Reels By J. HARTLEY MANNERS

IN PREPARATION AT GREAT EXPENSE

"THE EAGLE'S NEST" Five Reels—EDWIN ARDEN, Broadway's most popular and successful actor, leads the cast.

"THE FORTUNE HUNTER" Five Reels By WINCHELL SMITH

(These splendid pictures will be released through the General Film Masterpiece Service)

Five Releases Each Week

"THE WALKO SISTERS"—Comedy.....Tuesday, June 30th
A pair of itinerant acrobats have a pretty bad time of it in Gloucester.

"THE LIVING FEAR"—2 Reel Drama.....Wednesday, July 1st
A surgeon and physiologist has a strange kleptomaniac case, which he finally masters.

"THE SHADOW OF TRAGEDY"—2 Reel Drama.....Thursday July 2nd
A strange domestic story in which a curious mistake causes serious consequences and a near tragedy.

"THE DOOM OF DUTY"—Drama.....Friday, July 3rd
A vigorous Mexican War incident with a fierce battle and a test between love and duty.

"IT'S A SHAME"—Comedy Split Reel.....Saturday, July 4th
A roaring farce in which two furious wives beat up the minister instead of their husbands.

"THE KIDNAPPED BRIDE"—Comedy Split Reel.....Saturday, July 4th
A bride is kidnapped by rejected lovers, which cause a pretty lively fight between the cops and villagers, but a cop wins out.

A Comedy every Tuesday, and Saturday	A Two Reel Feature every Wednesday and Thursday	A Drama every Friday

LUBIN BEAUTIFUL POSTERS

By Our Own Staff of Artists—One and Three Sheets with Single and Split Reels. One, Three and Six Sheets with all Multiple Reels.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

ANNOUNCEMENT

WE beg to announce to the trade, that owing to an order of the Fire Department we were compelled to vacate premises, 102 West 101st Street, and have removed our laboratory and studio to Grantwood, N. J., having there purchased a tract of land and buildings wherein there is installed a modern and fully equipped laboratory, where we will be pleased to continue developing and printing for the trade. The capacity of our new laboratory has been increased over the old 100%.

Negatives Developed, - - - 1c Per Foot

Positive Prints on Eastman Stock, 4c Per Foot

(Including tinting and toning.)

We guarantee every inch turned out of our laboratory.

Commercial Motion Picture Co., Inc.

EXECUTIVE OFFICES: 220 West 42nd St., Tel. 7852 Bryant

LABORATORY: Grantwood, N. J.

RELEASE DATES FOR READY REFERENCE—Continued

MAJESTIC

5—24. The Double Knot.....
5—26. The Song of the Shore.....
5—29. The Stolen Radium.....
5—31. The Soul of Honor.....
6— 2. The Newer Woman.....
6— 7. The Intruder .....
6— 9. Her Birthday Present.....
6—14. The Rebellion of Kitty Bell.....
6—16. Their First Acquaintance.....
6—21. The Severed Thong.....
6—23. The Burden.....
6—26. The Idiot .....
6—28. The Tavern .....

MELIES

Their First Quarrel, C..... 500
6— 4. Pauline's Necklace, D.....2000
6— 6. Who Is Who? C.....2000
6— 9. By Taxi to Fortune, C..... 500
Midday? or Midnight? C..... 500
6—10. The Love Story of Her Youth, D.1000
6—11. His Uncle's Deception, C.....1000
6—13. The Mummy, C.....2000
6—16. On the Beach, C.....1000
6—17. At the Mercy of the Waves, D....1000
6—18. His Dream Fulfilled, C..... 500
Everybody's Doing It, C..... 500
6—18. Hidden Death, D.....2000
6—20. Pills and Pills, C.....2000
6—23. A Good Time Spoiled, C.....1000
6—24. Mother, D. 1000
6—25. A Shadow on the Wall, D.....2000
6—27. Gypsy Child, D.....2000
6—30. One Suit of Clothes, C.....1000
7— 1. The Monk's Sacrifice, D.....1000
7— 2. Womanly Curiosity, C.....1000
7— 2. The Prescription, D.....2000
7— 4. Hidden Death, D.....2000

NESTOR

6— 3. Children of Fate, D.....
6— 5. Sophie of the Film, Series No. 1, C. .....
6—10. A Wife on a Wager, D.....
6—12. Sophie of the Films, Series No. 2
6—17. 'Cross the Mexican Line, D.....
6—19. Sophie of the Films, Series No. 3, C. .....
6—24. The Den of Thieves, D.....
6—26. Sophie of the Film, Series No. 4, C. .....
7— 1. The Lost Arrow, D.....
7— 3. Those College Days, C.....

PATHE

5—19. Max's Vacation, C.....1000
5—20. Pathé's Weekly No. 37, 1914, N...1000
5—21. Antony and Cleopatra, D.....2000
5—23. The Conquest of Claire, C.....2000
5—25. Rastus' Riotous Ride, C.....1000
5—26. Making Steel Rails, E..... 500
The City of Agra, T..... 500
5—27. Pathé's Weekly No. 38, 1914, N..1000
5—30. The War of the Lilliputians, C...2000
6— 1. The Bricklayer's Joke, C..... 350
Monaco, Arch. 300
6— 2. Dogs of War, Mil.....1000
6— 3. Pathé's Weekly No. 39, 1914, N..1000
6— 6. The Lost Heir, D.....2000
6— 8. Woof! Watch Whiffles, C..... 650
Picturesque Scandanavia, T..... 350
6— 9. The Poison of Serpents, E..... 750
River Travel in Indo-China, T.... 250
6—10. Pathé's Weekly, No. 40, N.....1000
6—15. Whiffles, the Spotter, C..... 689
Cournailles, Brittany, T..... 400
6—16. Simple Experiments in Electricity, E. 594
Through the Bosphorus, T..... 400
6—17. Pathé's Weekly No. 41, 1914, N...1000
6—22. Max, The Magician, C..... 672
Historic St. Cloud, T..... 328
6—23. Glacier National Park, E..... 492
The Marmot, E..... 500
6—24. Pathé's Weekly, No. 42, N.....1000
6—29. A Visit to the Paris Zoo, Zoo.... 857
6—30. French Village in Senegal, West Africa, T. 541
7— 1. Pathé's Weekly, No. 43, 1914, N..1000

POWERS

5—18. The Count's Infatuation, C.....
5—22. Sisters, D. 1000
5—25. Why They Grew Jealous and From Interlaken to Brientz.Split reel
5—29. The Feud, D.....2000
6— 5. Heart Springs, D.....
6— 8. The Undertow, D.....
6—12. The Masked Rider.....
6—19. The Plot that Failed.....
6—26. The Love Victorious, D.....2000
7— 3. Pearl of the Sea, D.....

PRINCESS

5—22. A Circus Romance.....
5—29. A Telephone Strategy.....
6— 5. His Enemy .....
6—12. The Toy Shop .....
6—19. The Little Senorita.....
6—26. Professor Snaigh .....

REX

5—28. Shadowed Lives, D.....1000
5—31. The Stone in the Road, D.....
6— 4. The Big Swede, D.....3000
6— 7. Closed Gates .....
6—11. The Awakening, D.....
6—14. The Sherlock Boob, C.....
6—18. The Law Unto Himself, D.....2000
6—21. The Boob Detective, C.....
6—25. The Woman in Black, D.....
6—28. Lost by a Hair, C.....
7— 2. The House Discordant, D.....2000
7— 5. On the Rio Grande, D.....

RELIANCE

5—27. The Angel of the Gulch.....
5—30. Silent Sandy .....
6— 6. The Rosebush of Memories, D....2000
6— 8. Our Mutual Girl, No. 21.....
6—10. The Cowboy's Chicken Dinner....
6—12. Dan Morgan's Way .....
6—13. The Horse Wrangler .....
6—15. Our Mutual Girl No. 22.....
6—17. The Peach Brand.....
6—20. The Stolen Code.....
6—22. Our Mutual Girl, No. 23.....
6—24. Izzy's Night Out.....
6—27. The Broken Banner.....
6—29. Our Mutual Girl, No. 24.....

ROYAL

5—16. A Boy for a Day and I Should Worry .....Split reel
5—23. Three of a Kind.....
5—30. Bombsky and the Bomb.....
6— 6. Tango Troubles .....
6—13. Handle With Care.....
6—20. Such a Business and The Busy Man
6—27. A Hasty Exit.....

SELIG

5—27. Dawn, D. 1000
5—28. Hearst-Selig News Pictorial No. 26, N. 1000
5—29. Second Childhood, C.....1000
5—30. The Girl Behind the Barrier, D...1000
6— 1. Adventures of Kathlyn No. 12, D.2000
6— 1. Hearst-Selig News Pictorial No. 27, N. 1000
6— 2. The Sheep Runners, D.....1000
6— 3. The Rummage Sale, C.....1000
6— 4. Hearst-Selig News Pictorial No. 28, N. 1000
6— 5. Willie's Haircut, C..... 500
His First Ride, C..... 500
6— 6. Rose O' My Heart, D.....1000
6— 8. Judge Dunn's Decision, D.....2000
6— 9. Eugenics at Bar "U" Ranch, C...1000
6—10. The Doctor's Mistake, D.....1000
6—11. Hearst-Selig News Pictorial No. 30, N. 1000
6—12. Bombarded, C. 500
Doc Yak's Zoo, C..... 500
6—13. When the Night Call Came, D....1000
6—15. The Adventures of Kathlyn No. 13, D. 2000
6—15. Hearst-Selig News Pictorial No. 31, N. 1000
6—16. How Lone Wolf Died, D.....1000
6—17. Castles in the Air, D.....1000
6—18. Hearst-Selig News No. 32, N.....1000
6—19. Peter's Relations, C..... 500
Chicken, C. 500
6—20. The Girl at His Side .....
6—22. Me An' Bill, D.....2000
6—22. Hearst-Selig News Pictorial No. 33, N. 1000
6—23. The Servant Question, C..... 500
Doc Yak and The Limited Train, C. 500
6—24. Somebody's Sister, D.....1000
6—25. Hearst-Selig News Pictorial No. 34, N. 1000
6—26. The Captain's Chair, D.....1000
6—27. The Right to Happiness, D.....1000
6—29. The Leopard's Foundling, D.....2000
6—29. Hearst-Selig News Pictorial, No. 35, N. 1000
6—30. Hearts of Men, D.....1000
7— 1. The Empty Sleeve, D.....1000
7— 2. Hearst-Selig News Pictorial, No. 36, N. 1000
7— 3. Making Good with Her Family, C. 500
Doc Yak's Wishes, C..... 500
7— 4. The Little Hobo, D..... 500

STERLING

6—18. Billy's Riot, C.....
6—22. The Flirt, C.....
6—25. The Jealous Husband.....
6—29. It's a Boy, C.....
7— 2. The Crash, C.....

THANHOUSER

5—18. Mrs. Pinkhurst's Proxy, C..... 914
5—21. The Dancer, D.....1987
5—25. The Henpecked Hod Carrier, C.. 882
5—25. The Purse and the Girl, D.....1003
5—28. The Golden Cross, D.....1909
6— 2. From the Shadows, D.....2000
6— 7. The Scrub Lady, C.....
6— 9. Rivalry .....
6—14. The Girl Across the Hall.....
6—16. Remorse .....
6—19. The Man Without Fear.....
6—21. The Outlaw's Nemesis.....
6—23. For Her Child.....
6—28. The Widow's Mite.....

UNIVERSAL IKE

6— 9. Universal Ike, Jr., is Kept from Being an Actor, C.....
Universal Ike, Jr., In a Case on the Doctor, C. .....
6—16. Universal Ike, Jr., Bearly Won Her, C. .....
6—30. Universal Ike, Jr., and The Vampire, C. .....

VICTOR

5—22. A Disenchantment, D.....2000
5—25. The Sheep Herder, D.....2000
5—29. A Princess for a Day.....
6— 1. The Golden Ladder, D.....
6— 5. The Doctor's Testimony, D.....2000
6— 8. Uncle Sam in Mexico, E.....
6—12. Enmeshed by Fate, D.....2000
6—15. The Sandhill Lovers, D.....
6—19. A Singular Cynic, C.....2000
6—22. The Silent Witness, D.....2000
6—26. The Slavey's Romance, D.....
6—29. A Twentieth Century Pirate, C..
7— 3. Her Ragged Knight, D.....2000

VITAGRAPH

5—22. Bunny's Swell Affair, C.....1000
5—23. Etta of the Footlights, D.....2000
5—25. A Sentimental Burglar, D.....1000
5—26. Cutey's Wife, C.....2000
5—27. The Boys of the I. O. U., C....1000
5—28. Hunger Knows No Law, D.....1000
5—29. Mr. Bunnyhug Buys a Hat for His Bride, C. 1000
5—30. The Mystery of The Hidden House, D. 2000
D., 2 parts.....2000
6— 1. Miss Raffles, C.....1000
6— 2. The Last Will, D.....2000
6— 3. Wanted, a House, C.....1000
6— 4. A False Move, C.....1000
6— 5. The Maid from Sweden, C.....1000
6— 6. Too Many Husbands, C.....2000
6— 8. Eve's Daughter, D.....1000
6— 9. The Right of Way, D.....2000
6—10. The Widow of Red Rock, C.....1000
6—11. The Power to Forgive, D.....1000
6—12. The Accomplished Mrs. Thompson, C. 1000
6—13. Our Fairy Play, C.....2000
6—15. A Wayward Daughter, C.....2000
6—17. The Ladies' War, C.....1000
6—18. Only a Sister, D.....1000
6—19. The Persistent Mr. Prince, C.....1000
6—20. Father's Flirtation, C.....2000
6—22. Maria's Sacrifice, D.....1000
6—23. The Passing of Diana, D.....2000
6—24. The "Bear" Facts, C.....1000
6—25. Happy-Go-Lucky, C. 1000
6—26. The Old Maid's Baby, C.....1000
6—27. His Wife and His Work, D.....2000
6—29. The Gang, D.....1000
6—30. The Poor Folk's Boy, D.....2000
7— 1. The Circus and the Boy, C.....1000
7— 2. Two Stepchildren, D.....1000
7— 3. A Train of Incidents, C.....1000
7— 4. The Toll, D.....2000

ANIMATED SONGS

Imperial Motion Picture Co., New York
Releases for May:

4. The Woman Thou Gavest Me.
5. My Melancholy Baby.
6. How Easy It Is To Remember The Things You Would Like To Forget.
7. Tonight's My Last Night Single.
8. Going Up Ahead.
9. Two Floral Wreaths.
10. Rebecca of Sunnybrook Farm.
11. Peg O' My Heart.
12. When I Carved Your Name On The Tree.
13. A Real Moving Picture From Life.
14. Down On The Farm In Harvest Time.

Common Sense

THE Exhibitor with a 300 seat theatre cannot afford to purchase the high priced equipment that comes within the means of the man who owns a thousand seat house.

There is a vast difference in the various theatre equipments. Some concerns make accessories for large houses. Others cater to the smaller theatres.

The greatest trouble in buying is to select equipment that will not add too great a burden to your overhead expense, and to obtain quality despite this difficulty.

The Buyers' Service Department of The Motion Picture News was designed to serve in an advisory capacity to exhibitors. The News staff includes experts in every branch of the business. Whether you want an admission sign, or the entire equipment for a theatre, we will give you every possible bit of information obtainable on prices, durability of the commodities, and their worth to your theatre.

When buying, use this free service and aid.

All that is necessary is to fill in the form below.

USE THE FORM

or if the space is not sufficient to explain your inquiries, write a letter and attach the form, filled out, and mail to

BUYERS' SERVICE DEPT.,
MOTION PICTURE NEWS
220 West 42nd Street, New York City

Buyers' Service Department,
Motion Picture News.

Gentlemen:—

Kindly send me full information concerning the following and where it may be purchased:

.....

.....

Name.....

Address.....

The Centaur Film Co.

The Oldest Independent Film Manufacturer has the **Largest Commercial Plant** in America. The most up-to-date equipment and an organization second to none.

Printing and Developing in any Quantity
Guarantee Quality—Prices Interesting

THE CENTAUR FILM CO.

Factory and Studio BAYONNE, N. J.
Offices 1600 Broadway, N. Y

Safety First

is assured with

"Agfa"

Non-Flam Stock

Superior Photographic Qualities

Long Wearing Base
Non-Peeling Emulsion

"AGFA" non-flam film either in the raw or finished state can be shipped through the United States Mails.

Formulae Book, Samples, Etc., Gratis

Raw Film Supply Co.
Sole American Agents
15 East 26th St. New York City



Lobby Photos

OF

ALICE JOYCE Series

ALSO

ALL KALEM Monday Releases

Six Beautiful Wyanoak Photo reproductions
11x14
Just fill one sheet frame

$1.00 per set

Send your order—
Your credit is good

BEGINNING

July 6—The Weakling
July 13—Diamond in the Rough

Wyanoak Means Quality

If your photographic reproduction is a **Wyanoak**, you know that it is the best.

We obtain results because we give every subject individual attention. Our success is the result of years of experimentation. You profit by it.

THE WYANOAK PUBLISHING CO.
136 W. 52nd St., New York City.

BOOK IT

Upton Sinclair's

Terrific and daring story of the stockyards and the packing industry

"The Jungle"

FEATURING
GEORGE NASH
—AND—
THE AUTHOR

Distributors in Principal Cities of the World

All Star Features Corp.
220 West 42nd St., New York

ACME COMMERCIAL FILM CO.

Prices to The Trade
POSITIVE PRINTS .04½ Per Ft
(In Quantities over 5000 feet)
Above price includes printing, developing, tinting toning and Raw Positive Stock.
Negative Film Developed .01 Per Ft.
Film Titles .08 " "
(Our Special *Title Apparatus* will match any perforation.) All work guaranteed.
General Offices
56 East Randolph St. Chicago
Phone Randolph 652

LEA BEL CO.

Features Extraordinary for Illinois

THE MONEY GOD

IN FIVE ACTS

Superlative Sensationalism

Room 912, Schiller Bldg. CHICAGO

There is a Big Advantage

In getting The News each week. It enables you to know what is going on in film circles throughout the country. Wise exhibitors turn this knowledge into money.

CLASSIFIED ADVERTISING

Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

FILMS FOR SALE

Two Hundred (200) fine Commercial Reels at $5.00 each. Send us amount to cover express charges. Will ship subject to your examination. Address OMAHA FILM EXCHANGE, 14th & Douglas Sts., Omaha, Neb.

TO LEASE OR FOR SALE

MOVING PICTURE AIRDOME, complete; congested location, 500 seats; Bronx; to lease or for sale. KNEEPER, 4054 3rd Ave., New York.

THEY WANT 'EM



The best features produced. The best box office attractions. The best money makers. If you want success use Gaumont films.

"The Iron Man

3 REELS.

A feature abreast of the times

Shipping date June 27.

EVERY SORT OF PUBLICITY
BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.

110 West 40th St., N. Y.

GAUMONT

Watch for Release Date on

THE LITTLEST REBEL

Should A Woman Tell?

A splendid big feature is proving the biggest hot weather attraction on the market. It played to big success for months on Broadway. For bookings write now to

G. & G. FEATURE FILM CO., Inc.
37 S. Wabash Ave. Chicago, Ill.

RENTERS OF REAL FEATURES

European Feature Film Corp.

J. H. STEINMAN, Mgr.
220 West 42nd Street New York City



THE ELEPHANT BRAND
Means Quality

WORLD FILM CORPORATION

130 West 46th St., New York

HARVARD

Send in your Negative and be convinced that

FILM

Quality and Punctuality is our Motto

CORPORATION

231-233 10th Avenue New York City
W. K. HEDWIG, Pres. J. T. REARDON, Sec'y-Treas
Tel. Chelsea 812

If you haven't had your

PHANTOSCOPE

yet, you shouldn't blame us. Goodness knows, we are willing enough. *Send for a Catalogue to-day.*

PHANTOSCOPE MFG. CO.
700 Bond Building Washington, D. C.

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The ALBUQUERQUE FILM MFG. CO., Inc.

RELEASING THROUGH

Warner's Features, Inc.

FEATURING

Miss Dot Farley

IN FEATURE STORIES WRITTEN AND ACTED BY HER.

PRODUCED UNDER THE DIRECTION OF

GILBERT P. HAMILTON

Past Releases

"First Law of Nature"
"The Trail of the Law"
"A Web of Fate"
"The Course of Justice"
"The Unwritten Justice"
"The Daughter of the Tribe"

Ready for Release

"The Lust of the Red Man"
The greatest Indian Story ever produced.
"The Toll of the Warpath"
"The Price of Crime"
Undoubtedly the greatest three-reel subject of the year.
"False Pride Has a Fall"

OTHER GREAT PRODUCTIONS IN COURSE OF CONSTRUCTION AT THEIR

WESTERN STUDIO
406 Court St., Los Angeles, Calif.

CALEHUFF SUPPLYCO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
1301 Race Street, Philadelphia, Pa.

JOBBERS 4 POWERS, EDISON, MOTIOGRAPH AND SIMPLEX

Largest Leading SUPPLY HOUSE IN AMERICA

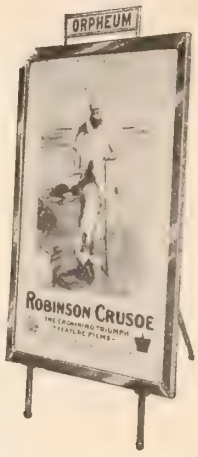
Mercury Arc Rectifier	Brass and Wood Frames
Flame Arc Lamps	Ticket Choppers
Automatic Ticket Registers	Asbestos State Booths
Exit Signs	Ft. Wayne Compensarcs
Slide Ink	Fire Extinguishers
Carrying Cases	Fire Boxes
Tickets	Carbons
Condensers	Cement
Pianos	Trap Drum Effects
Chairs	
Wagner Converters	
Spot Lights	

MIRROR SCREENS

Prompt Shipments Backed By A Solid Guarantee.

A FEW SLIGHTLY USED MACHINES

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms

Write for Catalog.

The Newman Mfg. Co.
717 Sycamore St
Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.

LOCAL PICTURES

Your negative developed, printed and titled complete

5c per foot

delivered within **12** hours

We Set the Pace, Let Those That Can, Follow

Feature Work Our Specialty

Titles **6c** per foot

GUNBY BROS., Inc.
145 West 45th St., N. Y. City

PAN-AMERICAN FILM MFG. CO.

High Grade Feature Films booked in all parts of the country.

Offices 9th Floor World's Tower Bldg., 110 West 40th St., New York. Bryant, 6578.

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

EVANS FILM MFG. CO.
Incorporated
416-22 WEST 216th STREET
Tel. 7652 Audubon at Broadway, New York

Lantern Slide Mat Co.

Manufacturers of

Lantern Slide Mats and Reel Bands

Prompt Service	Prices Right	Best Goods

627 Greenwich Street, New York
General Electric Company Building

Telephone: Spring 8558

FURNITURE & FURNISHINGS

On RENTAL

We equip your settings complete in accordance with your scenario.

WILLIAM BIRNS
103-105 West 37th St.
Phone: Greeley 6255.

DEVELOP PERFECT FILMS

By Using Corcoran Tanks

Get Price List No. 6

A. J. CORCORAN, Inc.
91½ John Street New York

LE COURRIER Cinematographique

28 Boulevard St. Denis, - Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

Envoie numéro spécimen, sur demande.
Abonnement 12 FR. 50

Kinematograph Weekly

$5.15 a Year

The Leading Motion Picture Publication of Great Britain and Colonies

Sample Copies 10 cents

For Advertising Rates Write

ASSOCIATED MOVING PICTURE PRESS
250A Kingston Ave., Brooklyn, N. Y.

Large Chicago Film Exchange

Centrally located with large corps of solicitors are desirous of handling features on percentage, can furnish best reference and bond. Address "FILM EXCHANGE," care Motion Picture News, 64 W. Randolph St., Chicago, Ill.

NIAGARA SLIDES

are just what you need. Sample for 10c. and this advertisement. NIAGARA SLIDE COMPANY, Lockport, N. Y.

LANG'S FILM REELS

THE BEST MADE

14 in. $1.50 10 in. $1.00

CATALOGUE

LANG MFG. WORKS, Olean, N. Y.

HEADQUARTERS FOR POWERS, MOTIOGRAPH, SIMPLEX AND EDISON MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSERS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS

WE EQUIP MOTION PICTURE THEATRES COMPLETELY

See Americans First — *"Flying A" Feature Films*

"CAMEO OF YELLOWSTONE"

A TWO PART WESTERN THRILLER

Featuring *Wm. Garwood* and *Vivian Rich* and an all Star Western Cast

UNDER DIRECTION OF SYDNEY AYRES — RELEASE MONDAY, JULY 6, 1914

AMERICAN BEAUTY

"THE OTHER TRAIN"

A Masterpiece of the Art of Pantomime—Replete with Human Interest and Emotions

Featuring MARGARITA FISCHER and HARRY POLLARD

RELEASE TUESDAY, JULY 7th, 1914

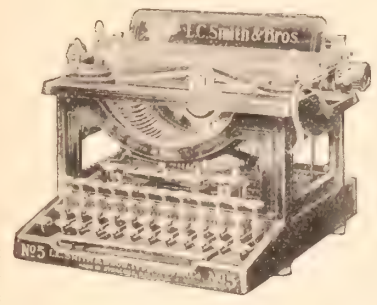
"FEAST AND FAMINE"

A Society Drama of Unusual Merit, Heart-Throbs and Thills — Featuring *Wm. Garwood* and *Vivian Rich*

UNDER DIRECTION OF SYDNEY AYRES — RELEASE WEDNESDAY, JULY 8th, 1914

AMERICAN FILM MANUFACTURING CO.

CHICAGO



Write Your Slides on an L.C. Smith & Bros. Typewriter

DO YOU KNOW that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card and it looks far better than the scrawling and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.

Home Office and Factory, Syracuse, N. Y. — Branches in all principal cities.

Atsco Chats

Radium Gold Fibre Screens Cost You Nothing.

They pay for themselves in three or four months.

—by cutting down your "juice" bill ⅓ to ½.

—by bringing you more people who want perfect pictures without eye-strain or headache.

—by putting the ATSCO Service behind your proposition.

Ask for Atsco's Easy Payment Plan!

"We Make Customers Not Trades"

Large Catalogues or Salesmen on request.

ATSCO, Inc.

218 West 42d Street, New York and Everywhere.

Factories:
St. Louis and East Orange, N. J.

There was a Moving Picture Man
Who never heard of the Atsco Plan
His Patrons few, yet fewer grew
His Profits through the Window flew.
He bought a Screen of Radium Gold
On Easy Payment Plan I'm told.
And now he plays to S. R. O.
And owns an extra Picture Show.

DON'T BE A POSTER COWARD!

NOTE: This is a reprint of one of the editorials that appeared in the Universal Weekly, and was written by Carl Laemmle. It is of such timely interest to all exhibitors that we consider it worth reprinting. Read it over carefully, as it means a great deal to your future, Mr. Exhibitor.

The poster question is one of the most important things you have to face, Mr. Exhibitor.

We realized this long ago, and we inserted in our agreement with the Morgan Lithograph Company a clause calling for posters BY THE FINEST ARTISTS IN THE LITHOGRAPHING BUSINESS.

We were the first to get away from the common, ordinary kind of "moving picture posters" and produce the highest class of theatrical posters. As a result, hundreds of high-class picture houses which NEVER USED POSTERS BEFORE are now gingering up their fronts and REAPING A HARVEST OF GOLD!

THE FINAL PUNCH.

Next to the quality of your program, *the quality of the posters you use is of inestimable value!* It is the FINAL ARGUMENT WHICH EITHER DRAWS THE PEOPLE INTO YOUR THEATRE OR DRIVES THEM AWAY.

A poster that pulls the people in is a GOOD thing for you IF YOUR PICTURES MAKE GOOD THE PROMISES OF YOUR POSTERS; and a bad thing for you if your posters have lied or misrepresented.

Universal posters are REPRESENTATIVE OF ACTUAL SCENES SHOWN IN THE FILM. In most cases they are drawn from actual photograph, then painted by the best artists on the Morgan Lithograph Company's staff. The painting is then turned over to the stone artists, who carry out the color scheme and drawing of the original painting with fidelity. Thus they are not only artistic and attractive, BUT THEY ARE TRUTHFUL AS WELL.

YOUR NEIGHBORHOOD.

Don't be timid about using posters. Don't be afraid to use liberal quantities of them, not only in your front display, but throughout your neighborhood. Some of you have criticized one of our posters showing a great big pirate's head with a knife in the teeth. Others have criticized a six-sheet of "Absinthe." RIGHT THERE IS WHERE YOU MAKE A BIG MISTAKE. Just because these posters were daring and DIFFERENT FROM ANY YOU EVER SAW BEFORE, some of you were afraid of them.

I never made a dollar by doing what others had done before me. Whatever success I have had has come from DOING WHAT THE OTHER FELLOW DIDN'T! Keep the other fellow (your competitor) barking at you and SUCCESS IS YOURS! Spend your own time putting ginger and snap and zip into your business. Use the brains God gave you. Be original. Go after new business from a new angle every time. Never let up. Never get in a rut. Don't be afraid to do a new thing just because "it has never been done before." I'd rather make a hundred little mistakes by experimenting than make the ONE BIG MISTAKE of sitting back and doing nothing.

MAKE THEM LIKE IT.

Advertising makes dollars grow where pennies grew before. Posters are advertising. Slap them right up in front of the people and MAKE THEM LIKE IT!

The exhibitor who uses a soiled or torn poster OUGHT TO FAIL. He's no friend of mine nor of the Universal if he uses ragged, second-hand posters to advertise that Universal program. No matter how fine a reel of film you may be showing, the first impression that the people get is from the poster. And if the poster is dirty the impression is just as dirty.

FALSE ECONOMY.

Don't handicap your house by FALSE ECONOMY. It is the falsest kind of economy to "economize" on posters. Use fresh, clean, new posters and *BUY IN THE BIGGEST QUANTITIES YOU CAN POSSIBLY USE.*

I can conscientiously give you this straight tip, because IT DOESN'T MAKE AN EXTRA CENT OF PROFIT FOR THE UNIVERSAL, EVEN IF YOU BUY A THOUSAND POSTERS FOR EACH RELEASE. The Morgan Lithograph Company gets the profit and is entitled to it. This may be "free advertising" for the Morgan people, but they're entitled to it as long as they uphold the superior quality of posters they are making for all Universal releases. I'll gladly boost anyone who shows a disposition to MAKE GOOD and the Morgan people are giving you THE BEST POSTERS THAT CAN BE MADE. No one can ask anything better than the best.

Using soiled or torn posters is a GIGANTIC MISTAKE, a COSTLY FOLLY. Every Universal exhibitor who does it is hurting himself and hurting the Universal—the VERY PEOPLE THAT HE OUGHT TO HELP IN EVERY WAY THAT HE CAN.

OPEN THE THROTTLE.

If you've been using one or two six-sheets, try using ten or twenty! If you've been buying ten or twenty, try fifty or more. BRANCH OUT! Go after new business AS THOUGH YOU MEANT IT. And you'll GET IT! The same argument applies to three-sheets or ones.

Don't be afraid of a poster JUST BECAUSE IT IS NEW IN IDEA. On the contrary, give a hearty welcome to the novelty ideas we are constantly giving you and learn how to turn them into quick PROFITS.

Be a poster-progressive. Don't be a poster-coward!

CARL LAEMMLE, *Pres.*

Universal Film Manufacturing Co.

1600 Broadway **New York, N. Y.**

A News Service that Creates A New Interest in Films!

Never have films aroused the same interest in exhibitors and public alike as has been shown in the great innovation

THE PATHÉ DAILY NEWS

The reasons are apparent:

NEWS ONLY A FEW HOURS OLD
BEST ITEMS FROM ALL OVER THE WORLD
PHOTOGRAPHY THE BEST
PICTURES WITH A PUNCH

Nothing deteriorates in value with age more rapidly than News. Show these films each day and the crowds will "make a beaten path to your doors!"

Book THE DAILY NEWS for Big Business

For full particulars address

THE PATHÉ DAILY NEWS
1 Congress St., Jersey City, N. J.